THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利・萨迪
执行主编：约翰・泰瑞尔

Đàn tranh TO *Egüés*

GROVE

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General Abbreviations

A alto, contralto [voice]
a alto [instrument]
AA Associate of the Arts
AB Alberta; Bachelor of Arts
ABC American Broadcasting Company; Australian Broadcasting Commission
Abt. Abteilung [section]
ACA American Composers Alliance
acc. accompaniment, accompanied by
accdn accordion
addl additional
addn(s) addition(s)
ad lib ad libitum
aft(s) afterpiece(s)
Ag Agnus Dei
AGMA American Guild of Musical Artists
AIDS Acquired Immune Deficiency Syndrome
AK Alaska
AL Alabama
all(s) alleluia(s)
AM Master of Arts
a.m. ante meridiem [before noon]
AMC American Music Center
Amer. American
amp amplified
AMS American Musicological Society
Anh. Anhang [appendix]
anon. anonymous(ly)
ant(s) antiphon(s)
appx(s) appendix(es)
AR Arkansas
arr(s). arrangement(s), arranged by/for
a-s all-sung
ASCAP American Society of Composers, Authors and Publishers
ASOL American Symphony Orchestra League
attrib(s). attribution(s), attributed to; ascription(s), ascribed to
Aug August
aut. autumn
AZ Arizona
aztl *azione teatrale*

B bass [voice], bassus
B Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b bass [instrument]
b born
BA Bachelor of Arts
bal(s) ballad opera(s)
bap. baptized
Bar baritone [voice]
bar baritone [instrument]
B-Bar bass-baritone
BBC British Broadcasting Corporation
BC British Columbia
BCE before Common Era [BC]
bc basso continuo
Bd. Band [volume]
BEd Bachelor of Education
Beds. Bedfordshire
Berks. Berkshire
Berwicks. Berwickshire
BFA Bachelor of Fine Arts
BFE British Forum for Ethnomusicology
bk(s) book(s)
BLitt Bachelor of Letters/Literature
blq(s) burlesque(s)
blt(s) burletta(s)
BM Bachelor of Music
BME, BMEd Bachelor of Music Education
BMI Broadcast Music Inc.
BMus Bachelor of Music
bn bassoon
BRD Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros. Brothers
BRTN Belgische Radio en Televisie Nederlands
BS, BSc Bachelor of Science
Bs Benedictus
BSM Bachelor of Sacred Music
Bte Benedicite
Bucks. Buckinghamshire
Bulg. Bulgarian
bur. buried
BVM Blessed Virgin Mary
BWV Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]

C contralto
c circa [about]
¢ cent
CA California
Cambs. Cambridgeshire
Can. Canadian
CanD Cantate Domino
cant(s). cantata(s)
cap. capacity
carn. Carnival
cb contrabass [instrument]
CBC Canadian Broadcasting Corporation
CBE Commander of the Order of the British Empire
CBS Columbia Broadcasting System
CBSO City of Birmingham Symphony Orchestra
CD(s) compact disc(s)
CE Common Era [AD]
CeBeDeM Centre Belge de Documentation Musicale
cel celesta
CEMA Council for the Encouragement of Music and the Arts
cf confer [compare]
c.f. cantus firmus
CFE Composers Facsimile Edition
CG Covent Garden, London
CH Companion of Honour
chap(s). chapter(s)
chbr chamber
Chin. Chinese
chit chitarrone
choreog(s). choreography, choreographer(s), choreographed by
Cie Compagnie
cimb cimbalom
cl clarinet
clvd clavichord
cm centimetre(s); *comédie en musique*
cmda *comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

Abbreviation	Meaning
IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

Abbreviation	Meaning
NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea [muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabačžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D

EMH *Early Music History* P

EMN Exempla musica neerlandica E

EMS see EM

EMuz *Encyklopedia muzyczne* D

ERO Early Romantic Opera E

ES English Song 1600–1675 (New York, 1986–9)

ES *Enciclopedia dello spettacolo* D

ESLS see EL

EthM *Ethnomusicology* P

EthM Newsletter *Ethno[-]musicology Newsletter* P

EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P

FasquelleE *Encyclopédie de la musique* D

FCVR Florilège du concert vocal de la Renaissance E

FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)

FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)

FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)

FétisB, FétisBS F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D

FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)

FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)

FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)

FO French Opera in the 17th and 18th Centuries (New York, 1983–)

FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)

FriedlaenderDL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)

FuldWFM J.J. Fuld: *The Book of World-Famous Music* D

FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D

FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)

GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D

GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)

GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D

GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D

GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)

GEWM *The Garland Encyclopedia of World Music* D

GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]

GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)

GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)

GMB Geschichte der Musik in Beispielen E

GMM *Gazzetta musicale di Milano* P

GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)

GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)

GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)

Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D

Grove6 *The New Grove Dictionary of Music and Musicians* D

GroveA *The New Grove Dictionary of American Music* D

GroveI *The New Grove Dictionary of Musical Instruments* D

GroveJ *The New Grove Dictionary of Jazz* D

GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D

GroveO *The New Grove Dictionary of Opera* D

GroveW *The New Grove Dictionary of Women Composers* D

GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)

GSJ *Galpin Society Journal* P

GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D

GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E

HarrisonMMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)

HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)

HBSJ *Historical Brass Society Journal* P

HDM W. Apel: *Harvard Dictionary of Music* D

HJb *Händel-Jahrbuch* P

HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P

HM Hortus musicus E

HMC Historical Manuscripts Commission [Publications]

HMT *Handwörterbuch der musikalischen Terminologie* D

HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)

HMYB *Hinrichsen's Musical Year Book* P

HoneggerD M. Honegger: *Dictionnaire de la musique* D

HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D

Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)

HPM Harvard Publications in Music E

HR *Hudební revue* P

HRo *Hudební rozhledy* P

Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D

HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)

IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E

IIM *Izvestiya na Instituta za muzika* P

IMa Instituta et monumenta E

IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)

IMSCR *International Musicological Society: Congress Report* [1930–]

IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]

IO The Italian Oratorio 1650–1800 E

IOB Italian Opera 1640–1770, ed. H.M. Brown E

IOG Italian Opera 1810–1840, ed. P. Gossett E

IRASM *International Review of the Aesthetics and Sociology of Music* P

IRMAS *International Review of Music Aesthetics and Sociology* P

IRMO S.L. Ginzburg: *Istoriya russkoy muziki v notnikh obraztsakh* (Leningrad, 1940–52, 2/1968–70)

ISS Italian Secular Song 1606–1636 (New York, 1986)

IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P

JAMS *Journal of the American Musicological Society* P

JASA *Journal of the Acoustical Society of America* P

JazzM *Jazz Monthly* P

JBIOS *Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P
JbMP *Jahrbuch der Musikbibliothek Peters* P
JbO *Jahrbuch für Opernforschung* P
JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS *Journal of the English Folk Dance and Song Society* P
JFSS *Journal of the Folk-Song Society* P
JIFMC *Journal of the International Folk Music Council* P
JJ *Jazz Journal* P
JJI *Jazz Journal International* P
JJS *Journal of Jazz Studies* P
JLSA *Journal of the Lute Society of America* P
JM *Journal of Musicology* P
JMR *Journal of Musicological Research* P
JMT *Journal of Music Theory* P
JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR *Jazz Review* P
JRBM *Journal of Renaissance and Baroque Music* P
JRMA *Journal of the Royal Musical Association* P
JRME *Journal of Research in Music Education* P
JT *Jazz Times* P
JVdGSA *Journal of the Viola da Gamba Society of America* P
JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb *Kirchenmusikalisches Jahrbuch* P
KM *Kwartalnik muzyczny* P
KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D
La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR *Latin American Music Review* P
LaMusicaD *La musica: dizionario* D
LaMusicaE *La musica: enciclopedia storica* D
Langwilll7 see *Waterhouse-LangwillI*
LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM *Lucrări de muzicologie* P
Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS The London Pianoforte School 1766–1860 E
LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ *Lute Society Journal* P
LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P
MAB Musica antiqua bohemica E
MAk *Muzïkal'naya akademiya* P
MAM Musik alter Meister E
MAMS Monumenta artis musicae Sloveniae E
MAn *Music Analysis* P
MAP Musica antiqua polonica E
MAS Musical Antiquarian Society [Publications] E
Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB Musica britannica E
MC Musica da camera E
McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)
MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD *Musica disciplina* P
ME *Muzïkal'naya entsiklopediya* D
MEM Mestres de l'Escolanía de Montserrat E
MersenneHU M. Mersenne: *Harmonie universelle* D
MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF Music in Facsimile (New York, 1983–91)
Mf *Die Musikforschung* P
MG *Musik und Gesellschaft* P
MGG1, 2 *Die Musik in Geschichte und Gegenwart* D
MGH Monumenta Germaniae historica
MH Música hispana E
MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML *Music & Letters* P
MLE Music for London Entertainment 1660–1800 E
MLMI Monumenta lyrica medii aevi italica E
MM *Modern Music* P
MMA *Miscellanea musicologica* [Australia] P
MMB Monumenta musicae byzantinae E
MMBel Monumenta musicae belgicae E
MMC *Miscellanea musicologica* [Czechoslovakia] P
MME Monumentos de la música española E
MMFTR Monuments de la musique française au temps de la Renaissance E
MMg *Monatshefte für Musikgeschichte* P
MMI Monumenti di musica italiana E
MMMA Monumenta monodica medii aevi E
MMN Monumenta musica neerlandica E
MMP Monumenta musicae in Polonia E
MMR *Monthly Musical Record* P
MMRF Les maîtres musiciens de la Renaissance française E
MMS Monumenta musicae svecicae E
MNAN Music of the New American Nation E
MO *Musical Opinion* P
MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ *Musical Quarterly* P
MR *Music Review* P
MRM Monuments of Renaissance Music E
MRS Musiche rinascimentali siciliane E
MS *Muzïkal'nïy sovremennik* P
MSD Musicological Studies and Documents E
MT *Musical Times* P
MusAm *Musical America* P
MVH Musica viva historica E
MVSSP Musiche vocali e strumentali sacre e profane E
Mw Das Musikwerk E
MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P
NBeJb *Neues Beethoven-Jahrbuch* P
NBL *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB *Neue deutsche Biographie* (Berlin, 1953–)

NeighbourTysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

Siglum	Library
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Françcaise
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vĕdecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Trěboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

Siglum	Library
BEU	Beuron, Bibliothek der Benediktiner-Erzabtei
BFb	Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG	Beuerberg, Stiftskirche
BGD	Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH	Bayreuth, Stadtbücherei
BIB	Bibra, Pfarrarchiv
BIT	Bitterfeld, Kreis-Museum
BKÖs	Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs	Bremen, Staats- und Universitätsbibliothek
BNba	Bonn, Beethoven-Haus, Beethoven-Archiv
BNms	——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa	——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu	——, Universitäts- und Landesbibliothek
BO	Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi	Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS	Brunswick, Stadtarchiv und Stadtbibliothek
BUCH	Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl	Coburg, Landesbibliothek, Musiksammlung
Cs	——, Staatsarchiv
Cv	——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm	Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR	Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ	Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu	——, Technische Universität, Universitätsbibliothek
Dhm	Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl	——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla	——, Sächsisches Hauptstaatsarchiv
Dmb	——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds	——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB	Dettelbach, Franziskanerkloster, Bibliothek
DEl	Dessau, Anhaltische Landesbücherei
DEsa	——, Stadtarchiv
DGs	Duisburg, Stadtbibliothek, Musikbibliothek
DI	Dillingen an der Donau, Kreis- und Studienbibliothek
DL	Delitzsch, Museum, Bibliothek
DM	Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS	Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim	——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa	Darmstadt, Hessisches Staatsarchiv
DT	Detmold, Lippische Landesbibliothek, Musikabteilung
DTF	Dietfurt, Franziskanerkloster [in *Ma*]
DÜha	——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk	Düsseldorf, Goethe-Museum, Bibliothek
DÜl	——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc	Donauwörth, Cassianeum
Ed	Eichstätt, Dom [in *Eu*]
Es	——, Staats- und Seminarbibliothek [in *Eu*]
Eu	——, Katholische Universität, Universitätsbibliothek
Ew	——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB	Ebrach, Katholisches Pfarramt, Bibliothek
EC	Eckartsberga, Pfarrarchiv
EF	Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa	Eisenach, Stadtarchiv, Bibliothek
EIb	——, Bachmuseum
EN	Engelberg, Franziskanerkloster, Bibliothek
ERu	Erlangen, Universitätsbibliothek
ERP	Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW	Ellwangen (Jagst), Stiftskirche
F	Frankfurt, Stadt- und Universitätsbibliothek
Ff	——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl	——, Musikverlag Robert Lienau
Fsa	——, Stadtarchiv
FBa	Freiberg (Lower Saxony), Stadtarchiv
FBo	——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa	Flensburg, Stadtarchiv
FLs	Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu	Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva	——, Deutsches Volksliedarchiv
FRIts	Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS	Freising, Erzbistum München und Freising, Dombibliothek
FUl	Fulda, Hessische Landesbibliothek
FÜS	Füssen, Katholisches Stadtpfarramt St Mang
FW	Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga	Göttingen, Staatliches Archivlager
Gb	——, Johann-Sebastian-Bach-Institut
Gms	——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs	——, Niedersächsische Staats- und Universitätsbibliothek
GBR	Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD	Goch-Gaesdonck, Collegium Augustinianum
GI	Giessen, Justus-Liebig-Universität, Bibliothek
GLAU	Glauchau, St Georgen, Musikarchiv
GM	Grimma, Göschenhaus-Seume-Gedenkstätte
GMl	——, Landesschule [in *Dl*]
GOa	Gotha, Augustinerkirche, Notenbibliothek
GOl	——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs	Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL	Goldbach (nr Gotha), Pfarrbibliothek
GRu	Greifswald, Universitätsbibliothek
GRH	Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ	Güstrow, Museum der Stadt
GZsa	Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha	Hamburg, Staatsarchiv
Hkm	——, Kunstgewerbemuseum, Bibliothek
Hmb	——, Öffentlichen Bücherhallen, Musikbücherei
Hs	——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf	Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh	——, Händel-Haus
HAmi	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk	——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR	Hartha (Kurort), Kantoreiarchiv
HB	Heilbronn, Stadtarchiv
HEms	Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu	——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER	Herrnhut, Evangelische Brüder-Unität, Archiv
HGm	Havelberg, Prignitz-Museum, Bibliothek
HL	Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monastero de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu	——, University Library
DU	Dundee, Central Library
En	Edinburgh, National Library of Scotland, Music Dept
Ep	——, City Libraries, Music Library
Er	——, Reid Music Library of the University of Edinburgh
Es	——, Signet Library
Eu	——, University Library, Main Library
EL	Ely, Cathedral Library [in *Cu*]
EXcl	Exeter, Cathedral Library
Ge	Glasgow, Euing Music Library
Gm	——, Mitchell Library, Arts Dept
Gsma	——, Scottish Music Archive
Gu	——, University Library
GL	Gloucester, Cathedral Library
GLr	——, Record Office
H	Hereford, Cathedral Library
HAdolmetsch	Haslemere, Carl Dolmetsch, private collection
HFr	Hertford, Hertfordshire Record Office
Ir	Ipswich, Suffolk Record Office
KNt	Knutsford, Tatton Park (National Trust)
Lam	London, Royal Academy of Music, Library
Lbbc	——, British Broadcasting Corporation, Music Library
Lbc	——, British Council Music Library
Lbl	——, British Library
Lcm	——, Royal College of Music, Library
Lcml	——, Central Music Library
Lco	——, Royal College of Organists
Lcs	——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc	——, Dulwich College Library
Lfm	——, Faber Music
Lgc	——, Guildhall Library
Lk	——, King's Music Library [in *Lbl*]
Lkc	——, King's College Library
Llp	——, Lambeth Palace Library
Lmic	——, British Music Information Centre
Lmt	——, Minet Library
Lpro	——, Public Record Office
Lrcp	——, Royal College of Physicians
Lsp	——, St Paul's Cathedral Library
Lspencer	——, Woodford Green: Robert Spencer, private collection
Lst	——, Savoy Theatre Collection
Lu	——, University of London Library, Music Collection
Lue	——, Universal Edition
Lv	——, Victoria and Albert Museum, Theatre Museum
Lwa	——, Westminster Abbey Library
Lwcm	——, Westminster Central Music Library
LA	Lancaster, District Central Library
LEbc	Leeds, University of Leeds, Brotherton Library
LEc	——, Leeds Central Library, Music and Audio Dept
LF	Lichfield, Cathedral Library
LI	Lincoln, Cathedral Library
LVp	Liverpool, Libraries and Information Services, Humanities Reference Library
LVu	——, University, Music Department
Mch	Manchester, Chetham's Library
Mp	——, Central Library, Henry Watson Music Library
Mr	——, John Rylands Library, Deansgate
MA	Maidstone, Kent County Record Office
NH	Northampton, Record Office
NO	Nottingham, University of Nottingham, Department of Music
NTp	Newcastle upon Tyne, Public Libraries
NW	Norwich, Central Library
NWhamond	——, Anthony Hamond, private collection
NWr	——, Record Office
Oas	Oxford, All Souls College Library
Ob	——, Bodleian Library
Oc	——, Coke Collection
Occc	——, Corpus Christi College Library
Och	——, Christ Church Library
Ojc	——, St John's College Library
Olc	——, Lincoln College Library
Omc	——, Magdalen College Library
Onc	——, New College Library
Ouf	——, Faculty of Music Library
Owc	——, Worcester College
P	Perth, Sandeman Public Library
PB	Peterborough, Cathedral Library
PM	Parkminster, St Hugh's Charterhouse
R	Reading, University, Music Library
SA	St Andrews, University of St Andrews Library
SB	Salisbury, Cathedral Library
SC	Sutton Coldfield, Oscott College, Old Library
SH	Sherborne, Sherborne School Library
SHR	Shrewsbury, Salop Record Office
SHRs	——, Library of Shrewsbury School
SOp	Southampton, Public Library
SRfa	Studley Royal, Fountains Abbey [in *LEc*]
STb	Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm	——, Shakespeare Memorial Library
T	Tenbury Wells, St Michael's College Library [in *Ob*]
W	Wells, Cathedral Library
WA	Whalley, Stonyhurst College Library
WB	Wimborne, Minster Chain Library
WC	Winchester, Chapter Library
WCc	——, Winchester College, Warden and Fellows' Library
WCr	——, Hampshire Record Office
WMl	Warminster, Longleat House Old Library
WO	Worcester, Cathedral Library
WOr	——, Record Office
WRch	Windsor, St George's Chapel Library
WRec	——, Eton College, College Library
Y	York, Minster Library
Ybi	——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc	Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels	Athens, Ethniki Lyriki Skini
Akounadis	——, Panayis Kounadis, private collection
Aleotsakos	——, George Leotsakos, private collection
Am	——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An	——, Ethnikē Bibliotēkē tēs Hellados
AOd	Mt Athos, Mone Dionysiou
AOdo	——, Mone Dohiariou
AOh	——, Mone Hilandariou
AOi	——, Mone ton Iveron
AOk	——, Mone Koutloumousi
AOml	——, Mone Megistis Lávras
AOpk	——, Mone Pantokrátoros
AOva	——, Vatopedi Monastery
P	Patmos
THpi	Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba	Budapest, Magyar Tudományos Akadémia Könytára
Bami	——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb	——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl	——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn	——, Országos Széchényi Könyvtár
Bo	——, Állami Operaház
Br	——, Ráday Gyűjtemény
Bs	——, Központi Szemináriumi Könyvtár
Bu	——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA	Bártfá, St Aegidius [in *Bn*]
Efko	Esztergom, Főszékesegyházi Kottatár
Efkö	——, Főszékesegyházi Könyvtár
Gc	Győr, Püspöki Papnevelő Intézet Könyvtára
Gk	——, Káptalan Magánlevéltár Kottatára
GYm	Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
Klf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Famiglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvennïy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzïkal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. 1, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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D

[continued]

Đàn tranh [đàn thap lục]. Vietnamese 16-string board zither (*đàn*: 'instrument'; *thap lục*: 'sixteen'). It measures 90 to 110 cm in length and, usually, 20 cm in width at one end and 13 cm at the other. It has a convex resonator, and the 16 steel strings, divided into two sections by a series of 16 movable bridges (*nhạn*), are stretched along a wooden soundboard. At one end the strings wind around 16 wooden pegs (*trục*), while at the other they pass through 16 holes near the tailpiece where they are attached with small pieces of paper. In performance the musician uses plectra (*móng đàn*) of tortoiseshell, metal or plastic on the thumb and forefinger of his right hand after the southern Vietnamese tradition (see illustration), or on the thumb, forefinger and middle finger after the central and northern Vietnamese tradition. A performer might also use the fingernails to pluck the strings near the tailpiece. Right-hand techniques consist of single notes, arpeggios and double stops, and left-hand techniques of *nhan* (pressing), *vuot* (sliding), *rung* (vibrating), *nhay* (jumping) and *mo* (staccato). The left hand presses with the forefinger, middle finger and ring finger more or less heavily on the section of the strings between the pegs and the bridges to alter the tension and consequently the pitch of the notes. New compositions for *đàn tranh* often employ new instrumental techniques: tremolo, pizzicato with the strings muted by the left hand, the simultaneous playing of a melody in the right hand with a countermelody or rising arpeggio in the left hand etc. Prominent composers for the instrument include Phạm Thuy Hoan, Quang Hai, Nguyễn Vǎn Đoi, Xuan Khai, Trǎn Quang Hải and Lê Tuǎn Hùng. Some prominent performers namely Nguyễn Vĩnh Bảo, Ba Dư Trǎn Vǎn Khê, Phong Nguyễn, Nguyễn Thị Hải Phương are the most representative. Innovations in the construction of the *đàn tranh* have also been undertaken by Phuong Bao. A favourite instrument of young Vietnamese girls in both ancient and modern societies, it can be played solo or as part of the instrumental ensembles of the *cải lương* (reformed theatre) and folk groups, and more recently to accompany the sung poetry *ngâm thơ* and the popular music *tân nhạc*.



Dàn tranh (16-string board zither) played in the southern Vietnamese tradition

See also VIETNAM, §2(ii).

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TRÂN QUANG HAI

Danuser, Hermann (*b* Frauenfeld, 3 Oct 1946). Swiss musicologist, active in Germany. After completing a teaching diploma for the oboe (1967), and a diploma in piano teaching and performance (1968, 1970), he took the doctorate in 1975 at the University of Zürich with the dissertation *Musikalische Prosa*. He then moved to Berlin, where he conducted postgraduate research with Dahlhaus at the Technische Universität while working there as an assistant; he also spent one year at Cornell as a Fellow of the Society of the Humanities, 1979–80. He completed the *Habilitation* at the Technische Universität in 1982 with a work on 20th-century music, published in 1984 as the seventh volume of the Neues Handbuch der Musikwissenschaft. That same year he was made professor at the Hochschule für Musik in Hannover, and in 1988 he was appointed professor at Freiburg University. He became chair of the music history department of the Humboldt University, Berlin in 1993. His other professional appointments include guest professor at Stanford University (1991), and council member (from 1988) and research co-ordinator (from 1992) of the Paul Sacher-Stiftung.

A prolific author and leading scholar on 19th- and 20th-century music, Danuser has published important works on Wagner, Mahler, 20th-century music, music theory, aesthetics and historiology, and the history of interpretation and hermeneutics. Danuser is particularly interested in examining links between German literature and music, and surveying shifting contexts of interpretation. He is also renowned as an editor, and has been responsible for preparing volumes of the Neues Handbuch der Musikwissenschaft (as Dahlhaus's successor, 1989–95), Meisterwerke der Musik (from 1993), *Musiktheorie* (with Peter Cahn, Renate Groth and Giselher Schubert, 1986–96), congress reports, Festschriften (1980, 1988), and the second of volume of Hindemith's string quartets for the collected edition (Mainz, 1992).

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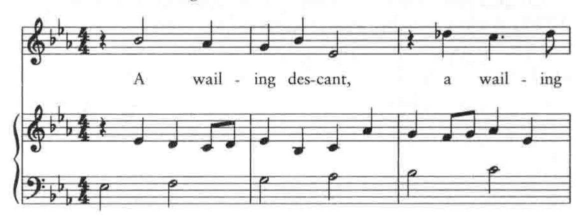
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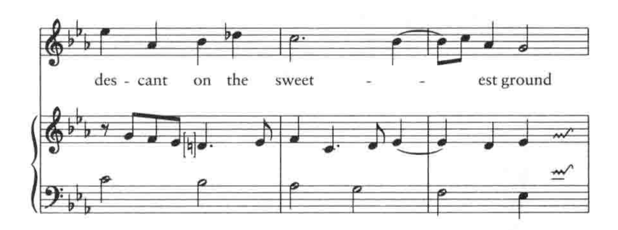
□

Danyel [Daniel], **John** (*b* Wellow, nr Bath, bap. 6 Nov 1564; *d c*1626). English lutenist and composer. His elder brother was Samuel Daniel (*b* 1562), the court poet. He was a student at Christ Church, Oxford, and supplicated for the degree of BMus on 16 December 1602; he was awarded the degree on 14 July 1603. The Stationers' Register for 9 April 1606 records the entry of Thomas Adams to publish 'A booke of songes in folio for the Lute violl and voices by Master John Daniell bachelour in Musicke'. Danyel dedicated the collection to 'Mrs Anne Grene the worthy Daughter to Sr William Grene of Milton Knight'; from the dedicatory poem and the title of the lute solo which ends the book we can infer that Danyel was Anne Grene's lute teacher, and from the Grenes' address that he worked in the Oxford area. He received livery as a musician of the royal household for the mourning for Prince Henry in 1612. On 10 July 1615 his brother Samuel was granted a warrant to build up 'a company of youths to perform Comedies and Tragedies' at Bristol. One week after the grant of this warrant the direction of the players at Bristol was given over officially to John, and in 1618 John again replaced his brother, now as 'allower of the plays' at Philip Rosseter's Blackfriars playhouse. He collaborated with Simon Waterson the printer to produce a complete edition of Samuel's poetry in 1623. In 1625 Danyel is last mentioned as one of the royal musicians (at the funeral of King James I), and he can be presumed to have died shortly afterwards. Though contemporary references to his activities as a composer and player are few, Danyel seems to have been held in high regard. Tomkins dedicated the two parts of a madrigal in his *Songs of 3. 4. 5. and 6. parts* (London, 1622) to Dowland and to Danyel: this linking of Danyel's name with that of the best-known lutenist of his day is surely a significant tribute to his skill.

Danyel's most characteristic songs are settings of serious texts and are mournful, even lugubrious, in tone. They display a marked contrapuntal tendency and come close in style to some of the more extended and emotional songs of Dowland. Notable among Danyel's songs is *Like as the lute delights*, in which he indulged his talent for word-painting: at 'a wailing descant on the sweetest ground' the voice 'wails' with suspensions and a false relation over an ascending and descending scale in the bass (ex.1). Perhaps his best-known song, however, is *Can dolefull notes* (in three sections), which seems to be his contribution to the arguments of the time about the best kind of music to accompany poetry. The accompaniment here is relentlessly contrapuntal, and a chromatic motto phrase in the second section, 'No, let chromatique tunes', anticipates part of Dowland's setting of *From silent night* (*A Pilgrimes Solace*, London, 1612). The affinity with Dowland is explicit in *Eyes, look no more*, which pays homage to that composer's famous *Lachrimae* pavan. *What delight can they enjoy* illustrates the lighter side of Danyel: this is one of only two airs in which the composer provided a partsong version for four voices. Danyel's lute music shows him to have been a skilful player, with a distinctive variation technique. *Mrs Anne Grene her leaves bee greene* is the first English solo to use the French *cordes avallées* tuning, in this case *A″–D′–G–A–e–a–c♯–f♯′*.

Ex.1 *Like as the lute delights*





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DAVID SCOTT/DAVID GREER

Danzi [Danzy]. German family of musicians of Italian origin.

(1) **Innocenz Danzi** (*b* Italy, *c*1730; *d* Munich, 17 April 1798). Cellist. In F.W. Marpurg's list of members of the Mannheim orchestra (1756) he is noted as being 'from Italy'. He joined Johann Stamitz's Mannheim court orchestra on 29 May 1754 and married Barbara Toeschi, the sister of Carl Joseph Toeschi. With 1000 gulden a year he was one of the highest-paid musicians in Mannheim. In 1778 he moved with the court to Munich, and in 1783 retired on a pension. Mozart met him at the rehearsals for *Idomeneo* in Munich (letter of 24 November 1780).

(2) **Franziska** [Francesca] **(Dorothea) Danzi** (*b* Mannheim, 24 March 1756; *d* Berlin, 14 May 1791). Soprano and composer, daughter of (1) Innocenz Danzi. *See* LEBRUN family, §(2).

(3) Johann Baptist Danzi (*b* Mannheim, bap. 17 Jan 1758; *d* after 1785). Violinist, son of (1) Innocenz Danzi. He was a supernumerary violinist of the Mannheim court orchestra from 1773 to 1776 and held a permanent post from 1777 to 1785.

(4) Franz (Ignaz) Danzi (*b* Schwetzingen, bap. 15 June 1763; *d* Karlsruhe, 13 April 1826). Composer, son of (1) Innocenz Danzi. He studied the piano, the cello and singing with his father and at the age of 15 joined the celebrated Mannheim orchestra. When the Elector Palatine Carl Theodor transferred his court to Munich in 1778, Danzi remained in Mannheim, in the orchestra of the newly established Nationaltheater. He studied composition with G.J. Vogler and before leaving Mannheim wrote a duodrama, a Singspiel and incidental music for at least eight plays.

In 1784 he was appointed to replace his father as principal cellist in the court orchestra at Munich. Although he wanted to compose operas for the court, Danzi received no major commissions until 1789; *Die Mitternachtstunde* (formerly dated 1788) was not performed until 1798. In 1790 he married the singer Margarethe Marchand. The couple visited Hamburg, Leipzig, Prague, Florence and Venice, spending two years in the Guardasoni company. In 1796 they returned to Munich. After the successful première of *Die Mitternachtstunde*, Danzi was appointed vice-Kapellmeister on 18 May 1798 and placed in charge of German opera and church music. He was recognized at this time not only as one of Munich's leading musicians, but also as a prominent member of the city's literary circles, with articles in the *Allgemeine musikalische Zeitung* (including an unsigned proposal in 1804 encouraging the development of German opera), the literary journal *Aurora*, and other publications.

The next few years were marked by a series of personal and professional setbacks. Danzi's father died in 1798, and his wife died in 1800 after a long illness. The death of Carl Theodor in 1799 had a greater impact on Danzi's career: the new elector, Maximilian IV Joseph, was less sympathetic to German opera and imposed financial restrictions on the theatres. Further, Danzi faced opposition from rivals, including the new intendant Joseph Marius Babo and the Kapellmeister Peter Winter. When his serious German opera *Iphigenie in Aulis* was finally given in 1807, it was poorly prepared and had only two performances; bitter and disappointed, Danzi left Munich for Stuttgart.

In October 1807, the King of Württemberg offered Danzi the position of Kapellmeister at Stuttgart, where Zumsteeg had been active. There Danzi met Carl Maria von Weber and encouraged the younger composer as he completed his Singspiel *Silvana*. In 1811 the king established an institute for music: Danzi was appointed a director, to teach composition and supervise instruction on wind instruments. However, he was so overworked between court duties and the institute that he apparently had no time for composition, producing only a single one-act opera and very little other music in his five years in Stuttgart.

Danzi left Stuttgart in 1812 to become Kapellmeister in Karlsruhe. The musical organization there was inexperienced and weak, and he spent the rest of his tenure trying to build a respectable company. He remained an active correspondent with Weber and directed his operas soon after their premières. None of his own operas written in Karlsruhe produced a popular success, but during the last decade of his life Danzi found a willing outlet for his instrumental compositions in the publisher Johann André, for whom he provided numerous pieces of chamber music. Among them were the works for which he is best known today, his woodwind quintets opp.56, 67 and 68.

Although his public career, like that of most court musicians, revolved around his work for the operatic stage, Danzi composed in all the major genres. From the early 1790s until 1825 he published chamber and orchestral works. He also wrote dozens of songs and partsongs and more than 100 sacred choral works. He anticipated the Romantic movement by combining musical and literary activities: his poetry circulated privately in Munich and he set some of his own texts in his *Deutsche Lieder* op.15. He wrote at least one opera libretto, set to music by Poissl as *Die Opernprobe*, and may have written the libretto 'after Gozzi' for his own *Turandot*.

His instrumental works are characterized by a high degree of craftsmanship, pleasant, idiomatic melodies, and a conservative, formulaic approach to form. His harmonic language was mildly adventurous at the outset of his career, with unexpected cross- relations and diminished sonorities resulting from chromatic part-writing, and a fondness for starting movements away from the tonic key. This combination of harmonic adventurousness with a rigid, classicizing approach to traditional forms is of course a hallmark of the emerging Romantic style, to which Danzi made a modest contribution at the outset of the 19th century. However, his music suffers from the unimaginative working out of its material, revealed in literal recapitulations and entire movements built of regular 2-, 4- and 8-bar phrases, and by the 1820s his style was old-fashioned enough that its chief appeal was to the amateur music-buying public.

Despite being remembered mainly for his chamber music, Danzi was in fact one of the most important German opera composers of Mozart's generation. His early dramatic work, *Cleopatra*, has many of the *Sturm und Drang* qualities of the operas performed at Mannheim in the late 1770s. In an approbatory essay on *Iphigenie*, Friedrich Rochlitz placed it beside Schweitzer's *Alceste* and Holzbauer's *Günther von Schwarzburg* in the tradition of serious German opera. Danzi's comic operas are more successful: *Die Mitternachtstunde* and *Der Kuss* rank alongside the best of Winter's and Weigl's works in this genre. Colourful orchestration, chromatic harmonies and cantabile melodic writing are distinguishing features of Danzi's operas. In choosing exotic subjects and folk tales, he anticipated Weber and later German Romantic opera composers.

WORKS

Catalogue: V. von Pechstaedt: *Thematisches Verzeichnis der Kompositionen von Franz Danzi (1763-1826)* (Tutzing, 1996); reviewed by P.M. Alexander, *Notes*, Liii (1996–7), 1144–7

STAGE

Cleopatra (duodrama, 1, J.L. Neumann), Mannheim, National, 30 Jan 1780, *D-Bsb*, *US-Wc*

Azakia (Spl, 3, C.F. Schwan), Mannheim, National, 6 June 1780, lost, lib in *D-MHrm*

Der Tod des Orpheus (ballet-pantomime, 4, P. Crux), Munich, Hof, 10 Oct 1784, lost

Der Teufel in allen Ecken (comic ballet, 1, Crux), Munich, Hof, 28 Jan 1785, lost

Der Sylphe, ? by 1785 (Operette, 1, F.L.W. Meyer), ?Munich, 1788, lost

Der Triumph der Treue (Spl, 3, J.F. von Binder, after C.M. Wieland: *Oberon*), Munich, 7 Feb 1789, lost, lib in *Mbs*
Der Quasimann (komische Oper, 2, M.G. Lambrecht), Munich, Aug 1789, 1 aria *A-Wgm*
Die Mitternachtstunde (Spl, 3, Lambrecht, after Dumaniant [A.-J. Bourlin]: *La guerre ouverte*), Munich, Hof, 16 Feb 1798, *D-Bsb*, *Mbs*, excerpts (Offenbach, 1799), vs (Bonn, *c*1800)
Der Kuss (tragisch komische Oper, 3, Lambrecht), Munich, Hof, 27 June 1799, *US-Wc*, vs, 2 arias, 2 duets (Munich, *c*1799), excerpts (Offenbach, 1799)
El Bondokani [Der Calif von Bagdad] (Spl, 1, Lambrecht), Munich, Hof, 20 Aug 1802, 1 aria (Munich, 1804), 1 aria in Balladen und Romanzen, op.46 (Leipzig, *c*1814)
L'enlèvement de Proserpine (ballet), ?Munich, Hof, 11 Oct 1803, arr. pf 4 hands in Délassement musicale (Munich, 1807)
Iphigenie in Aulis (ernsthaftee Oper, 3, K. Reger), Munich, Hof, 27 Jan 1807, vs, 2 arias and a march (Munich, *c*1807)
Deucalion et Pirrha (Oper, 1, ? H.J. von Högger [J.-J. Baron d'Hogguer]), *c*1810, ?unperf., *GB-Lbl*
Dido (melodrama, 1, G. Reinbeck), Stuttgart, 18 Dec 1811, lost
Camilla und Eugen, oder Der Gartenschlüssel (Spl, 1, F.C. Hiemer), Stuttgart, 15 March 1812, *D-Bsb*, *Sl*
Die Blumenfée (mythical scene, 1), Karlsruhe, 29 Sept 1812, lost
Der Berggeist, oder Schicksal und Treue [Rübezahl] (romantische Oper, 2, C. von Lohbauer), Karlsruhe, Hof, 19 April 1813, *Mbs**
Malvina (grosse Oper, 2, G.C. Römer), Karlsruhe, Hof, 26 Dec 1814, lost
Turandot (heroisches-komisches Spl, 2, ? F. Danzi, after C. Gozzi), Karlsruhe, Hof, 26 Dec 1816, *Mbs**, ov. *HR*
Die Zauberhöhle, oder Arlequin's Triumph (comic-magic-pantomime, 2), Karlsruhe, 6 June 1819, lost
L'Abbé de l'Attaignant, oder Die Theaterprobe (Spl, 1, Hiemer), Karlsruhe, Hof, 14 Sept 1820, *Bsb*
Incid music, written for Mannheim, all lost: Der Wiederkauf (S.F. Schletter), *c*1780; Der Schiffbruch (J.C. Brandes), 4 March 1781; Sturm von Boxberg (J. Meier), ? 19 April 1781; Albert von Turneisen (W.A. Iffland), 27 May 1781; Laura Rosetti (B.C. d'Arien), 15 Aug 1781; Die Räuber (F. von Schiller), 13 Jan 1782; Lanasa (K.M. Plümecke), 29 Dec 1782; Der Liebhaber ohne Namen (F.W. Gotter), 30 Jan 1783; Franz von Sickingen (A. von Klein), 27 Feb 1783; Liebe um Liebe (Iffland), 20 Nov 1785
Incid music, written for Karlsruhe, all lost: König Lear (W. Shakespeare), ? 7 Oct 1812 [rev. of Sturm von Boxberg]; Mädchenfreundschaft (A. von Kotzebue), 4 April 1815; Faust (E.A. Klingemann), 20 March 1817; Die Spartaner (J. von Auffenberg), 7 March 1819; Die Flibustier (Auffenberg), 13 June 1820; Tagesbefehl (K. Töpfer), 3 July 1820; Romeo und Juliet (Shakespeare), 31 Oct 1822
Other incid music: March in Agnes Bernauerin (J.A. von Törring-Guttenzell), ? Mannheim, 6 Jan 1781 (Munich, 1799); Vater stammeln zitternd, chorus for Die Hussiten vor Naumburg im Jahre 1432 (Kotzebue), Leipzig, Sept 1802, *D-Mbs*, *Sl*, *GÖbw*, *F-Pn*; Columbus (Klingemann), Stuttgart, 25 July 1809, lost; Wedding march in Medea (Munich, 1809); march in Die Tochter Jephthas (L. Robert), Karlsruhe, 5 Nov 1812, *D-Sl* terzet in Wilhelm Tell (Schiller), Karlsruhe, *c*1815, *Rp* other incid music lost; Viola (Auffenberg), ?Karlsruhe, 31 Aug 1823, *Mbs*
Other works: Die Blumerfée (prol, Friedrich), Karlsruhe, 29 Sept 1812, lost; Die Probe (op, 1), Karlsruhe, 29 Dec 1814, lost, probably a pastische; insert arias to ops by other comps., incl. D. Cimarosa: Gli Orazi ed i Curiazi, Munich, Hof, 2 Sept 1806, *Mbs*

SACRED

Preiss Gottes (cant.) *D-Sl* (Leipzig, 1803)
Abraham auf Moria (orat), Stuttgart, 1 Jan 1808, *Bsb*, *Sl*
Masses: no.1, 4vv, org (Offenbach, *c*1814); no.2, 4vv, insts, org (Offenbach, c1814); 6 others, *A-Wn*, *CZ-Pnm*, *D-Mbs*, *Mf*, *Mk*, *F-Pn*, 1 lost; Requiem, SATB, orch, org, *Pn*
Other works: Der 6. Psalm, SATB, org, op.60 (Offenbach, 1823); Psalmus 128, SATB, orch, op.65 (Leipzig, 1823); 9 lateinische Vesper-Psalmen, S, A, T, B, str, org (Munich, n.d.); Tantum ergo, Salve regina, Ave regina, Alma Redemptoris, lits, 4-5vv, insts, org (Munich, n.d.); TeD, S, A, T, B, SATB, orch, 14 Jan 1806, *D-Bsb*, *F-Pn*; more than 80 other works, *D-Bsb*, *Mbs*, *Mf*, *Mk*

OTHER VOCAL

Das Freudenfest (cant.), S, T, B, SATB, orch (Leipzig, 1804)
Cantate am Jahrestage von Mozard's Tod zu singen, SSTB, kbd (Munich, 1808)
An die Freude (ode, Schiller), S, SSTB, pf (Berlin, n.d.)
Aufs Königs Geburtstag, SATB, pf, *D-Tl*
Songs, for 1v, pf: 6 canzonette, op.13 (Munich, 1802); 6 deutsche Lieder, op.14 (Munich, 1803); 6 deutsche Lieder, op.15 (Leipzig, 1803); 6 deutsche Gesänge, op.19 (Munich, 1805); 8 Volkslieder (Schubart) (Leipzig, 1809); 6 deutsche Lieder (Munich, 1810); 6 romances françaises (Bonn, 1812); 12 canzonette, op.40 (Munich, 1813); 6 deutsche Gesänge (Leipzig, 1813–14); Balladen und Romanzen, op.46 (Leipzig, c1814); 6 Gesänge, op.63 (Offenbach, 1823); 3 canzonette con variazioni, op.65 (Offenbach, 1823); 6 Lieder, op.69 (Leipzig, 1823); 6 Lieder, op.70 (Leipzig, 1824); arias, S/T, some with insts, pubd Munich or MS; other single lieder
Songs, for 2–4vv, pf: 12 Gesänge, SSB and STB, op.16, 2 vols. (Leipzig, 1803); 8 Gesänge, S, S, T, B, op.17 (Leipzig, 1803); 6 petits duos, SS (Offenbach, *c*1818); 6 qts, S, S, T, B (Bonn, 1821); 3 Soldatenlieder, TTBB, op.58 (Offenbach, *c*1822); Gesänge der Hellenen, TTBB, op.72 (Leipzig, *c*1824); 6 Gesänge, S, S, T, B, op.74 (Leipzig, *c*1825); other single lieder, canons etc.
Concert arias, with orch: Ah che incertezza, Dunque mi lascia (Munich, 1813); others, *Mbs*, *F-Pn*, *GB-Lbl*
Singing exercises, incl. opp.24, 32, 50 (Berlin, Leipzig and Paris, 1804–23)

ORCHESTRAL

Edition: *Franz Danzi: Three Symphonic Works*, ed. P.M. Alexander, The Symphony 1720–1840, ser. C, v (New York, 1983) [incl. thematic index]
Syms. and syms. concertantes: Sinfonia concertante, E♭, fl, ob, hn, bn, by 1785, *D-Rtt*, ed. H. Zirnbauer (Mainz, 1939) [for fl, ob, cl, bn, 1786, *SW1*]; Simphonie concertante, B♭, 2 vn (Paris and Zürich, 1803–4); Sinfonie, d, op.19, by 1796 (Leipzig, 1804); Sinfonie, C, op.20 (Leipzig, 1804); Concertante, fl, cl, op.41 (Offenbach, 1813–14); Concerto concertant, cl, bn (Bonn, 1818), as Concertante, op.47 (Leipzig, 1818); 2 grande sinfonie, B♭, D (Offenbach, *c*1818); Ov. (Sinfonia), D, by 1790, *Bsb*, *Rtt*; Sinfonia, E♭ by 1790, *Bsb*; Concertante, 2 bn, perf. Munich, 1812, lost; Concertante, 2 hn, perf. Königsberg, 1818, lost; Concertino, 2 cl, perf. Vienna, 1820, lost, doubtful
Concs.: 1 for pf, E♭, op.4 (Mainz, n.d.; Munich, *c*1800); 1 for pf, D, *Bsb*; 1 for kbd, C, *A-Wgm*; 4 for fl, no.1, G, op.30 (Leipzig, *c*1804), no.2, d, op.31 (Leipzig, *c*1804), no.3, d, op.42 (Leipzig, *c*1813), no.4, D, op.43 (Leipzig, *c*1813); 1 for vn, perf. Munich, 1805, lost; 3 for vc, A, B♭ (Zürich, *c*1802), e, *D-Mbs*; Concertino, D, vc, op.46 (Leipzig, *c*1814); 1 for ob, perf. Stockholm, 1817, lost; 5 for bn, C, F, *Bsb*, F, *Mbs*, F, g, *DO*; 2 for hn, E, *c*1790, *Rtt*, F, by 1821,
Other works: Ov., E♭, 10 insts, by 1793, *AB*; 3 potpourris, cl, orch, no.1, op.45 (Leipzig, *c*1813), nos.2–3 (Bonn, *c*1818); Pot-pourri, B♭, vn, orch, op.61 (Offenbach, 1823); Andante, d, kbd, str, *Bsb* [arr. from Qnt op.54]

CHAMBER

For 5-6 insts: Sestetto, E♭, ob/vn, 2 va, 2 hn, vc, op.10 (Munich, 1802; Mainz, n.d.); Sextuor, E, 2 vn, va, vc, 2 hn, op.15 (Munich, 1803); Qnt, d, pf, ww, op.41 (Leipzig, 1810) also as Pf Qt op.40; 3 qnts, E♭, b, D, fl, str, op.50 (Offenbach, *c*1818); 2 qnts, F, D, pf, ww, opp.53–4 (Offenbach, 1820–21); 3 qnts, ww, B♭, g, F, op.56 (Paris and Berlin, 1819–20); 3 str qnts, E♭, f, A, op.66 (Offenbach, 1823–4); 6 qnts, G, e, E♭, A, F, d, ww, opp.67–8 (Offenbach, 1823–4)
For 3-4 insts: 3 sonates, B♭, C, A, pf, vn, b, op.1 (Paris, *c*1792); 3 str qts, C, E♭, E, op.5 (Munich, *c*1800); 3 str qts, C, B♭, g, op.6 (Munich, *c*1801); 3 str qts, E♭, c, F, op.7 (Munich, *c*1802; Mainz, n.d.); Str Qt, A, op.16 (Munich, c1804); 3 str qts, C, a, D, op.29 (Leipzig, 1804–05); Pf qt, d, op.40 (Leipzig, 1810), also as Qnt op.41; 5 pièces détachées, fl/ob, vn, va, vc (Bonn, *c*1813); 3 qts, C, d, B♭, vn, va, bn, vc, op.40 (Offenbach, *c*1814); Sonata, D, 2 pf, vn, op.42 (Offenbach, *c*1814); 3 str qts, D, e, B♭, op.44 (Leipzig, 1814); 3 str qts, E♭, f, E, op.55 (Offenbach, 1820-21); 3 qts, D, d, F, fl, vn, va, vc, op.56 (Offenbach, 1820–21); 3 trios, G, e, D, fl, vn, vc, op.71 (Offenbach, 1824–5); Pf Trio, E♭, *Bsb*
Duos: 3 for va, vc (Paris and Zürich, 1801–2); 3 for va, vc, op.9 (Munich, *c*1802); 6 sonatas, 2 vc, op.1 (Zürich, 1802–3); Sonata, E♭, pf, hn/vc, op.28 (Leipzig, *c*1804); Sonatine, e, pf, fl/vn, op.34 (Munich, *c*1809); Sonata, e, pf, hn/vc, op.44 (Leipzig, *c*1813); Sonata, B♭, cl, pf (Bonn, 1817–18); Sonatine, D, pf, fl (Munich and Mainz, 1818); Sonata, F, basset-hn/vc, op.62 (Offenbach, 1823); 3 petits duos, fl, vc, op.64 (Offenbach, 1823–4); Sonata, 2 org, *I-Md*, doubtful

Pf: Andantino (Nuremberg, 1783); 3 sonatas, 4 hands, E♭ (Paris, c1795), C, op.2 (Munich, c1799), B♭, op.9 (Leipzig, c1806); 3 sonatas, F, op.3 (Munich, c1800), d, op.12 (Mainz, c1802), F, in Délassement musical (Munich, 1807); 3 pièces détachées, 4 hands, op.11 (Munich, c1802); Potpourri, 4 hands (Munich, 1807); 12 Waltzes (Munich, 1807); Andante, F, Allegretto, C (Munich, 1812); Larghetto-Allegretto, F (Munich, 1814); 6 pièces faciles, op.73 (Leipzig, 1824–5); Marche des chevaliers (n.p., n.d.), doubtful; 6 montferrines (n.p., n.d.), doubtful

(5) **(Maria) Margarethe Danzi** [née Marchand] (*b* Munich, 1768; *d* Munich, 11 June 1800). German soprano and composer. She was the daughter of the singer, actor and theatre director Theobald Marchand, who came from Strasbourg and whose troupe was active in Mainz, Frankfurt, Mannheim and Munich. From an early age she played children's roles in the theatre and performed as a pianist and singer. In Munich she received tuition from the soprano Franziska Lebrun (née Danzi), who later became her sister-in-law. She and her younger brother Heinrich lived in Salzburg from 1781 to 1784 with Leopold Mozart, who taught her singing and the keyboard (she is often mentioned in his letters as 'Gretl'). He supported her first attempts at composition (sonatas for piano or for violin and piano) and tried to have them published by the Viennese publisher Christoph Torricella, but without success. Wolfgang Mozart heard her sing on his visits to Salzburg in 1782 and 1783, and liked her voice well enough to offer to write an aria for her (although if he finished the aria, it has been lost). She made her singing début in Munich in 1786, as Calloandra in Salieri's *La fiera di Venezia*, and in the following season sang the role of Telaira in Vogler's *Castore e Polluce*. She later became famous for her Mozart roles. In 1790 she married the composer Franz Danzi, with whom she toured in Germany, Austria and Italy. For two years she was prima donna with the Guardasoni troupe in Prague, where she was especially popular, and from 1796 she was a member of the Deutsches Theater in Munich. Two of her works were published by Falter in Munich: three sonatas for piano and violin op.1 (1801; no.1 ed. R. Münster in Varie musiche di Baviera, i, Giebing, 1967) and the *Marche de Marseillois varié* op.2 for piano (1802). A third work, an Andante with variations for piano, was published under her husband's name as the central movement of his Piano Sonata in F major, op.3 (*c*1800).

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ROLAND WÜRTZ (1–3), PAUL CORNEILSON/PETER M. ALEXANDER (4), BRIGITTE HÖFT/PETER M. ALEXANDER, PAUL CORNEILSON

Danzi, Franziska. German singer. *See* LEBRUN family, (2).

Danzig (Ger.). *See* GDAŃSK.

Danzón. A formal ballroom couple-dance in rondo form derived from the contredanse and the habanera traditions of the 19th century, both considered part of the flowering of Cuban musical nationalism in the late colonial period when a distinctly Cuban light classical music arose. When Spanish colonial rule was replaced by North American hegemony, many composers reacted by turning to proletarian non-European artistic sources, most notably African. A sophisticated Afro-Cubanism arose, exemplified by the work of Amadeo Roldán (1900–39) and Alejandro García (1906–40). The Cuban *danzón* developed in part from the French contredanse which arrived on the island from Haiti, evolving the *danza* and *danzonete* forms. Written in 2/4 metre, it is slower, more cadenced and varied than other related forms. Its inclusion in the repertory of urban *charanga* and *tipica* orchestras resulted in greater contrast between the first and second parts of its overall binary structure. Most specifically, African percussion textures, instrumentation and rhythms, including extensive use of symmetrical *cinquillo* and *tresillo* patterns, were staggered rhythmically to create complex instrumental cross-rhythms; while flute or clarinet, violin or brass, developed virtuoso passages. The first premièred example was Miguel Failde's *Las alturas de Simpson* in Matanzas in 1879. In the 20th century *danzón* interacted with other Cuban genres, feeding into *son*, and to the development of the mambo and cha cha cha. The dance itself is extremely formal with the set footwork working on syncopated beats, and involving elegant pauses when the couple stand and listen to an instrumental section. At the end of the 20th century, it was still danced in Cuba and Mexico, albeit by an older generation; and it formed part of the repertory of various popular musicians and orchestras who continued to compose new pieces.

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WILLIAM GRADANTE/JAN FAIRLEY

Daoud, Rageh (Sami) (*b* Cairo, 23 Nov 1954). Egyptian composer. He entered the Cairo Conservatory at the age of nine, where he took piano lessons. He took graduate studies in piano with Ettore Puglisi and studied composition with Abdel-Rahim, with whom he also studied the Arab modal system. In 1977 he obtained a diploma in composition with distinction, and the following year he was appointed a composition teacher at the Cairo Conservatory. After receiving a state scholarship to continue his postgraduate studies in composition, he studied with Thomas Christian David and Francis Burt at the Vienna Hochschule für Musik (1981–7). After graduation he returned to Egypt to resume his teaching career at the Cairo Conservatory. In 1995 he won a state prize for chamber music. In the same year, he founded the Chamber Orchestra of the Hanager Centre, which he has conducted in performances of contemporary Egyptian music.

Almost all Daoud's output is chamber music, some of which has been performed throughout Europe. He has composed scores for 25 films, several of which have won awards. In his earlier works, such as *Glimpse of Egypt*,

the Piano Trio and the Piano Sonata, he writes in a modal style using the tetrachords, pentachords, irregular metres and rhythmic modes characteristic of Arab music. In some of his recent compositions he uses a simpler style with clear tonality, tonal harmony, traditional progressions and unchanging metres; an example is his Passacaglia for lute, organ and strings (1993).

WORKS

Glimpse of Egypt, orch, 1978; Lied, S, pf, 1978; Pf Sonata, 1978; 4 Dances, str qt, 1982; Fantasy, hp, vc, perc, 1982; Fantasy, ww, str, 1983; Str Qt, 1983; Lied, A, pf, 1984; Takassim, cl, 1984; Ww Qt, 1984; 4 Pieces, str, 1985; Fugue, str, 1986; Meditation, str, 1986; Der neue Ankommende, Lied, A, b cl, vib, 1986; Portrait no.1, str, 1986; 3 Children's Pictures, 2 pf, 1987; 3 Pictures, ob, pf, 1987; Portrait no.2, str, 1987; Pf Trio, 1988; Rhapsody, str, 1988; Nocturne, pf, 1989; Nocturne, vc, pf, 1989; Requiem, chorus, orch, 1990; 30 Songs, children's chorus, chbr orch, 1991; Rhapsody, fl, vn, orch, 1992; Suite, a fl, 1992; suite, fl, pf, 1992; Passacaglia, lute, org, str, 1993

AWATEF ABDEL KERIM

Da-Oz [Daus], **Ram** [Avraham] (*b* Berlin, 17 Oct 1929). Israeli composer of German birth. He moved to Palestine with his parents in 1934 and began studies of the piano in 1945 and the oboe in 1947. Blinded in the [Israel] War of Independence of 1948, he studied theory and composition privately with Hajos for three years, and he graduated from the Israel Academy of Music, Tel-Aviv, in 1953. Two years later he had a string quartet, a piano sonata and some songs publicly performed. Parts of these works showed a personal expressive quality, which reached a highpoint in the sombre orchestral *Alei yagon va'nocham* ('Metamorphosis of Grief and Consolation'). Earlier tendencies toward fast chromatic modulations developed into atonal writing in the piano Capriccio, the String Trio and the Lea Goldberg Songs (1962); the influences of Prokofiev and Bartók gave place to those of Schoenberg. The dodecaphony ruling the *Movimenti quasi sonata* for piano, the Third Quartet and the Piano Trio (both 1964) was then replaced by shorter motivic sets, as in the imaginative and well-shaped *Changing Phantoms* for chamber orchestra and *Improvisation on a Song*. Since the *Rhapsody on a Yemenite Jewish Melody* (1971), Da-Oz has employed traditional styles in combination with 'free tonality', for example in *Quasi Menuet* (1992) and *Two-Part Inventions* (1995). He has also continued his quasifolksong writing, and played an influential part in musical life in Haifa, through his music committee membership and educational works, including music for piano, recorder and chorus, for example *Echo* for children's choir (1991).

WORKS
(*selective list*)

Orch: Suite in the Old Style, str, 1958; Alei yagon va'nocham [Metamorphosis of Grief and Consolation], 1959–60; Conc. da camera, vn, str; Concertino, rec, str, 1965; Changing Phantoms, chbr orch, 1967; Rhapsody on a Yemenite Jewish Melody, pf, str, 1971; 3 Romances, vn, chbr orch, 1976; Introduction and Passacaglia, 1981

Chbr: Str Qt no.1, 1955; Trio, pf left hand, vn, vc, 1956; Str Qt no.2, 1958; Sonata, vn, pf, 1960; Str Trio, 1961; Suite, fl, ob, vc, hpd, 1963; Str Qt no.3, 1964; Trio, vn, vc, pf, 1964; 10 Dialogues, 2 cl, 1966; Illuminations, vn, 1966; Prelude and Dance, rec, hpd, 1968; Improvisations on a Song, ens, 1968; Divertimento, brass qt, 1977; Pa'amei aviv [Sounds of Spring], rec ens, 1980; Falling Leaves, rec ens, 1982; I Loved a Shepherdess: Fantasy on Sephardic Melodies, vn, pf, 1991

Pf: Sonata, 1955; Capriccio, 1960; Movimenti quasi sonata, 1963; A Farewell to Bach, 1972; Quasi Menuet, 1992; 10 Two-Part Inventions, 1995

Vocal: 3 duets, S, Mez, 1960; 6 songs, 1v, pf, 1955; 3 songs, 1v, pf, 1962; 3 madrigals, SATB, 1967; Jubilee Chants, SATB, orch, 1984; Echo, children's vv, 1991

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NATHAN MISHORI

Da Palermo, Mauro. *See* CIAULA, MAURO.

Daphnis. Mythical Sicilian shepherd and singer. According to the ancient sources, he was the son or favourite of Hermes. Found by shepherds and educated by nymphs, he was taught to play the syrinx by Pan; this and his singing won him the favour of Artemis, with whom he hunted, and either he or the shepherds who sang about him invented bucolic poetry. But he broke a vow of fidelity to the nymph Echenais and was blinded; after his death he was raised to Olympus. (The early myths are transmitted in Aelian, *Varia historia*. x.18; Diodorus Siculus, *Bibliothēkē*, iv.84.2–4; Parthenius, *Amatoriae narrationes*, xxix.) It has been suggested that laments for Daphnis as shepherd-god are related to the numerous surviving laments for the ancient Mesopotamian shepherd-god Dumuzi (see Halperin, 'The Forebears', 1983; cf also the traditional LINUS laments). STESICHORUS was supposed to have inherited bucolic poetry from Daphnis and to have composed an ode about him.

Against these myths, the first idyll of THEOCRITUS contains a song (lines 66ff) in which the whole of nature laments a Daphnis who apparently dies rather than yield to love, although the details of the story are unclear; and the sixth idyll presents Daphnis in a singing contest with his older lover, Damoetas. Daphnis is lamented as ideal shepherd-god and praised for the blessings he brings to humankind in Virgil's fifth eclogue, where he has traditionally, but not without some difficulty, been identified as Julius Caesar. And from late antiquity Longus's pastoral romance *Daphnis and Chloe* (date uncertain) depicts the sexual awakening, courtship and marriage of two foundlings.

Some of these incarnations of Daphnis have been important in musical settings. A number of Baroque composers, especially in Germany, set works in which Virgil's Daphnis is used as a pastoral cognomen for Christ, for example, in the *Mirantisches Flötlein* (1682) of Laurentius von Schnüffis ('in which Christ, under the name Daphnis, awakens Clorinda, sunk in the sleep of sin, to a better life') and in some pastorellas. Daphnis is used as a generic pastoral name in such works as Rameau's *pastorale-héroïque Daphnis et Eglé* (1753) and Mondonville's *Daphnis et Alcimadure* (using the Gascon dialect, 1754). Longus's *Daphnis and Chloe*, first popularized through Jacques Amyot's French translation (1559), became the basis for many French compositions of the 18th century and later, including operas of that name by Boismortier (1747), J.-J. Rousseau (1779), Offenbach (1860), Henri Maréchal (1895) and Henri Büsser (1897), and the well-known ballet by Ravel (1909–12).

See also PASTORAL.

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GEOFFREY CHEW

Da Ponte, Lorenzo [Conegliano, Emmanuele] (*b* Ceneda [now Vittorio Veneto], 10 March 1749; *d* New York, 17 Aug 1838). Italian librettist. His involvement in the remarkable flowering of *opera buffa* in Vienna from 1783 to 1790 and his collaborations with Martín y Soler, Salieri and, above all, Mozart make him arguably the most significant librettist of his generation: his three librettos for Mozart (*Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*) are justifiably regarded as peaks of the genre.

1. Life. Da Ponte's biographers rely largely on his *Memorie*. Begun at the age of 60 as an apologia for a life plagued by (often self-induced) misfortune, they present a carefully constructed image of the man and his work. Accounts of raffish adventures in the manner of his friend Casanova mix with vainglorious statements of achievement and accusations of treachery by friend and foe; sometimes fact can only with difficulty be separated from fiction.

Born Emmanuele Conegliano, Da Ponte adopted the name of the Bishop of Ceneda, Lorenzo da Ponte, when his father, a Jewish tanner, converted to Christianity in 1763. Da Ponte's early training in Ceneda and Portogruaro prepared him for the priesthood (he was ordained in 1773) and for teaching (at seminaries in Portogruaro, 1770–73, and Treviso, 1774–6). However, his penchant for liberal politics and married women led to a ban on his teaching in the Veneto and, on 17 December 1779, a 15-year exile from Venice. He went first to Gorizia and then to Dresden, believing that his friend, the poet and librettist Caterino Mazzolà, would secure him a court post: in Dresden he worked with Mazzolà translating and arranging plays and librettos (including Quinault's *Atys*; Da Ponte had already collaborated with his brother, Girolamo, on a translation of J.-F. de La Harpe's *Le comte de Warwick* in 1780). Mazzolà then provided Da Ponte with a recommendation to Salieri in Vienna: he arrived there in late 1781, meeting Metastasio just before his death. Da Ponte attracted the favour of Joseph II, and when Joseph abandoned his pursuit of German opera and revived the Italian company (in 1783), Da Ponte was appointed poet to the court theatre.

Da Ponte's facility for versifying, his ready wit and sound knowledge of languages made him an ideal theatre poet. His work included translating texts from French to Italian, reworking old librettos for revivals and providing new works (themselves often adaptations) for Viennese composers. He began his career as librettist in Vienna by making an Italian translation of Gluck's *Iphigénie en Tauride*, not for the court theatre, but for Antonia Bernasconi's production at the Kärntnertortheater. His first new libretto for Salieri as musical director of the court theatre, *Il ricco d'un giorno*, was a failure (Da Ponte blamed the music). But in 1786 his position was assured by the success of his *Il burbero di buon cuore* for Martín y Soler. That year saw a remarkable output of six librettos, including *Le nozze di Figaro* for Mozart and the hugely popular *Una cosa rara* (again set by Martín y Soler).

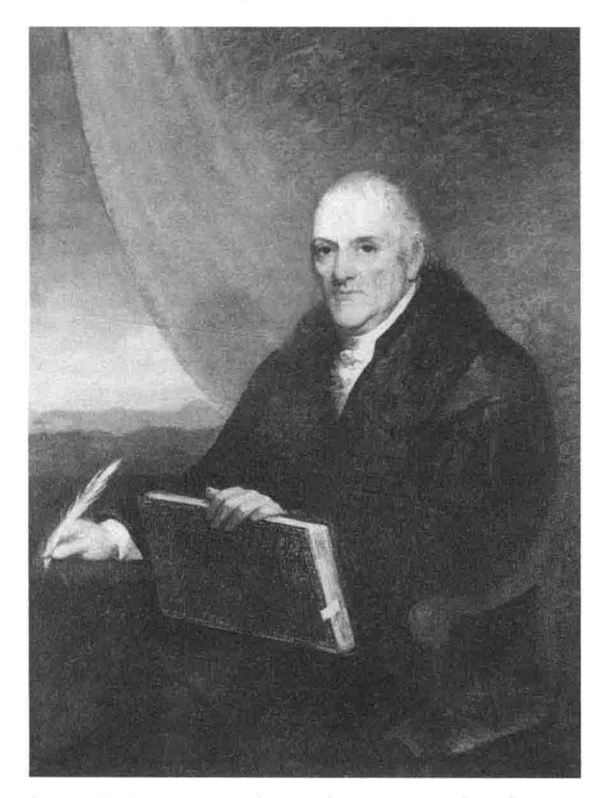
Da Ponte had an uneasy relationship with Count Rosenberg, director of the theatre, and his rivalry with the poet Giambattista Casti found expression in satirical poems (notably the *Epistola nell'Abate Casti*, Vienna, 1786) and even on the stage. Nor did Da Ponte's arrogance (see Michael Kelly's *Reminiscences*, 1826) help matters. He managed to regain Salieri's favour, providing *Axur re d'Ormus* (based, like *Figaro*, on Beaumarchais) at the same time as writing *L'arbore di Diana* for Martín y Soler and *Don Giovanni* for Mozart; he later produced three other librettos for Salieri. He also published a volume of *Saggi poetici* (Vienna, 1788). In 1789 Da Ponte was involved in the revival of *Figaro*, probably providing the new texts for arias to be sung by his mistress, Adriana Ferrarese (the new Susanna), and he also wrote *Così fan tutte* in that year (Ferrarese was Fiordiligi). In addition, he claims to have saved the Italian opera in Vienna from threatened closure. However, the death of his patron Joseph II on 20 February 1790 and court intrigue on the succession of Leopold II led to his dismissal (for which he blamed Salieri, among others) in 1791.

The poet was denied permission to return to Venice, and although a reported meeting (in Trieste) with the short-lived Leopold II and the support of Leopold's successor Francis II went some way towards healing the rift, he never re-established himself in Vienna. Instead, having 'married' an Englishwoman, Ann (Nancy) Grahl, on 12 August 1792, he set off for Paris and then, discouraged by the unstable political situation there, headed for London. Doubtless he hoped to join forces with his former colleagues in Vienna, the singer Michael Kelly and the composer Stephen Storace. After a futile year attempting to establish Italian opera in Brussels, Rotterdam and The Hague, he was appointed to the King's Theatre, Haymarket, by the new manager, William Taylor. While there Da Ponte arranged operas by Cimarosa and others, collaborated again with Martín y Soler on two operas during the composer's stay in London for the 1795 season and also provided librettos for Francesco Bianchi. A trip to Italy in 1798 to recruit singers for the theatre reunited him with his family and his beloved Venice, although his old enemies forced a quick departure. His return to London saw his position blocked by intrigue – he was dismissed in 1799 – and the King's Theatre in financial disarray: his unwise involvement in Taylor's dubious dealings led to Da Ponte declaring himself bankrupt in February 1800. He was reinstated at the theatre in 1801 and collaborated with Peter Winter on three new operas, but, pursued by creditors, he followed Nancy to America in 1805.

Da Ponte became a grocer and general merchant in New York, then Sunbury (Pennsylvania) and Philadelphia, supplementing his income with private teaching and dealing in Italian books (an activity begun in London). He also produced an early version (1807) of what was to become a compendious autobiography. Returning to New York in 1819, he was determined to bring Italian culture to his newly adopted country (he took American citizenship) through teaching and book-dealing; he also occupied

the (largely honorary) post of Professor of Italian at Columbia College in 1825 and from 1827 until his death. The publication both of a complete version of the *Memorie* (1823–7) and of a volume of *Poesie varie* (New York, 1830) seems to have formed part of this endeavour; he also issued other translations (e.g. of Byron), catalogues and miscellaneous prose (including a *Storia della lingua e della letteratura italiana in New York*, 1827). His interest in opera revived in his later years; he saw *Don Giovanni* performed by Manuel García's visiting company in 1826, and a new edition of *Figaro*, *Don Giovanni*, *Axur* and his tragedy *Il Mezenzio* (reportedly the only dramatic works from his European period that he had with him in America) was published that year. Notwithstanding his grief at Nancy's death (he issued a volume of commemorative verse in 1832), Da Ponte became financially involved in the ill-fated tour of the Montresor company in 1832–3 (he published an account in 1833) and acted briefly as manager of the newly built Italian Opera House. The initiative brought financial loss and also a sense that his life's work had been for nothing – a projected final volume of the *Memorie* was never completed – although by all accounts his elaborate funeral offered significant recognition of his achievement.

2. WORKS. Accounts of Da Ponte's working methods rely heavily on the *Memorie*, and one need not set much store by his claim of writing *Axur re d'Ormus*, *L'arbore di Diana* and *Don Giovanni* concurrently, sustained by his snuff-box, a bottle of Tokay and the ministrations of a 16-year-old Calliope ('whom I would have liked to love simply as a daughter, but ...'). However, the *Memorie* offers intriguing insights into theatre life in Vienna, London and New York, as well as into Da Ponte's own perception of his art: 'poetry is the door to music, which can be very handsome, and much admired for its exterior, but nobody else can see its internal beauties if the door is wanting'. He also made comments on contemporary librettists (whom he generally derided) and on the composers with whom he worked. Da Ponte was well aware of the different talents of his collaborators and carefully crafted his librettos to suit their needs. Although an obvious admirer of Mozart, he was less enthusiastic than one might expect (which may reflect Mozart's mixed critical reception in the early 19th century), while he praised Salieri (with only a little irony) as an educated and worthy *maestro di cappella*. But his favourite composer seems to have been Martín y Soler: Da Ponte viewed *L'arbore di Diana* as his best libretto. Other composers such as Vincenzo Righini and Francesco Piticchio are roundly dismissed.



Lorenzo Da Ponte: painting by an unknown artist, early 19th century (Columbia University, New York)

The prodigiousness of Da Ponte's output was doubtless due to his facility as a poet: significantly, he was a skilled improviser. But it also reflects his reliance on existing works: nearly all his librettos involve some adaptation, and he appears less happy when inventing original dramatic situations. However, adaptation was common in the period, and Da Ponte's skill lay in his precise knowledge of the dynamics of opera: he condensed situations, pinpointed characters and focussed the action in a manner allowing the composer freedom to create drama through music. Beaumarchais, Da Ponte reported, admired the libretto of *Le nozze di Figaro* for 'contracting so many *colpi di scena* in so short a time, without the one destroying the other'. Even if the remark is apocryphal, it reflects Da Ponte's perception of his achievement.

Da Ponte had a profound sense of the literary and dramatic traditions within which he was working. He claimed to have admired Metastasio from childhood; echoes of and quotations from Metastasio abound in his librettos. But Da Ponte took his heritage further back still to the Renaissance. His linking of *Axur* with Tasso, *L'arbore di Diana* with Petrarch and *Don Giovanni* with Dante is no coincidence: as his later teaching proved, he was intimately familiar with Italian Renaissance poetry. Again, references and quotations in his librettos emphasize the point: Dante, Petrarch, Boccaccio, Ariosto, Sannazaro, Tasso and Guarini all make appearances (and Da Ponte arranged Guarini's celebrated pastoral play *Il pastor fido* for Salieri in 1789). Moreover, Da Ponte made careful use of rhyme and metre as well as complex syntactical and rhetorical patterns. The rich resonances and subtle structures give his librettos a literary emphasis that sets them apart from the workaday efforts of his contemporaries. He was well aware of his skill: his texts often refer to, as they deliberately surpass, verse by Bertati, Casti and Mazzolà.

Two dramatists rarely mentioned in the *Memorie* are Goldoni and Carlo Gozzi, perhaps because they were too close to home. Da Ponte's first success, *Il burbero di buon cuore*, was an adaptation of Goldoni, and from him Da Ponte learnt the secret of comic pacing, of lexical manipulation (in particular, witty '-ino' and '-etto' diminutives) and of taut poetic structures. The debt is particularly apparent in *Don Giovanni*, notwithstanding its more immediate borrowings from Giovanni Bertati's recent 'Don Giovanni' libretto (set by Gazzaniga; Da Ponte later reworked this version in London). Da Ponte's

'dramma giocoso' (the term itself derives from Goldoni) owes much to Goldoni's play *Don Giovanni Tenorio*, as well as to Molière, and Leporello's opening solo has clear echoes of *Il servitore di due padroni*. Da Ponte claimed that the mixture of comedy and seriousness in the opera was his idea, not Mozart's, and it relates directly to Goldoni's notion of a new kind of drama for the 18th century.

As for Gozzi (whom he knew in Venice in the late 1770s), Da Ponte entered his fantasy world in *L'arbore di Diana*, while Gozzi's *Le droghe d'amore* (1777) may have influenced *Così fan tutte*. In *Così* (which the librettist always called *La scuola degli amanti*), Da Ponte's sense of literary play reaches its peak. It is perhaps best viewed as an opera about opera – failure to do so accounts for the oft-perceived 'problems' of the work – in the vein of Casti's *Prima la musica e poi le parole* (there are echoes in the text). Da Ponte ranked the libretto below *Figaro* and *Don Giovanni*, probably because of the opera's poor critical reception, but, as Dent realized, it contains his best work. Attempts to find a single source for the story have largely failed (but there are roots in Ovid, Boccaccio and particularly Ariosto). However, Da Ponte clearly placed the drama in the time-honoured tradition of the pastoral (in Act 1 Don Alfonso quotes directly from Sannazaro: 'Nel mare solca e nell arena semina'). He also revelled in the allegorical play of essentially abstract characters and situations. Whether or not Mozart fully grasped this aspect of the libretto is another matter; moreover, opera was soon to move in very different directions. But *Così* marks an eloquent testament both to Da Ponte's literary heritage and to opera in the Age of Enlightenment.

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LIBRETTOS

La scuola degli gelosi [rev. of C. Mazzolà lib for Salieri], Vienna, 22 April 1783
Ifigenia in Tauride [trans. of N.-F. Guillard and M.F.L.G.L. Roullet lib for Gluck: Iphigénie en Tauride], Vienna, 14 Dec 1783
Il ricco d'un giorno (dg, after G. Bertati), Salieri, Vienna, 6 Dec 1784
Il burbero di buon cuore (dg, after C. Goldoni: *Le bourru bienfaisant*), Martín y Soler, Vienna, 4 Jan 1786
Il finto cieco (dramma buffo, after M.-A. Legrand: *L'aveugle clairvoyant*), Gazzaniga, Vienna, 20 Feb 1786
Le nozze di Figaro (commedia per musica, after P.-A. Beaumarchais: *La folle journée, ou Le mariage de Figaro*), Mozart, Vienna, 1 May 1786; Paer, Parma, Jan 1794, as Il nuovo Figaro
Il demogorgone, ovvero Il filosofo confuso (dg, after P. Zaguri:*Leone e Giuletta*), Righini, Vienna, 12 July 1786
Una cosa rara, o sia Bellezza ed onestà (dg, after L. Vélez de Guevara: *La luna de la Sierra*), Martín y Soler, Vienna, 17 Nov 1786
Gli equivoci (dramma buffo, after W. Shakespeare: *The Comedy of Errors*), Storace, Vienna, 27 Dec 1786
Il Bertoldo (dg, after G. Brunati), Piticchio, Vienna, 22 June 1787; A. Brunetti, Florence, carn. 1788
L'arbore di Diana (dg), Martín y Soler, Vienna, 1 Oct 1787
Il dissoluto punito, o sia Il Don Giovanni (dg, after Bertati lib for Gazzaniga: Don Giovanni Tenorio, o sia Il convitato di pietra), Mozart, Prague, 29 Oct 1787
Axur re d'Ormus (dramma tragi-comico, after Beaumarchais lib for Salieri: Tarare), Salieri, Vienna, 8 Jan 1788
Il talismano [rev. of Goldoni lib for Salieri], Vienna, 10 Sept 1788
Il pastor fido (dramma tragicomico, after B. Guarini), Salieri, Vienna, 11 Feb 1789
L'ape musicale (commedia per musica, after ?Goldoni), Vienna, 27 Feb 1789 [pasticcio incl. music by Anfossi, Cimarosa, Gassmann, Gazzaniga, Giordani, Martín y Soler, Mombelli, Mozart, Paisiello, Piccinni, Salieri, Tarchi]
La cifra (dg, after G. Petrosellini lib for Salieri: La dama pastorella), Salieri, Vienna, 11 Dec 1789
Così fan tutte, o sia La scuola degli amanti (dg), Mozart, Vienna, 26 Jan 1790
Nina, o sia La pazza per amore [rev. of G. Carpani lib for Paisiello], Vienna, 13 April 1790, addl items by Weigl
La quacquera (quakera) spiritosa [rev. of G. Palomba lib for P.A. Guglielmi], Vienna, 13 Aug 1790
La caffettiera bizzarra (dg, after Goldoni), Weigl, Vienna, 15 Sept 1790
Il pasticcio (dg, Act 1 after L'arbore di Diana, Act 2 after rev. of Bertati lib for Anfossi: Il trionfo delle donne), Udine, sum. 1791
Il matrimonio segreto [rev. of Bertati lib for Cimarosa], London, 11 Jan 1794
I contadini bizzarri [rev. of T. Grandi lib for Sarti: Le gelosie villane], London 1 Feb 1794, addl items by Paisiello
Il capriccio drammatico [rev. of G.M. Diodati lib for Cimarosa: L'impresario in angustie], London, 1 March 1794
Il Don Giovanni [rev. of Bertati lib for Gazzaniga], London, 1 March 1794, addl items by Sarti, Federici and Guglielmi
La bella pescatrice [rev. of F.S. Zini lib for P.A. Guglielmi], London, 18 March 1794
La prova dell'opera, London, 1 April 1794 [pasticcio with music by ?Cimarosa]
La Semiramide [rev. of Moretti lib for F. Bianchi: La vendetta di Nino], London, 26 April 1794
La Frascatana [rev. of F. Livigni lib for Paisiello], London, 5 June 1794
La scuola de' maritati (*La capricciosa corretta, I sposi in contrasto, La moglie corretta*) (comic op), Martín y Soler, London, 27 Jan 1795
Alceste, o sia Il trionfo dell'amore conjugale [rev. of R. de' Calzabigi lib for Gluck], London, 30 April 1795
L'isola del piacere, or The Island of Pleasure (comic op, after Bertati lib for Lucchesi: L'isola della fortuna), Martín y Soler, London, 26 May 1795
Le nozze dei contadini spagnuoli (int), Martín y Soler, London, 28 May 1795
La bella Arsene [trans. of C.-S. Favart lib for Monsigny], addl items by Mazzinghi, London, 12 Dec 1795
Antigona (os, ? after M. Coltellini), Bianchi, London, 24 May 1796
Il tesoro (ob), Mazzinghi, London, 14 June 1796
Zemira e Azor [trans. of J.-F. Marmontel lib for Grétry], London, 23 July 1796
Il consiglio imprudente (ob, after Goldoni: *Un curioso accidente*), Bianchi, London, 20 Dec 1796
Evelina, or The Triumph of the English over the Romans [trans. of Guillard lib for Sacchini: Arvire et Eveline], London, 10 Jan 1797
Merope (os, after Voltaire), Bianchi, London, 10 June 1797
Cinna (os, ? after A. Anelli), Bianchi, London, 20 Feb 1798
Angelina, ossia Il matrimonio per susurro [rev. of C.P. Defranceschi lib for Salieri: Angiolina], London, 29 Dec 1801
Armida (os), Bianchi, London, 1 June 1802
La grotta di Calipso (dramma), Winter, London, 31 May 1803
Castor e Polluce, o Il trionfo dell'amor fraterno, or The Triumph of Fraternal Love (os), Winter, London, 22 March 1804
Il ratto di Proserpina, or The Rape of Proserpine (os), Winter, London, 3 May 1804

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Il sogno (cant.), Martín y Soler, 1787; Il sacrifizio di Jefte [? Jefte (orat), Sacchini, 1788]; I voti della nazione napolitana (cant.), Piticchio, 1791; Flora e Minerva (cant.), Weigl, 1791; Il Davide (orat), 1791; La vittoria (cant.), ?Paisiello, 1794; Six Italian Canzonetts, Martín y Soler (Edinburgh, ?1795); Le nozze del Tamigi e Bellona (cant., for naval victory of 14 Feb 1797, originally for wedding of Prince of Wales), Bianchi, 1797

Lost: Per la ricuperata salute da Ophelia, Salieri, Mozart, Cornet, Vienna, 1785; Il ritorno felice, Vienna; Eco e Narciso, London; Il disinganno de' morti, London

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TIM CARTER (with DOROTHEA LINK)

Daquin [Dacquin, D'Acquin, D'Aquin], **Louis-Claude** (*b* Paris, 4 July 1694; *d* Paris, 15 June 1772). French organist, harpsichordist and composer. Descended from a family of intellectuals of Jewish origin, the son of Claude Daquin and Anne Treisant, Louis-Claude was an infant prodigy. After taking some harpsichord lessons from his godmother Elisabeth Jacquet de la Guerre, and composition lessons from Nicolas Bernier, he was capable of playing before Louis XIV at the age of six and of conducting his own *Beatus vir* in the Sainte-Chapelle at the age of eight. In 1706 he was appointed organist at the convent of Petit St Antoine and was able to play on the organ of the Sainte-Chapelle. On 12 July 1722 he married Denise-Thérèse Quirot; they had only one child, Pierre-Louis D'Aquin de Châteaulion (*c*1722–97), whose *Lettres* trace the brilliant career of a father greatly admired by Parisian society. Louis-Claude's marriage contract tells us that at the time he was *ordinaire de la musique* to Louis-Armand II de Bourbon, the Prince de Conti, and he probably remained in that position until 1727. He gained the post of organist at St Paul on 28 April 1727, in competition with Rameau, and in 1732 succeeded his former teacher Louis Marchand as organist of the Cordeliers. On 1 April 1739, at the height of his career, Daquin was appointed, without competition, to succeed Jean-François Dandrieu as organist of the Chapelle Royale. On the death of Antoine Calvière in 1755 he also obtained one of the four positions of organist at Notre Dame. Besides holding these glittering appointments as organist, Daquin several times played the organ in the Palais des Tuileries (the home of the Concert Spirituel), performing there in 1749 and between

1751 and 1754. He also had two divertissements played at the Concerts Français in 1728 and 1729. In 1770 Daquin resigned from his post at the Chapelle Royale in favour of Armand-Louis Couperin; the reason is not known, but perhaps he was already affected by the illness which was to cause his death.

Daquin was the best virtuoso improviser of his generation, and his published works give only a faint idea of his art. His most elaborate work is the *Livre de pièces de clavecin* (printed twice, in January 1735 and in 1739). Although some of the pieces (such as *L'hirondelle*) are more or less direct imitations of François Couperin (ii), most of them display great originality: the *Trois cadances*, in almost perfect sonata form, owes its title to the triple trill which Daquin was the first in France to use, and *Le coucoû* is an example of his taste for the single melodic unit which he repeats throughout the piece instead of developing its thematic possibilities. Except for the gavotte in the *Plaisirs de la chasse*, Daquin's pieces hardly seem to have been influenced at all by Rameau's. The *Nouveau livre de noëls*, published in November 1757, is the fruit of many improvisations, and although it is certainly the best and longest of its genre in this period, it remains the organist's most impersonal work. The twelve noëls follow the structure traditional since Gigault (1683), Lebègue (1685) and Raison (1714): the *timbre* is first enunciated without ornamentation (unless it is played *en taille*) and then followed by a series of diminutions before the piece ends in a majestic peroration. The absence of modulations is concealed by varied registration and spontaneity in the art of variation. Virtuosity (nos.3 and 5) goes side by side with charming passages of pastoral writing (nos.9 and 11). *Amis, en ce festin*, a *duo à boire*, is the only extant vocal work by Daquin.

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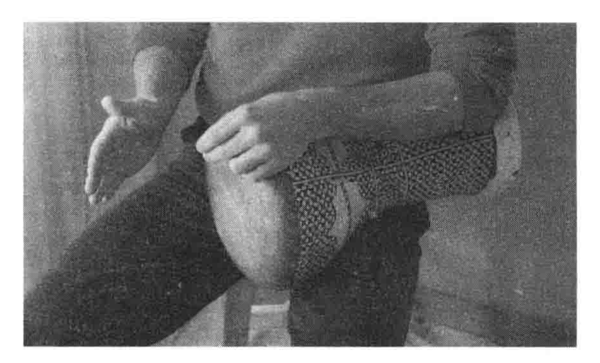
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JEAN-PAUL MONTAGNIER

Darabukka [*darbuka*, *darabuke*, *derbuga*, *derbukka* common to many Arab musical traditions]. A single-headed goblet drum (fig.1). It is made from pottery, wood or metal; the bottom is open and the skin head is directly attached by nails, glue or binding. Traditionally the head of the drum was goatskin, although the skins of dogs and rams were also used. During the 20th century plastic heads became popular; these can be tuned with a key and retain their pitch regardless of temperature and humidity.



1. *Darabukka (goblet drum)*

The instrument is most frequently played held across the left knee and hip. The curved fingers of the left hand rest close to the rim and strike or are flicked across the edge of the head of the drum. The flat fingers of the right hand strike either the centre of the head, producing a deep note, or the edge, producing a higher pitch. These positions are reversed for left-handed players.

The origin of the term *darabukka* is somewhat obscure but probably lies in the Arabic word *darba* ('to strike'). Similar instruments are known by various (often onomatopoeic) names according to location and tradition, the most important being *tombak* or *zarb* (Iran), *derbuga* or *derbukka* (Morocco and Algeria) and *darbuka*, *deblek* or *dümbelek* (Turkey).

The *darabukka* is found in a range of sizes, particularly in North Africa, where several may be played together in ensembles (fig.2). Single instruments used to accompany groups of melodic instruments tend to be between 40 and 50 cm long; the diameter of the heads of such instruments is usually between 20 and 25 cm. The Turkish *darbuka* (usually of metal or pottery) is used principally in traditional ensembles to accompany dancing. The large Iranian *tombak* is carved from a solid block of wood, usually decorated with an inlay design, often ornate; it is the principal percussion instrument in a classical Persian music ensemble and is played by many classical musicians as a second instrument. Andalusian ensembles from Algeria and Morocco play a pottery *derbuga* in their traditional ensembles, and in Egypt the goblet drum of Nile boatmen and other traditional musicians is called the *hoqa*. The *darabukka* is also found in Albania and Bulgaria; in Albania it is known as the *darabuke* and is made of potter's clay, while in Bulgaria it is known as the *tarambuka*, *tarabuka* or *darabuka*. Other forms are found



2. *Darabukka ensemble in an Algerian wedding band*

in Malaysia and Indonesia; these have a snakeskin head laced with split cane to a wooden body. On Sulawesi (formerly Celebes) one large form serves as a temple instrument, set on the ground when played: this is a survival of the original use of goblet drums in Babylonia and Sumeria from as early as 1100 BCE. The *darabukka* has been used in western European orchestral music by Ibert (*Suite symphonique*, 1932) and Orff (*Prometheus*, 1963–7).

See also ALGERIA, §1(i, iii); IRAN, §I–III; MOROCCO, §2(i); and TURKEY, §II, 4.

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WILLIAM J. CONNER, MILFIE HOWELL/TONY LANGLOIS

D'Arányi, Adila. *See* FACHIRI, ADILA.

Darasse, Xavier (*b* Toulouse, 3 Sept 1934; *d* Toulouse, 24 Nov 1992). French organist and composer. He studied first with his mother, who was organist of Toulouse Cathedral, then at the Paris Conservatoire with Duruflé (harmony), Plé-Caussade (counterpoint and fugue), Falcinelli (organ and improvisation), Rivier (composition) and, most influentially, Messiaen (analysis). In 1962 he joined the radio station France Musique as a producer, and in 1963 won second prize in the Prix de Rome; he was appointed professor of organ and composition at Toulouse Conservatoire in 1965. During this period he gave many recital tours in Europe and the USA. In 1976, as director of music at the Centre Culturel in Toulouse, he founded an organ competition, a festival and a summer school. That year a serious road accident deprived him of the use of his right arm, and he subsequently devoted himself to composition and teaching, giving masterclasses in Europe, Japan and the USA. He was appointed professor of organ at Lyons Conservatoire in 1985, and director of the Paris Conservatoire in 1991. As a performer, Darasse specialized in contemporary repertory, and gave the first performance of works by Pablo, Chaynes, Ligeti, Xenakis and others. He also played music by early Baroque composers, notably Sweelinck, and as a member of the Commission Supérieure des Orgues Historiques presided over the rebuilding of several historic instruments. He contributed several articles to *Guide de la musique d'orgue* (ed. G. Cantagrel, Paris, 1991).

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GILLES CANTAGREL

Darbellay, Etienne (*b* Lausanne, 14 Oct 1946). Swiss musicologist. After studying at the Geneva Conservatory with André Perret, Louis Bronarski and Ervin Laszlo, gaining the prize for piano virtuosity in 1968, he studied musicology and philosophy at the University of Fribourg. In 1971 under the supervision of Tagliavini he obtained the doctorate with a critical edition of Frescobaldi's two volumes of *Toccate*. He was a research assistant at the University of Fribourg from 1972 to 1979. Concurrently he taught at the Geneva Conservatory (1975–9) and was lecturer in the musicology department at the University of Geneva (1976–81), where he later became director of research (1985–8) and professor (from 1988). He also held posts as assistant professor (1979) and full professor (1983–5) of musicology at Laval University, Quebec. He has been a visiting professor at a number of institutions including the McGill University in Montréal (1985), the University of Fribourg (1990–91) and the Paris Ecole Normale Supérieure (1991–2, 1996). His principal areas of research are the history and theory of music of the Renaissance and Baroque periods, particularly the theory and practice of the *tactus*, tempo, proportion, and the history of mensural notation. He has in addition examined the technique and procedure of producing musical editions and has developed computer software for this purpose. Other areas of interest include the keyboard repertory in Italy during the 17th century, particularly the work of Frescobaldi, and the philosophy of the perception of time in music.

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□

D'Arcais, Francesco, Marquis of Valverde (*b* Cagliari, 15 Dec 1830; *d* Castel Gandolfo, 14 Aug 1890). Italian critic and composer. In 1853 he became music critic for the *Rivista contemporanea* of Turin and of *L'opinione* in Rome, with which he was associated for 36 years; he also wrote for the *Gazzetta musicale di Milano* and other periodicals. Originally hostile to Wagner and Boito, he came to admire both. He joined a 'league of orthography' which was directed against the claques then powerful in the Rome theatres and which upheld an ideal of the theatre as 'art'. He composed vocal and dramatic music, including three comic operas: *I due precettori* (Turin, Rossini, 1858), *Sganarello* (Milan, Re, 1861) and *La guerra d'amore* (Florence, Niccolini, 7 December 1870).

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SERGIO MARTINOTTI

Darcis [d'Arcis, d'Arcy], **François-Joseph** (*b* Vienna, 1759–60; *d* ?Moscow, *c*1783). French composer. He was so precocious that his parents, a French actor-singer in the Opéra-Comique troupe at Vienna and his German wife, were encouraged to try 'to write the second volume of the young Mozart' (Grimm). He was brought to Paris about 1769, exhibited at court to Mme Adélaïde and the Duke of Chartres (whose protection was acknowledged in the dedications of his first two publications), and entrusted to the tutelage of Grétry, who was persuaded to take him on as his first student by the sight of the nine-year-old boy, pulled away from the piano by his younger brother and sobbing on the floor, clutching his pen and still committing precious music to paper. In April 1771 he had a prodigy's triumph at the Concert Spirituel, playing a concerto by J.C. Bach and pieces by Schobert and Wagenseil. His first stage work, *Le bal masqué*, a one-act *opéra comique*, was given in 1772 before the royal family at Versailles; Grimm (or Diderot), who heard it at the Comédie-Italienne, said that 'the music . . . by a 12-year-old scamp named Darcis . . . is pitiable from start to finish . . . Not the shadow of talent . . . He could spend 20 years with Grétry and would come out as inept as he went in'. The public liked it well enough to support a run of six performances and a revival. A one-act *comédie*, *La fausse peur*, which opened in 1774, had more success: the *Mercure de France* (October 1774) called the *airs* 'agreeable and effective; the piece has action and humour that give it appeal in the provinces'.

By the time it was revived, in 1778, his parents had sent him to Russia on the advice of the police (Grétry). 'His passions were a continual storm', according to Grétry; 'he loved women, and they liked him, for besides his talents he had a charming face'. In 1778 *L'intendant*, on a Russian libretto by N. Nikolev, was given at the Grand Theatre in Moscow: it was a brilliant success, and there are records of performances for 21 years, rare for a Russian comic opera of the period. However, Darcis' outbursts included a suicide threat if Grétry should cut him off, and he made good on his threat for unknown reasons in Russia, according to a report there (Mooser). The story that filtered back to Grétry was that he was killed in a duel.

The style of Darcis' *ariettes* is hardly different from that of his sonatas, and both are very like those of the young Mozart. The writing is mostly in two parts, the accompaniments to formula, the phrases clear and symmetrical with little contrast. His first book of keyboard sonatas already suggests the resources of a piano, and the *Quintetto* is the first work by a Frenchman to cite only that instrument on the title page.

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DAVID FULLER/BRUCE GUSTAFSON

Darclée [Haricly, de Hartulary], **Hariclea** (*b* Brăila, 10 June 1860; *d* Bucharest, 10 or 12 Jan 1939). Romanian soprano. She studied in Paris with Jean-Baptiste Faure, and in 1888 made her début at the Opéra in *Faust*. In 1890 she scored a great success at La Scala in Massenet's *Le Cid*, and was immediately engaged by all the leading Italian theatres. Between 1893 and 1910 she appeared frequently in Moscow, St Petersburg, Lisbon, Barcelona, Madrid and Buenos Aires; she returned several times to La Scala, where in 1892 she created the title role in Catalani's *La Wally*, and to the Costanzi in Rome, where she sang in the first performances of *Tosca* and Mascagni's *Iris*. Her repertory ranged from the coloratura soprano roles (Gilda, Ophelia) to the dramatic *falcon* or heavier Verdi roles (Valentine, Aida), including many others in



Hariclea Darclée in the title role of Puccini's 'Tosca'

the Franco-Italian lyric repertory: Violetta, Desdemona, Manon, Manon Lescaut, Mimì and Santuzza.

Among Darclée's exceptional qualities were power, tonal beauty, evenness, agility and an excellent technique. She was extremely handsome, with a stage presence as elegant as her vocal line. A certain coldness of temperament, however, diminished her conviction in the *verismo* repertory. She sang until 1918, when she appeared in *Roméo et Juliette* at the Teatro Lirico, Milan.

Darclée's son, the composer Ion Hartulary-Darclée (*b* Paris, 7 July 1886; *d* Bucharest, 2 April 1969), was known particularly as a writer of operettas.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Dardespin, Melchior. *See* ARDESPIN, MELCHIOR D'.

Dare, Phyllis [Dones, Phyllis Haddie] (*b* London, 15 Aug 1890; *d* Brighton, 27 April 1975). English soprano. After a precocious beginning as a schoolgirl in *Bluebell in Fairyland* at the Vaudeville Theatre (1901), she went on to make her name in *The Belle of Mayfair* at the same theatre (1906), replacing its original star, Edna May, who left abruptly after a dispute with the management. Dare subsequently also took over from Gertie Millar in *The Quaker Girl*, but her biggest success was in *The Arcadians* (1909), the most popular English musical of the pre-War era. In this she introduced the song 'The Girl with a Brogue', demonstrating that she could project her personality as well as do justice to the music. Although she sang in American musicals, most notably in Kern's *Music in the Air* (1934), she was happiest in English shows, however Ruritanian the setting, and was brought back from retirement to play the king's mistress in Ivor Novello's *King's Rhapsody* (1949). Largely a speaking role, her one number was the comic song 'The Mayor of Perpignan'. Her sister, Zena (1887–1975), was also an early star of musical comedy – they had both been pin-up girls during World War I – and she also appeared in *King's Rhapsody*, as the king's mother. Both sisters were given the honour of a place in the tribute list of Edwardian stars in 'Vitality', sung by Cicely Courtneidge in Novello's last musical, *Gay's the Word* (1951).

PAUL WEBB

Darewski, Herman(n E.) (*b* Minsk, 17 April 1883; *d* London, 2 June 1947). British composer and bandleader. His father, Eduard Darewski, was a Polish singing professor. Herman Darewski was educated in London and studied music in Vienna (1897–1900). After his first successful songs he joined the publishers Francis, Day & Hunter (1906), for whom he wrote music hall, pantomime and musical comedy songs, including *Sister Susie's sewing shirts for soldiers* (1914). He composed a series of successful revues, his style concentrating on light, undemanding and rhythmically engaging songs. In 1919 he formed a publishing company, which was short-lived, and a successful band in the style of the American dance bands then in vogue. He became musical director at the resorts of Bridlington (1924–6, 1933–9) and Blackpool (1927–30) and at a London cinema (1930–32). His brother Max Darewski (1894–1929) was a child prodigy composer and conductor and a pianist and composer for revues in London.

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(*selective list*)

Stage (all in London): The Chorus Girl (1, H. Grattan), Palladium, 20 July 1914; Rosy Rapture, the Pride of the Beauty Chorus (burlesque, 7 scenes, J.M. Barrie and F.W. Mark [E.V. Lucas]), Duke of York's, 22 March 1915, collab. J. Kern; The Better 'Ole (fragment from France, two explosions, seven splinters and a gas attack, B. Bairnsfather, A. Eliot and J. Heard), Oxford Theatre, 4 Aug 1917; Flora (comedy with music, 3, H. Grattan, D. Burnaby and J. Heard), Prince of Wales's, 12 March 1918, collab. M. Gideon

Jolly Jack Tar (musical nautical drama, prol, 2, S. Hicks, A. Shirley, Burnaby, Heard and J.P. Harrington), Prince's, 29 Nov 1918; The Eclipse (farce, 3, F. Thompson, E. Phillips Oppenheim and A. Ross), Garrick, 12 Nov 1919 [addl. music by Gideon]; Oh! Julie (musical comedy, 3, F. Shephard, L. Banson and H. Simpson), Shaftesbury, 22 June 1920, collab. H. Sullivan Brooke; Listening In (W. David and W. Hay), Apollo, 31 July 1922

Contribs. to revues, incl. Mind Your Backs, 1913; Push and Go, 1915; Joyland, 1915; Razzle Dazzle, 1916; Carminetta, 1917; Buzz-Buzz, 1918; As You Were, 1918; Just Fancy!, 1920

Many songs, incl. Au revoir, my little Hyacinth (A.E. Sidney Davis) (1906); In the Twi-Twi-Twilight (C. Wilmott) (1907); Sue, Sue, Sue (L. Barrett) (1908); I used to sigh for the silv'ry moon (Barrett) (1909); Mamie May (Barrett) (1911); Make me the king of your heart (H. Trevor) (1914); My Brown-Eyed Loo (Barrett) (1914); Sister Susie's sewing shirts for soldiers (R.P. Weston) (1914); Which switch is the switch, Miss, for Ipswich? (W. David) (1915)

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H.E. Darewski: *Musical Memories* (London, 1937)

ANDREW LAMB

Dargason [Sedany]. An eight-bar 'circular' tune (having no conclusion on the key-note) which has lent itself to combination with others, as in the three-men song 'Oft have I ridden' in Ravenscroft's *Pammelia* (1609) and the ostinato movement of Holst's *St Paul's Suite* (1913). As an instrumental piece it occurs in Dowland's lute manuscripts (*GB-Cu* D.d.2.11, D.d.3.18, D.d.4.23, D.d.9.33, D.d.14.24), in Playford's *New Lessons for Gittern* (1652), in his *Dancing Master* (1651, 8/1690; ed. C. Sharp,

Country Dance, ii, 1911), where it is allied to the dance 'Sedany', in Edward Jones's *Musical Relicks of the Welsh Bards* (1784) as 'Melody of Cynwyd', in the *Journal of the Welsh Folk-Song Society*, i/3 (1911), p.115, as 'Sidanen', and in Holst's Second Military Band Suite op.28 (1911). Dargason was known as a ballad tune in the early 16th century: 'The mery ballet of the Hawthorne Tre' (*GB-Lbl* Cotton, Vespasian A25; published in Ritson's *Ancient Songs*, 1790) is to be 'songe after "Donkin Dargason"', and similarly 'Shropshire Wakes' (in *Ob* Douce, Ballads, f.207, and *Cmc* Pepys).

According to Chappell, it appears that the word 'dargason', perhaps derived from Anglo-Saxon *duergar* ('dwarf', 'fairy'), is a personal name occurring in an unidentified romance (hence 'Donkin Dargason'), and is used to signify fairyland in John Day's *Isle of Gulls* (1606) and Ben Jonson's *Tale of a Tub* (1633). *Sidanen* (Welsh: 'silken') is a Tudor epithet for a fine woman; the dance 'Sedany', as described by Playford, like its tune, proceeds ad infinitum.

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W.W. Skeat: *Glossary of Tudor and Stuart Words*, ed. A. Mayhew (Oxford, 1891)

MARGARET DEAN-SMITH

D'Argentille, Charles. *See* CHARLES D'ARGENTILLE.

Dargies, Gautier de. *See* GAUTIER DE DARGIES.

D'Argillières [Dargillières, Desargillières]. French family of organ builders and organists. They were based in Paris and played an important part in the development of French Renaissance organ building.

(1) **Antoine d'Argillières** (*b* before 1515; *d* Paris, 1572). He was employed by the Parisian firm of Pierre Dugué, whose daughter he married in 1534. He had eight children of whom five became organ builders. He worked under the supervision of the master organ builder Crinon on the organ at the Ste Chapelle, and succeeded him as 'facteur des orgues des chapelles du Roi' in 1553. He built instruments at St Gervais, St Jean-en-Grève and Ste Geneviève-des-Ardents, all in Paris. His organs outside Paris show little influence of the Flemish style of organ building.

(2) **Gabriel d'Argillières** (*b c*1535; *d* Paris, 1585). Son of (1) Antoine d'Argillières. He was trained by his father, and then worked for Josse Lebel and finally for Josseline in Rouen. He worked in a number of French towns. In 1559 he built the organ at Sarcelles, near Paris, and at Ste Madeleine-de-la-Cité, the Hôtel-Dieu and St Pierre-des-Arcis (all in Paris). His work in Paris consists of small instruments that show the Italian influence that was being introduced at the time.

(3) **Jean d'Argillières** (*b c*1540; *d* Normandy, 1588). Second son of (1) Antoine d'Argillières. Trained by his father, he worked for Nicolas Dabenet, with whom he worked on the organ at Notre Dame. He succeeded his father in the service of the king and also had a partnership with Jean de Segré. In 1576 Dabenet offered him a position succeeding him in Normandy and he settled in Rouen. His instruments in that area included organs at St Michel in Rouen, Notre Dame in Le Havre, Fécamp and Montivilliers (1587).

(4) **Roch** [Roul, Paul] **d'Argillières** (*b* Paris, 1559; *d* ?Evreux, *c*1615). Son of (1) Antoine d'Argillières. Trained by his father and eldest brother, he joined (3) Jean d'Argillières in Normandy, and settled in Evreux to maintain the organ of the *puy de musique*. Roch succeeded his brothers in the region between Paris and Rouen, building organs at Chartres (the cathedral and the church of the abbey of St Père-en-Vallée), Beaumont-le-Roger, Pontoise and Mantes. He remained faithful to the pre-classical tradition of French organ building. Roch's sons, Pierre (*c*1580–after 1631) and Guillaume (*c*1585–after 1621), trained with him and then worked together, based in Treguier. Subsequently they worked on their own account, but their work was eclipsed by new developments in French organ building (*see* ORGAN, §V, 7).

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PIERRE HARDOUIN

Dargomïzhsky, Aleksandr Sergeyevich (*b* Troitskoye, Tula district, 2/14 Feb 1813; *d* St Petersburg, 5/17 Jan 1869). Russian composer. The outstanding figure in Russian opera between Glinka's lapse into creative impotence and the advent of Tchaikovsky and The Five, Dargomïzhsky had an influence, and has a historical importance, out of all proportion to the frequency with which his music was ever performed. His songs and orchestral works are also of historical importance in the development of Russian music.

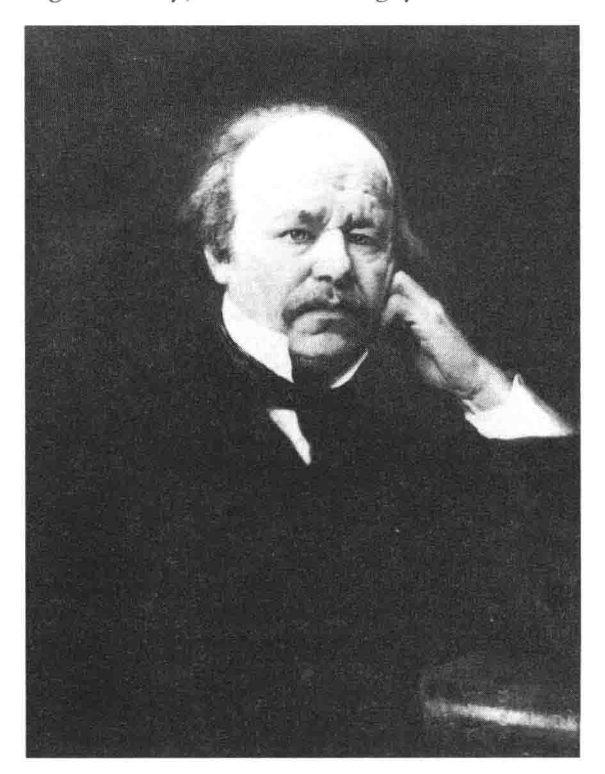
Dargomïzhsky's father, the illegitimate son of a nobleman, and a wealthy landowner in the Smolensk district, possessed a caustic wit his son was to inherit. He had eloped with Princess Kozlovskaya, a minor poet whose sentimental verses and pallid dramatic scenes were published during the 1820s and 1830s. Her interest in French culture was communicated to their six children. Though it is recorded that she disliked music, her eldest son Viktor was an accomplished violinist, a daughter played the harp, and Aleksandr showed remarkable early promise as a pianist and composer. He was born on his father's country property where his parents had taken refuge from the Napoleonic army. A sickly child, he began to speak only at the age of five. Thanks to lessons with the fashionable master Benedict Zeibig, he was to become a noted singing teacher, but his voice was always high-pitched and squeaky. In 1817 the family settled in St Petersburg. The children received the customary home-based education in which the arts played an important role. Dargomïzhsky's first piano teacher was his German governess, Louise Wohlgeboren, but he soon made sufficient progress to take lessons with Adrian Danilevsky, whom he later described as 'a fine musician'. Danilevsky did not consider composition a fitting occupation for a young aristocrat and tried to discourage his pupil's creative tendencies. (Apparently he met with little success since a number of songs and piano pieces, chiefly dances, survive from the 1820s.) Dargomïzhsky completed his practical studies with Franz Schoberlechner, a pupil of Hummel, and was much in demand as a pianist at society gatherings and charity concerts. From 1822 he studied

the violin with P.G. Vorontsov. Although he was often asked to make up a quartet, he never fully mastered the problems of intonation (a shortcoming celebrated by his brother Viktor in satirical verse) and soon lost interest in the instrument.

Following in his father's footsteps, he entered government service in autumn 1827; a reputation for efficiency won him regular promotion. Like most young men of his class, he regarded music as a leisure activity rather than a serious pursuit. He engaged in sociable forms of music-making and attended the opera, where he probably heard an Italian company in works by Rossini, Mozart, Fioravanti, Mercadante and Pacini, among others. Though several of his compositions were published – some in journals, others perhaps at his own expense – he received no training in the theory of music. However, in winter 1833–4 he was introduced to Glinka, who lent him the notebooks in which he had worked exercises in thoroughbass and counterpoint for Siegfried Dehn. With Glinka he played piano duets, organized concerts, and analysed Beethoven's symphonies and Mendelssohn's overtures. He also attended the orchestral rehearsals of *A Life for the Tsar* and determined to follow Glinka's example by writing a full-length opera. His love of French literature led him to base his first libretto on Hugo's *Lucrèce Borgia*, but he had made little progress by 1837 when, on the advice of Zhukovsky, he gave his attention to the libretto which Hugo had prepared for Louise Bertin from *Notre-Dame de Paris* (Hugo's novel was in great vogue in Russia during the late 1830s). By 1841 Dargomïzhsky had completed the music and a Russian translation of the text of his first opera, *Ėsmeralda*, and had given the score to the director of the Imperial Theatres. However, the opera is rooted in the tradition of French *grand opéra*, and at this time the repertory of the Russian opera houses was dominated by Italian works, so the young composer had to wait until 1847 for its première. In spite of the generally acknowledged power of the dramatic passages and the assured handling of the choral scenes – surprising in so inexperienced a composer – it had little success and was not revived until many years after the St Petersburg première in 1851.

Dargomïzhsky was understandably depressed by the delay in obtaining a performance of his first large-scale work, and his feelings were exacerbated by Glinka's continuing popularity. However, he obtained some comfort from the flattering attentions of his numerous female singing pupils. (V.T. Sokolov recalled that he gave lessons '*only* to ladies and girls' and took no monetary payment.) Indeed, about this time he remarked, 'If there had been no women in the world, I should never have been a composer. They have inspired me throughout my life'. For these uncritical admirers he wrote a series of songs (the larger part of his vocal music is for women's voices), many of which were published and became popular. While most are typical examples of the abstract romance, chiefly interesting for their melody, several, including *Vlyublyon ya* ('I am in love'), *Lileta* and *V krovi gorit* ('The Fire of Desire'), suggest an early interest in melodic declamation.

In September 1844 Dargomïzhsky went abroad for six months, staying mainly in Berlin, Brussels, Paris and Vienna. He became acquainted with Fétis and Vieuxtemps, and was introduced to Auber, Donizetti, Halévy and Meyerbeer. The *grands opéras* which he had previ-



Aleksandr Sergeyevich Dargomïzhsky: portrait by Konstantin Makovsky

ously admired now struck him as unnatural, but he was full of praise for the satirical vaudevilles and fascinated by the steady procession of rogues through the French law courts. Like Glinka a decade earlier, not until he was absent from his native land did he realize the merits of its culture; he wrote to a friend on his return in May 1845, 'There is no nation in the world better than the Russian, and, if the elements of poetry exist in Europe, they exist in Russia'. He began to experiment in his songs with the imitation of characteristic melodic patterns of folk music and the intonation of Russian speech (*Dushechka-devitsa*: 'Darling Girl', *Likhoradushka* and *Mel'nik*: 'The Miller') and undertook a serious study of Russian folksong, the fruits of which were seen in the opera *Rusalka*.

This was the great project of Dargomïzhsky's middle period and his most enduring work for the stage. It was based upon Pushkin's unfinished verse tragedy of the same name, and the composer worked on it from 1848 to 1855. Anything but realistic in impulse, Pushkin's play was a romantic Singspiel libretto in the tradition of Kauer's *Das Donauweibchen*, long a Russian favourite. Dargomïzhsky's opera could be seen as the culmination of a long line of German and Russian water-nymph operas. Yet the accent with him (as, arguably, with Pushkin) is not on the supernatural aspect of the subject, or on the means of its embodiment in 'fantastic' music, but on the highly charged confrontations of the main characters – a Kievan Prince, a Miller and the latter's daughter (Natasha in the opera), whom the Prince seduces and abandons, and who, having thrown herself into the Dnepr, becomes the queen of the river nymphs (*rusalki*) and lures her tormentor to his doom.

In a letter to Prince Vladimir Odoyevsky, written at the height of his labours on the opera, Dargomïzhsky summed

up his attitude towards *Rusalka* and what he took to be his task and achievement as a Russian composer:

> The more I study the components of our national music, the more varied the aspects I discern in them. Glinka, who alone up to now has given Russian music a grand scale, in my opinion, has as yet touched only one of its sides – the lyrical side. His dramaturgy is too plaintive, the comic aspect loses its national character . . . To the extent that I am able I am working, in my *Rusalka*, to develop our dramatic components.

Both the comic and the dramatic 'components' in *Rusalka* intersect at fullest strength on the character of the Miller. His main aria, which opens the opera, is cast in a jolly comic-opera patter style, but one not so obviously modelled on the *opera buffa* as is, for example, Farlaf's rondo in *Ruslan and Lyudmila*, which must have been in Dargomïzhsky's mind when he criticized Glinka's handling of 'the comic aspect'. Otherwise the Miller takes part only in ensembles. The most striking of these is his duet with the Prince in Act 3, which begins with a lengthy accompanied recitative set directly to Pushkin's original verses, in which the bereft and demented father, thinking himself a raven, pathetically recounts his daughter's suicide. It amounts to a veritable mad scene.

The vast historical importance of this passage for Russian opera was catalysed by Aleksandr Serov, Russia's leading music critic by the time of *Rusalka*'s première in 1856. In a mammoth review which appeared in ten instalments in the St Petersburg weekly, *Teatral'nïy muzïkal'nïy vestnik* ('The Theatrical and Musical Courier'), Serov raved about Dargomïzhsky's success in realizing the greatest of all music's potentials, that of combining with words to produce a 'dramatic truth' greater than either art could achieve alone. After a 'theoretical' evaluation of the composer's achievement along these lines, he proceeded to a minute *explication de texte* that impressed many readers, among them Dargomïzhsky himself. He sent Serov revealing congratulations for the latter's 'penetration of my innermost and even unconscious thoughts'; for he had not thought the Act 3 duet anywhere near so important. (His own favourite part of *Rusalka* was the Act 4 finale, where he had had not only to write the music – uncharacteristically complex and 'symphonic' music, in which he took especial pride – but also to give the drama the ending Pushkin's torso lacked.) He immediately acceded to the critic's view; starved as he was for approbation, he was exceptionally vulnerable to the influence of those who praised him. In the majority of his songs composed after about 1847 his chief concern was with the 'direct expression' of the emotional content of the text through 'simple and natural' musical means – usually a basically declamatory vocal line and straightforward harmonic accompaniment. His interest in humanity was not that of a philanthropist; when in the late 1850s, stimulated by his involvement with a group of progressive writers and artists, he wrote a handful of songs (*Starïy kapral*: 'The Old Corporal', *Chervyak*: 'The Worm', *Titulyarnïy sovetnik*: 'Titular Councillor') which deal with 'subjects drawn from everyday life', his choice of texts was determined as much by their humorous and dramatic content as by their social relevance.

Nevertheless, there is little doubt that Dargomïzhsky was encouraged to sustain an interest in the expressive potential of music by the prevailing aesthetic philosophy of his day. In 1857 he wrote an oft-quoted letter to a friend and pupil, in which he attacked those who loved Italian opera with its 'melodies flattering to the ear'. He continued, 'I want the note to express the word directly. I want truth'. This manifesto marks the beginning of a new and final phase in Dargomïzhsky's career. He forsook society drawing-rooms to move in higher artistic circles. In 1859 he was elected to the committee of the newly founded Russian Musical Society, and formed a slightly uneasy relationship with the group of young composers which had grown up around Balakirev, The Five. But, as he cast around for a suitable subject for another opera – rejecting Pushkin's *Poltava*, abandoning a fairy opera, *Rogdana*, and (as he later recorded) 'recoiling' (for the time being at least) from the 'huge undertaking' of setting *Kamennïy gost'* ('The Stone Guest'; the third of Pushkin's *Malenkiye tragedii*, 'Little tragedies') – *Rusalka* was withdrawn from the repertory of the Imperial Theatres and once again he grew dissatisfied with his position in Russian musical life. The Balakirev circle, weary of his self-centred grumblings and apparent hypochondria, dubbed his group of friends 'the Invalids', and no longer frequented his soirées. As in the dark days of the early 1840s, he turned his thoughts to Europe and, no doubt reckoning that orchestral pieces were more likely to gain a performance there than an opera, completed two fantasias based on folksongs, *Baba-Yaga* and *Kazachok*. From late 1864 to early 1865 he was abroad, visiting Warsaw, Leipzig, Paris, London (with which he was favourably impressed) and Brussels, where he achieved public success with *Kazachok* and excerpts from *Rusalka*. Moreover, the management of the opera house expressed a wish to produce *Esmeralda*; however, Dargomïzhsky pressed the claims of his opera-ballet, *Torzhestvo Vakkha* ('The triumph of Bacchus'), completed in 1848 but still unperformed, and eventually negotiations foundered. On this journey also he was cordially received by Liszt.

In the spring following his return to Russia, heartened by his success in Brussels, he embarked upon an ambitious project, the culmination of his quest for truthful and accurate musical expression of emotions. Reconsidering the play he had previously put aside, Pushkin's *The Stone Guest*, he decided to set it 'just as it stands, without altering a single word' (in fact, he made a few minor alterations) so that the underlying meaning, the inner 'truth' of the text, should in no way be distorted. To this end also, he employed the most 'simple and natural' compositional techniques – 'continuous melodic recitative' supported by a mainly chordal accompaniment. This 'strange work', as he himself described it, attracted the attention of The Five, in particular Cui, who was at that time formulating his own theories of operatic reform. The composer was spurred on by the encouragement of these young composers, and the opera was given a great many run-throughs, at various stages of its gestation, the composer taking the part of Don Juan, Musorgsky that of Leporello, Dargomïzhsky's singing pupil Aleksandra Purgold both female roles, with her sister Nadezhda – the future Mme Rimsky-Korsakov – accompanying. Dargomïzhsky shook off his depression at the disastrous failure of the first performance of *The Triumph of Bacchus* and worked at his operatic experiment 'in a kind of fever', but the demands made upon his time by the presidency of the Russian Musical Society, to which he was elected in 1867, weakened his already failing health. As he prophesied, *The Stone Guest* was to be his swan song. He died in January 1869, leaving the opera in piano score and still

incomplete. At his request, Cui wrote the Prelude and the end of the first scene, and Rimsky-Korsakov finished the orchestration by the end of 1870. However, as a matter of principle, Dargomïzhsky had insisted upon a higher performing fee than the Imperial Theatres were empowered by law to pay. Eventually the balance was raised by public subscription, and *The Stone Guest* was staged in February 1872. It met with a cool reception, and, unlike *Rusalka*, which soon recovered from an unsatisfactory first performance and now commands a more or less regular place in the repertory, it has never been popular, even in Russia.

A full-length 'numberless' opera (but for two interpolated songs), it exemplified for the 'kuchkists' the true music of the future (the Wagnerian being of course the false), for it embodied what they saw as the most salubrious of all possible operatic reforms. That is to say, it did away with artificial 'form' while retaining the traditional lyric style. Set throughout in a kind of heightened arioso (or 'melodic recitative', as Cui called it), consisting of romance-like vocal phrases set to a figurative and harmonically regular accompaniment, *The Stone Guest*might best be viewed as a gigantic through-composed art song in which the whole shaping force, save at the pettiest level, is exercised by the text. Its manner was very influential on Musorgsky, who paid heartfelt tribute to the late Dargomïzhsky in a pair of dedications as the 'great teacher of musical truth'. Many of Dargomïzhsky's individual expressive phrases are indeed inspired *trouvailles*, extraordinarily memorable and seemingly definitive. To those who understand and love the words on which it was modelled, *The Stone Guest* can seem a masterpiece; to others it can seem only 'a famous but rather dull opera'.

In Russia Dargomïzhsky's songs are acknowledged as an important contribution to the repertory. They range from the attractive and expressive lyrical romances and the engagingly simple 'composed folksongs' of the late 1840s and early 1850s (pieces which point the way to Tchaikovsky's vocal music) to the vivid and powerful dramatic ballads and the low-key but telling comic sketches of his later years, in which he proves himself a worthy forerunner of Musorgsky. His orchestral pieces, full of high spirits, are effective curtain-raisers, though neither the use of a programme nor of a series of variations on a folksong can prevent *Baba-Yaga* and *Kazachok* from showing up Dargomïzhsky's limited powers of musical architecture. Indeed, there is little doubt that his predilection for vocal music was a result, at least in part, of the need to use a text as a formal prop. The *Finnish Fantasy*, Dargomïzhsky's only essay in sonata form, is more successful. Historically, these pieces are important for continuing the series of orchestral works initiated by Glinka which was to form the basis of the Russian symphonic tradition developed by subsequent generations.

For well over a century Dargomïzhsky has been remembered since his death, in western Europe at least, for the supposed influence of *The Stone Guest* rather than for his achievements. In his own country, his reputation as a composer in his own right rests assured. Though he cannot be ascribed to the first rank of Russian composers, the merits of his songs alone suggest that a reassessment of his music by Western writers and performers is now overdue.

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A. *Dargomïzhskiy: Sochineniya dlya simfonicheskogo orkestra* [Works for symphony orchestra], ed. M.S. Pekelis (Moscow, 1967) [O]

STAGE

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Torzhestvo Vakkha [The Triumph of Bacchus] (opera-ballet, after A. Pushkin), 1843–8, Bol'shoy, 11/23 Jan 1867, vs (Paris, 1867), fs ed. (Moscow, 1969) [orig. comp. as cant., 1843–6, perf. St Petersburg, 1 April 1846]
Rusalka (op, 4, Dargomïzhsky, after Pushkin), 1848–55, St Petersburg, Circus, 4/16 May 1856, vs (1858), fs ed. (Moscow, 1949)
Mazepa (op), 1859 or 1860, inc.; Duet (1872), see VOCAL
Rogdana (magic op), 1860–7, inc.; 5 excerpts (1874–5), see VOCAL
Kamennïy gost' [The Stone Guest] (op, 3, Pushkin), 1866–9, completed C. Cui, orchd N. Rimsky-Korsakov, St Petersburg, Mariinskiy, 16/28 Feb 1872, vs (1871, rev. 1906), fs (Leningrad, 1929)

ORCHESTRAL

all ed. in O

Bolero, late 1830s, St Petersburg, sum. 1830, pf score (1839)
Baba-Yaga (S Volgi v Rigu) [From the Volga to Riga], fantasia, completed 1862, St Petersburg, 19/31 Jan 1870 (1872–3)
Kazachok, fantasia, completed 1864, Brussels, 14/26 Dec 1864, score and arr. (by Tchaikovsky), pf 4 hands (1868)
Chukhonskaya fantaziya [Finnish Fantasy], *c*1863–7, St Petersburg, 22 Feb/6 March 1869 (1872–3)

VOCAL

for 2 voices and piano unless otherwise stated
all ed. in C

Deva i roza [The Maiden and the Rose] (A. Del'vig), early 1830s (1843)
Chto, moy svetik luna [What, my radiant moon] (Vyazemsky), early 1840s (1844)
Rïtsari [The Knights] (Pushkin), 1842 (1844)
Tï i vï [Tu et vous] (Pushkin), late 1830s – early 1840s (1848); orig. 1v, pf, 1830s–40s; arr. pf, late 1840s
Devitsï, krasavitsï [Beautiful Girls] (Pushkin), arr. 2vv, orch, *RUS-Spk*, 1844–5 (1849)
Nenaglyadnaya tï [You my wondrous beauty], *c*1849 (1849)
Yesli vstrechus' s toboy [If I encounter you] (A. Kol'tsov), *c*1849 (1849)
[13] Peterburgskiye serenadï [Petersburg Serenades], chorus, mid-1840s – early 1850s, nos.1–9 (1850), complete (early 1850s): Iz stranï, stranï dalekoy [From a Far-Off Land] (Yazïkov); Gde nasha roza [Where is our rose] (Pushkin); Voron k voronu letit [The raven flies to the crow] (Pushkin); Pridi ko mne (Come to me] (Kol'tsov); Chto smolknul vesel'ye glas [What has silenced the laughter in your eyes] (Pushkin); Pyu za zdraviye Meri [I drink to Mary's health] (Pushkin); Na severe dikom [In the Wild North] (Lermontov); Po volnam spokoynïm [On Calm Waves]; V polnoch' leshiy [The Wood-Goblin at Midnight]; Prekrasnïy den', chastlivïy den' [Fine Day, Happy Day] (Del'vig); Burya, mgloyu nebo kroyet [The storm covers the sky with darkness] (Pushkin); Govoryat, yest'strana [They say there is a land] (Timofeyev); Vyanet, vyanet leto krasnoye [Glorious summer is fading, fading] (Pushkin)
Zastol'naya pesnya [Drinking-Song] (Del'vig), 1v, chorus, 1844–5 (1851)
Dushechka-devitsa [Darling Girl] (trad.), 1v, female chorus, 1850 (1851); orig. 1v, pf, 1849–50
Minuvshikh dney ocharovaniya [The Fascination of the Past] (Del'vig), early 1850s (1852)

Skazhi, chto tak zadumchiv tï? [Tell me, why are you so thoughtful?] (Zhukovsky), 3vv, pf, 1851–2 (1852)
Nochevala tuchka zolotaya [In the night there was a golden cloud] (M. Lermontov), 3vv, mid-1850s (1856)
Nocturne (trans. S. Levik), mid-1850s (1856)
Schastliv, kto ot khlada let [Happy is he who from years of coldness] (Zhukovsky), mid-1850s (1857)
Ne trite glaza [Do not rub your eyes], 3vv, pf, ?1856–64, pubd in *Muzïkal'noye obozreniye* (1887), no.26
Chto mne do pesen [What good are songs to me] (1857)
K druz'yam [To my Friends] (Pushkin) (1858); orig. 1v, pf, 1850–51
Vladïko dney moikh [Master of my Days] (Pushkin) (1860)
Molitva [Prayer] (Pushkin), 4vv, pf, 1860; orig. 1v, pf, after 1837
Nad mogiloy [Above the Grave] (Del'vig), 4vv, pf, early 1860s (1861); orig. Epitafiya, 1v, pf (1852)
Duets from Ėsmeralda (Hugo, trans. Dargomïzhsky), 1830s – early 1840s (1858)
Kamen' tyazholïy [Heavy Stone], early 1860s (1863); orig. 1v, pf, early 1830s
Duet from Mazepa (Pushkin), early 1860s (1872)
5 excerpts from Rogdana, early 1860s (1874–5): Komicheskaya pesnya [Comic Song] (Weltman), 1v, chorus; Duettino; Vostochnïy khor otshel'nikov [Eastern Chorus of Hermits] (Pushkin); Khor volshebnïkh dev nad spyashchey knyaznoy Rogdanoy [Chorus of Enchanted Maidens over the Sleeping Princess Rogdana]; Khor devushek [Chorus of Girls] (Weltman)
Many arrs. of works by other composers, 2–3vv, all in C

for solo voice and piano
all ed. in S

Kolïbel'naya pesnya (Bayu, bayushki, bayu) [Lullaby] (M.B. Dargomïzhskaya), 1830 (1831)
Tol'ko uznal ya tebya [If only I had recognized you] (Del'vig), 1835–6 (1836)
O, ma charmante (Drug moy prelestnïy) [My Charming Friend] (Hugo, trans. Solovtsova), 1830s (1836)
V tyomnuyu nochku v chistom pole [In the dark night in the open field] (Dargomïzhskaya), 1830s (1836–7)
Lezginskaya pesnya [Lezghinka Song], after 1835 (1839)
La sincère (Iskrenneye priznaniye) [A Sincere Confession] (Desbordes-Valmore, trans. Solovtsova) (1839)
Golubïye glaza [Blue Eyes] (Tumansky), early 1830s (1843)
Kayus', dyadya [I confess it, uncle] (Timofeyev), ?1835 (1843)
Svad'ba (The Wedding] (Timofeyev), after 1835 (1843)
Moy suzhenïy, moy ryazhenïy [My promised one, my parted one] (Del'vig), ballad, mid-1830s (1843)
Molitva [Prayer] (Vladïko dney moikh) [Master of my Days] (Pushkin), after 1837 (1843), arr. 4vv, pf, 1860
Baba staraya [The Old Woman] (Timofeyev), after 1838 (1843)
Kak mila yeyo golovka [How dear is her little head] (Tumansky), 1839–40 (1840–41)
Odelas' tumanami Sierra-Nevada [The Sierra Nevada was covered with mist] (Shirkov), bolero, 1839–40 (1843)
Skroy menya, burnaya noch' [Hide me, stormy night] (Del'vig), 1842 (1843)
Vertograd [Garden] (Pushkin), early 1840s (1843)
Ya umer ot schast'ya [I died of happiness] (Uhland, trans.), early 1840s (1843)
Ya vas lyubil [I loved you] (Pushkin), early 1840s (1843)
Ėlegiya [Elegy] (Ona pridyot) [She will come] (Yazïkov) (1843); arr. 1v, va/vc, 1861
Privet [Greetings] (Kozlov, after Byron) (1843)
Tï khoroshen'kaya [You are a pretty one], early 1830s (?1843)
Nochnoy zefir struit ėfir [The night zephyr stirs the air] (Pushkin), 1830s–40s (1844)
Tï i vï [Tu et vous] (Pushkin), 1830s–40s (1844); arr. 2vv, pf, 1830s–40s, pf, late 1840s
Vlyublyon ya, deva-krasota [I am in love, my maiden, my beauty] (Yazïkov), 1830s–40s (1844)
Molitva [Prayer] (V minutu zhizni trudnuyu) [At a difficult moment in life] (Lermontov), 1840–42 (1844)
Tuchki nebesnïye [Heavenly Clouds] (Lermontov), 1841–2 (1844)
Yunosha i deva [The Girl and the Youth] (Pushkin), 1841–2 (1844)
Lileta (Del'vig), 1842 (1844)
Ne sudite, lyudi dobrïye [Do not judge, good people] (Timofeyev), 1843 (1844)
Ėlegiya [Elegy] (Ne sprashivay, zachem) [Do not ask why] (Pushkin), early 1840s (1844)
Shestnadtsat' let [Sixteen Years] (Del'vig), early 1840s (1844)
Sleza [A Tear] (Pushkin), early 1840s (1844)
V krovi gorit ogon' zhelan'ya [The fire of desire burns in my blood] (Pushkin), early 1840s (1844)
Tï skoro menya pozabudesh' [You will soon forget me] (Zhadovskaya), 1846 (1847)
Dieu, qui sourit (Bog vsem darit) [God bestows upon all] (Hugo), 1846, facs. (1913)
I skuchno i grustno [It is both tedious and sad] (Lermontov), 1847 (1847)
Ballade (from A. Dumas: *Catherine Howard*, trans. Solovtsova), early 1840s (1848)
Ne nazïvay yeyo nebesnoy [Do not call her heavenly] (Pavlov), 1848 (1848)
Ya skazala, zachem [I have said why] (Rostopchina), 1847–8 (1849)
Mne grustno [I am sad] (Lermontov), 1848 (1849)
Slïshu li golos tvoy [Do I hear your voice] (Lermontov), *c*1848–9 (1849)
Dayte krïl'ya mne [Give me Wings] (Rostopchina), 1849–50 (1851)
Dushechka-devitsa [Darling Girl] (trad.), 1849–50 (1851); arr. 1v, female chorus, 1850 (1851)
Likhoradushka (trad.), 1849–50 (1851)
Ne skazhu nikomu [I shall tell no-one] (Kol'tsov), 1849–50 (1851)
Bog pomoch'vam! [God Help you!] (Pushkin), 1850–51 (1851)
Bushuy i volnuysya glubokoye more [Rage and be turbulent, deep O deep sea] (Rostopchina), 1850–51 (1851)
K druz'yam [To my Friends] (Pushkin), 1850–51 (1851); arr. 2vv, pf (1858)
K slave [To Fame] (Obleukhov), 1850–51 (1851)
Mechtï, mechtï [Dreams, Dreams] (Pushkin), 1850–51 (1851)
Mel'nik [The Miller] (Pushkin), 1850–51 (1851)
Potseluy [A Kiss] (Baratïnsky), 1850–51 (1851)
Ya vsyo yeshchyo yego lyublyu [I still love him] (Zhadovsky), 1851 (1851)
Okh, tikh, tikh, tikh, tï (Kol'tsov), 1850–52 (1852)
Kudri [Curls] (Del'vig), 1852 (1852)
Vostochnïy romans [Eastern Romance] (Pushkin), 1852 (1852)
Zastol'naya pesnya [Drinking-Song] (Del'vig), early 1850s (1852)
Ėpitafiya [Epitaph] (Del'vig) (1852), arr. as Nad mogiloy [Above the Grave], 4vv, pf, early 1860s
Ya zateplyu svechu [I will light the candle] (Kol'tsov), early 1850s (early 1850s)
Kamen' tyazholïy [Heavy Stone], early 1830s (mid-1850s); arr. 2vv, pf, early 1860s
Starina [Olden Times] (Timofeyev), ?early 1840s (mid-1850s)
Au bal (Na balu) (Virs), 1840s (1856)
Bez uma, bez razuma [At One's Wit's End] (Kol'tsov), early 1850s (1856)
Jamais (Nikogda), early 1850s (1856)
Kak u nas na ulitse [As in Our Streets] (Dargomïzhsky), early 1850s (1856)
Lyubila, lyublyu ya, vek budu lyubit' [I have loved, I love, for ever I will love], early 1850s (1856)
Moya milaya, moya dushechka [My Dear, my Sweetheart] (Davïdov), early 1850s (1856)
O, milaya deva [O Dearest Maiden] (Mickewicz), early 1850s (1856)
Ispanskiy romans [Spanish Romance] (Pushkin, from The Stone Guest), mid-1850s (1856)
Ėlegiya [Elegy] (Ya pomnyu, gluboko) [Deep down I remember] (Davïdov), ?*c*1855–6 (1856)
U nego li rusï kudri [He has light brown curls], gypsy song, early 1850s (1857)
Rusaya golovka [Light Brown Hair] (Polonsky), 1855–7 (1857)
Kak chasto slushaya [How often I listen] (Zhadovsky), *c*1857 (1857)
Chto mne do pesen [What good are songs to me], mid-1850s (1858)
Chervyak [The Worm] (Béranger, trans. Kurochkin), after 1856 (1858)
Starïy kapral [The Old Corporal] (Béranger, trans. Kurochkin), 1857–8 (1858)
Vostochnaya ariya [Eastern Aria] (O deva-roza, ya v okovakh) [O maiden rose, I am in chains] (Pushkin), 1858 (1858)
Chto v imeni tebe moyom? [What is my name to you?] (Pushkin), 1859 (1859)
Mne vsyo ravno [It's all the same to me] (Miller), 1859 (1859)
Titulyarnïy sovetnik [Titular Councillor] (Weinberg), 1859 (1859)
Paladin (Zhukovsky), ballad, *c*1859 (1859)
Rasstalis' gordo mï [We parted proudly] (Kurochkin), *c*1859 (1859)
O, schastlivitsa tï, roza [O you Lucky Rose], ?1840s (1850s)
Mchit menya v tvoi ob"yatya [I rush into your arms] (Kurochkin), 1859 (1860)

Pesn' rïbki [Song of the Fish] (Lermontov), 1860 (1861)
Tï vsya polna ocharovan'ya [You are quite fascinating] (Yazïkov), recit, *c*1860 (1861)
Charuy menya, charuy [Bewitch me] (Zhadovsky), 1861 (1861)
Yeshchyo molitva [Still a Prayer] (Zhadovsky), 1861 (1861)
Kolïbelnaya pesnya [Lullaby], *c*1861 (1861)
Bezumno zhazhdat' tvoyey vstrechi [They madly long to meet you] (Hubert), *c*1858–62 (1862), on theme by Johann Strauss (ii)
Na razdol'ye nebes [In the Expanse of the Heavens] (Shcherbina), 1865–6 (1866)
Nozhki [Little Feet] (Pushkin), *c*1866 (1866)
Vï ne sbïlis' [You did not appear] (Yazïkov), *c*1866 (1866)
Chto delat' s ney [What can you do with her], late 1850s – early 1860s (1872)
Kak prishyol muzh iz-pod gorok [A man came from the hills], late 1850s – early 1860s (1872)
Lyubit' sebya ya pozvolyayu [I allow self-love] (Martïnov) (1872), on theme by Johann Strauss (ii)
Ratibor Kholmogorskiy [Ratibor from Kholmogorsk] (from Rogdana), early 1860s (1875)
Jaloux du bel objet (Revnuyesh' tï) (Hubert), late 1850s – early 1860s (n.d.)
Ya zdes', Inezil'ya [I am here, Inezilya] (Pushkin, from The Stone Guest), late 1860s, *RUS-SPsc*
Two songs (Calderón, trans. Grekov), *c*1866, ed. M.S. Pekelis (Leningrad, 1947): 1 V adu nam suzhdeno [In hell we are fated], 2 Tsvetï poley [The Flowers in the Field]
Tï ne ver', molodets [Fine fellow, do not believe it], ed. M.S. Pekelis (Leningrad, 1947)

PIANO

all ed. in P

5 early pieces, 1820s: Marche, Française (Kontradans), Valse mélancolique, Valse, Cosaque (Kazachok)
Blestyashchiy val's [Brilliant waltz], 1829–30 (1831)
Variations on a Russian theme (Vinyat menya v narode) [They accuse me among the people], late 1820s – early 1830s (1836)
Mechtï Ėsmeraldï [Esmeralda's Dreams], fantasia, 1838 (1839)
2 novïye mazurki [2 new mazurkas], late 1830s (1840)
Galop, from Ėsmeralda, 1838–41 (early 1840s)
Polka, *c*1844 (1844)
Scherzo, 1842–3 (1844)
Tabakerochnïy val's [Snuff-Box Waltz], 1845 (1846)
Pïlkost' i khladnokroviye [Passion and Composure], scherzo, *c*1845–7 (1847)
Pochta [The Post], quadrille, mid-1830s–40s (late 1840s)
2 dances on themes from Ėsmeralda, completed *c*1847 (late 1840s): Polka-mazurka, Mazurka
March, from Ėsmeralda, 1838–41 (Paris, 1850)
Pesnya bez slov [Song without Words], mid-1840–50s (1851)
Fantasia on themes from Glinka's Ivan Susanin, early 1850s (1854–5)
Tï i vï [Tu et vous], romance, ?late 1840s (mid-1850s); orig. 1v, pf, 1830s–40s
Slavyanskaya tarantella, pf 4 hands, 1864–5 (Paris, 1866)
Waltz, ed. (?Moscow, 1954)
Other pieces, inc., in *RUS-SPk*, incl. 120-bar sketch for sym. fantasia, in O

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JENNIFER SPENCER, RICHARD TARUSKIN, STUART CAMPBELL

D'Arienzo, Nicola (*b* Naples, 24 Dec 1842; *d* Naples, 25 April 1915). Italian composer, writer on music and teacher. Because of paternal opposition he first studied music secretly, but when his father later relented he made rapid progress, aided by Mercadante. His first opera, *Monzù Gnazio*, a comic opera in Neapolitan dialect, was performed at the Teatro Nuovo in 1860. During the next 20 years he wrote eight more, all in the comic or semi-serious genres, of which *Il cuoco* (1873) was the most widely performed and *La figlia del diavolo* (1879) the most controversial, because of its *verismo* tendencies. After 1880 he had only one more opera performed, devoting himself mostly to instrumental and sacred music and to teaching and writing.

In 1872 he won the competition for the chair of harmony and counterpoint at the music school of the Real Albergo dei Poveri and in 1874 became director. In 1875 he moved to the conservatory where he taught harmony and, from 1877, counterpoint and composition; Leoncavallo was among his pupils. In 1878 he published the *Introduzione del sistema tetracordale nella musica moderna*, which attempts to formulate a new harmonic system based on a scale related to the Phrygian mode and which he linked historically to Neapolitan folk music with its flattened 'Neapolitan' second. He claimed to have put this system into use in *La figlia del diavolo*. He later published a number of historical and critical studies, most notably on the old Neapolitan *opera buffa*. In 1904 he won the chair of music history at the conservatory. In 1909 he became director, but he gave up the post in 1911 and retired from teaching in 1912. D'Arienzo's uncle, Marco d'Arienzo (1811–77), a government bureaucrat by profession, was a librettist by avocation. Between 1839 and 1877 he wrote about 30 librettos for Neapolitan theatres, collaborating with Mercadante, De Giosa, Lauro Rossi, Luigi Ricci, Petrella and others. Among the best-known were Ricci's *La festa di Piedigrotta* (1852) and De Giosa's *Napoli di carnevale* (1876).

WORKS

OPERAS

comic and first performed in Naples unless otherwise stated

Monzù Gnazio, o La fidanzata del parrucchiere (A. Passaro), 1860; I due mariti (A. Spadetta), 1866, rev. 1871, vs (Milan, ?1876); Le rose (Spadetta), 1868; Il cacciatore delle Alpi (Spadetta), 1870; Il cuoco e il segretario (Spadetta), 1873; I viaggi (Spadetta), Milan, 1875; La figlia del diavolo (A. Laudì), 1879; I tre coscritti (L.E. Bardare), 1880; La fiera (S. Di Giacomo), 1887

Not perf.: Rita di Lister (M. d'Arienzo), before 1875; Lesbo di Rodio (N. d'Arienzo); Capitan Fracassa

OTHER WORKS

Orch: A Roma, conc. sinfonico, 1871; Orlando, sym., D; Pensiero sinfonico, perf. 1871, arr. pf, 4 hands (Milan, n.d.); Piccolo [Vc] Conc., c, 1881, with pf acc. (Milan, 1885); Vn Conc., a, 1880, with pf acc. (Milan, 1912); Vn Conc.-fantasia, with pf acc. (Milan, 1912)

Chbr: Pf Trio, C, perf. Feb 1864; Vc Sonata, perf. 1884; Str Qt, 1888; Nonet, 1889; pf pieces; hp pieces, *c*100 songs

Sacred: Cristo sulla croce (orat), solo vv, vv, orch, before 1875; Miserere, 5vv; Stabat mater, 6 solo vv, vv, str orch

WRITINGS

Introduzione del sistema tetracordale nella musica moderna (Milan, 1878)

Dell'opera comica dalle origini a G.B. Pergolesi(1887)

'Origini dell'opera comica (delle origini della musica moderna)', *RMI*, ii (1895), 597–628; iv (1897), 421–59; vi (1899), 473–95; vii (1900), 1–33; also pubd separately (Turin, 1900)

La musica in Napoli (Naples, 1900)

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G. Napoli: 'Nicola D'Arienzo', *Arte pianistica*, ii (1915)
G. Pannain: 'Saggio su la musica a Napoli nel sec. XIX, da Mercadante a Martucci', *RMI*, xxxix (1932), 51–72; repr. in *Ottocento musicale italiano: saggi e note* (Milan, 1952), 150–72
F. Schlitzer: *Salvatore di Giacomo: ricerche e note bibliografiche*, ed. G. Doria and C. Ricottini (Florence, 1966), 123

ANDREA LANZA

Dark [Darke], **John** (*b c*1495; *d* ?1569). English composer. He was perhaps the John Darke who supplicated for the BMus at Oxford on 10 November 1511, having studied for eight years. A Darke whose first name is unknown, who was an organist at All Souls College in 1509, may be the same man, as may be the John Darke who was a vicar-choral of Exeter Cathedral from about 1519 to about 1569. Another Darke with an unknown first name, who was organist and informator at New College in the early 1480s, probably belongs to the previous generation. John Dark's only surviving composition, a five-part *Magnificat* now lacking one voice, occurs in a set of partbooks whose repertory has strong Oxford connections (*GB-Cu* Peterhouse 471–4). The missing Tenor book probably contained the contratenor voice of Dark's setting; the surviving Contratenor book contains what is probably the tenor, which quotes an unidentified cantus firmus whose beginning is perhaps fortuitously reminiscent of one of the *saeculorum* formulae of the eighth psalm tone. Dark's is one of the few English pre-Reformation *Magnificat* settings not to be based on a faburden melody; it is also atypical in being written entirely in duple metre. Otherwise it conforms to the usual pattern, setting only the even-numbered verses and alternating verses for full

choir with verses in fewer parts. The overall compass of the setting, two octaves and a 6th, suggests that the top part is for means. On the evidence of this work Dark appears to have been a composer of limited ability; the music is short-winded, aimless and clumsy.

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N.J. Sandon: *The Henrician Partbooks belonging to Peterhouse, Cambridge (Cambridge, University Library, Peterhouse Manuscripts 471–474): a Study, with Restorations of the Incomplete Compositions Contained in them* (diss., U. of Exeter, 1983)

NICHOLAS SANDON

Darke, Harold (Edwin) (*b* London, 29 Oct 1888; *d* Cambridge, 28 Nov 1976). English organist. He studied the organ with Parratt and composition with Stanford at the RCM. As organist of St Michael's, Cornhill, for 50 years (1916–66), he gave a midday recital each Monday that made him a city institution. Bach (played in the legato style of Schweitzer) was his speciality, and although he made every organ he played sound like that of St Michael's, he won a worldwide reputation as a performer. He founded the St Michael's Singers in 1919, and remained its conductor until 1966. Vaughan Williams and Howells, among others, composed works for his choral festivals. During the absence on war service of Boris Ord, Darke was acting organist of King's College, Cambridge (1941–5), and then a Fellow (1945–9). In later years his powers did not diminish: he recorded Elgar's Organ Sonata in his early 70s and gave recitals at the Royal Festival Hall to mark his 75th, 80th and 85th birthdays. He composed extensively for organ and choir, but will probably be best remembered for his Meditation on *Brother James's Air* and for his tuneful setting of the carol *In the bleak mid-winter*. An Oxford DMus and an honorary Cambridge MA, he was president of the Royal College of Organists (1940–41) and a member of the RCM teaching staff (1919–69). He was appointed CBE in 1966.

STANLEY WEBB

Darmstadt. City in Germany. From 1567 to 1918 it was the residence of the Landgraves of Hesse, and also, from 1806, that of the Grand Dukes of Hessen-Darmstadt; from 1919 to 1945 it was the regional capital, and has since been a centre of local government. Its musical and theatrical traditions date from the 17th century, when Singballette, tournaments and masquerades were performed. The Pädagogium, founded in 1629, had a boys' choir to provide sacred music. In 1670 a comedy theatre was established; among works performed there were *Das triumphierende Siegesspiel der wahren Liebe* (1673) by Wolfgang Carl Briegel, Hofkapellmeister from 1671 to 1712, and Lully's *Acis et Galatée* (1687). Under Count Ernst Ludwig, himself a composer, court music flourished, particularly opera. In 1712 the count appointed as Hofkapellmeister Christoph Graupner, who composed hundreds of church cantatas, at least three operas and other works for Darmstadt.

Under Grand Duke Ludwig I (1790–1830) the court opera reached its peak. The Hofkapelle, often conducted by Ludwig himself, comprised 89 musicians, in addition to a chorus of 54, and included many fine singers. Georg Joseph Vogler was Hofkapellmeister and director of a music school, and Weber and Meyerbeer were among his pupils. J.C.H. Rinck was organist between 1805 and 1846. In 1819 the Grossherzogliches Hoftheater was opened with a performance of Spontini's *Ferdinand Cortez*. The theatre was burnt down in 1871, replaced in 1879 and finally destroyed, together with many of Darmstadt's other musical institutions, in 1944. Important Wagner productions, produced by Kapellmeister Louis Schindelmeisser in collaboration with the scenic designer Carl Brandt (who had worked in Bayreuth), were mounted after 1850. Subsequent conductors have included Willem de Haan, Weingartner, Michael Balling, Böhm, Erich Kleiber, Szell, Hans Drewanz and Marc Albrecht. The last grand duke, Ernst Ludwig (1892–1918), was sympathetic towards modern art, and a tradition of contemporary opera production grew up, with such directors as Carl Ebert and Arthur Maria Rabenalt working in Darmstadt.

Musical societies flourished in the 19th century, including the Musikverein (founded in 1832; conducted by C.A. Mangold, 1839–89), the Mozartverein (1843), the Stadtkirchenchor (1874; conducted by Arnold Mendelssohn, 1891–1912) and the Instrumentalverein (1883). The Städtische Akademie für Tonkunst, founded in 1851, encouraged chamber music and orchestral playing. Today the academy is divided into a music school for amateurs and a department offering professional training. The chair in musicology at the Technische Hochschule (renamed the Technische Universität in 1997) has been held by Wilibald Nagel (1898–1913), Friedrich Noack (1920–58) and Lothar Hoffmann-Erbrecht (1961–90). A new choir, the Konzertchor Darmstadt, was founded in 1987 and a summer festival, Sommerspiele Kranichstein, inaugurated in 1994.

After World War II a temporary theatre was established at the Orangeriehaus, enabling the operatic tradition to be maintained, and in 1972 a new theatre, the Grosses Haus, was opened. Darmstadt's operatic tradition has also been enriched by the city's associations with contemporary music, particularly that of the avant garde. The Internationale Ferienkurse für Neue Musik ('Darmstadt summer courses') were initiated in 1946 by Wolfgang Steinecke, who continued to be closely associated with them until his death in 1961. His successors have been Ernst Thomas (1962–81), Friedrich Hommel (1981–94) and Solf Schaefer (1995–). The courses, held annually until 1970 and subsequently every two years, have encompassed both composition and interpretation and include premières of new works. They have made Darmstadt a major centre of modern music. Among the many distinguished lecturers to have appeared are Adorno, Fortner, Alois Hába, Heiss, Krenek, Leibowitz, Messiaen, Varèse, Scherchen, Kolisch, Rehfuss, Steuermann, Wildgans, Babbitt, Berio, Boulez, Cage, Christoph Caskel, Morton Feldman, Gazzelloni, Henze, Lejaren Hiller, Aloys Kontarsky, Ligeti, Maderna, Nono, Palm, Pousseur, Rihm, Stockhausen, David Tudor and Xenakis.

The Städtisches Fachinstitut für Neue Musik was founded by Steinecke in 1948 to provide an institutional basis for the courses. It was known as the Kranichsteiner Musikinstitut from 1949 to 1962, and in 1963 became the Internationales Musikinstitut Darmstadt, an international information centre for contemporary music, housing a library and various archives. In 1983 an international jazz centre was founded as part of the institute; it became an independent organization, the Jazzinstituts Darmstadt,



Performance of the collective composition 'Ensemble', with Karlheinz Stockhausen as time-keeper, at the Internationales Musikinstitut Darmstadt, 1967

in 1990, and houses a library and an extensive collection of historic recordings and photographs of jazz musicians. The archives of the music department of the Hessische Landes-und Hochschulbibliothek also contains important documents, including the autograph manuscripts of 1450 cantatas by Graupner. The Institut für Neue Musik und Musikerziehung, founded in Bayreuth in 1948 to encourage the inclusion of contemporary music in German musical education, moved its base to Darmstadt in 1951. Since then its annual spring conferences have made an important contribution to music teaching in Germany.

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ERNST THOMAS/WILHELM SCHLÜTER

Darmstadt School. A designation associated primarily with the serial music written in the 1950s by Nono, Maderna, Stockhausen and Boulez and promoted by them in the 1950s at the Darmstadt summer courses. The term was coined by Nono in his 1957 Darmstadt lecture, 'Die Entwicklung der Reihentechnik' (the development of serial technique). The lecture presented analyses of the serial practice in Schoenberg's Variations for Orchestra op.31 and Webern's Variations op.30, before going on to a briefer consideration of new developments in recent works by Boulez (the first movement of *Structures I*), Maderna (his 1955 string quartet), Stockhausen (*Elektronische Studie II* and *Zeitmasze*) and Nono himself (*Incontri*).

Nono explicitly located the new serial techniques within the historical development of musical modernism, claiming direct lineage from the Second Viennese School. He also drew parallels between the work of the Darmstadt School and that of the Weimar and Dessau Bauhaus in the 1920s and 30s. In the work of the new generation of composers, Nono argued, the series no longer has any thematic function; instead the series, together with its various permutations, had become the basis for the entire composition, determining not only pitch but also tempo, duration, register, dynamic and articulation.

Although the principal composers associated with the School were Nono, Maderna, Stockhausen and Boulez,

the compositional techniques of the Darmstadt School were widely adopted by other composers anxious to be at the cutting edge of modernism. Darmstadt serialism may have grown out of expressive necessity but, like any philosophy for which historical inevitability is invoked, it soon hardened into dogmatic orthodoxy for its disciples. The activities of these zealots – Franco Evangelisti called them the 'dodecaphonic police' – has led in latter years to the use of 'Darmstadt' as a pejorative term, implying a desiccated, slavishly rule-based music.

The adherence of the School's founders to their collegial aesthetic ended with the 1950s. Nono reacted with some hostility to the analysis of his *Il canto sospeso* in Stockhausen's 1958 essay 'Musik und Sprache'; Stockhausen in turn was angered when Nono's 1959 Darmstadt lecture, 'Presenza storica nella musica d'oggi' indirectly attacked the work of John Cage. Aleatory, electronic and 'moment' forms took the music of all four composers in new, divergent directions and by 1961 the Darmstadt School had effectively dissolved, though Boulez, Stockhausen and Maderna continued to be active at the summer courses.

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C. Fox: 'Luigi Nono and the Darmstadt School', *CMR*, xviii/2 (1999), 111–30

CHRISTOPHER FOX

Darnton, (Philip) Christian (*b* nr Leeds, 30 Oct 1905; *d* Hove, 14 April 1981). English composer. He studied with Harry Farjeon and later at Gonville and Caius College, Cambridge (1923–6), with Charles Wood, where he wrote the highly chromatic Piano Sonata op.33 and cultivated a close friendship with Walter Leigh. He subsequently studied the bassoon and conducting at the RCM (1926–7) and composition privately with Butting in Berlin (1928). Following a brief, unsuccessful appointment at Stowe School (1929), he became assistant editor of the *Music Lover* (newly launched under the editorship of Edwin Evans, 1931). Principal works of this period are the Piano Concerto (1933), the cadenza of which is an early attempt to notate an inner tempo of extreme waywardness, and *Swansong* (1935, now lost) for soprano and orchestra. In 1936, with Hallis, Sophie Wyss, Rawsthorne and Britten, he became a founder member of the Hallis Concerts Society, for which his *Suite concertante* was written (first peformed with Sascha Parnes as solo violinist and Goodall as conductor, London, 1937). Further successes were the remarkably advanced *Five Orchestral Pieces* (ISCM Festival, Warsaw 1939), the publication of a general introduction to music (*You and Music*, 1940) and a left-wing cantata *Ballad of Freedom* (1941–2). From 1944 to 1946 he provided scores for newsreels and documentary films. During the war he was injured in a fall, and left partially paralysed. A conversion to communism necessitated a severe simplification of his dissonant avant-garde style, in response to a desire for a more widespread understanding of his work. This change of direction, together with discouragement at his lack of recognition, resulted in the loss of his ability to compose further for almost 20 years: the most notable works from this 'populist' period are the unstaged opera *Fantasy Fair* (1949–51) and a second cantata *Jet Pilot* (1952). The appearance of the Concerto for Orchestra (1970–73), founded on the pattern of ancient Greek drama, and of the Fourth Symphony (1975–8), based on the tritone and therefore subtitled 'Diabolus in musica', revealed a strikingly original mind still at work.

WORKS

DRAMATIC

Incid music: Music for the People, 1939; Fuente Avejuna (L. de Vega), chbr orch, 1943; Polyphemus (pastoral mime for puppet theatre, R. Nichols), *c*1944; Romeo and Juliet (W. Shakespeare), 1945; The Tragedy of Good Intentions (P. Ustinov), 1945; The Merchant of Venice (Shakespeare), 1946; King Lear (Shakespeare), 1947

Film music: Gen, 1944; A Harbour Goes to France, 1944 [also arr. as orch suite Atlantic]; The Route to Moscow, 1944; The Antwerp Story, 1945; Birth Day, 1945; Channel Islands, 1945; D.3, 1945; Marine Salvage, 1945; Muscle Menders, 1945; River Tyne, 1945; You Can't Kill a City, 1945; Green Fields Beyond, 1946; Le monde en marche

Other: Floriana (ballet, L. Hurry), Birmingham, 16 Dec 1938; Fantasy Fair (op, R. Swingler), 1949–51 [unperf.]

INSTRUMENTAL

Orch: Monet, 1924; 2 Preludes, op.22, 1924; Piece, op.17 no.2, chbr orch, 1925; 2 Preludes, op.25 nos.1–2, 1925, arr. pf duet; Ov., *c*1925; Sinfonietta, ww, brass, op.32, 1925 arr. pf duet; Concertino, pf, chbr orch, 1926; Intermezzo, chbr orch, *c*1927–8; Vn Conc., 1928; Ernste, ov., *c*1928; Lustspielovertüre, *c*1928; Movement, 1929; Vn Conc., *c*1930; Sym. no.1, 1929–31, arr. pf duet; Pf Conc., 1933; Sinfonietta, chbr orch, 1933–4; Conc., va, str, 1933–5; Conc., hp, wind, 1934; 4 Pieces in the First Position, str, 1934 [2 sets]; 3 Easy Pieces in the First Position, str, 1934; 3 Slow Movts, 1934 [arr. of J.S. Bach]; Suite concertante, vn, chbr orch, 1936; Studies, str, 1938; 5 Orch Pieces, 1938; Sym. no.2 'The Anagram', *c*1939–40, arr. pf duet; Triptych Variations, str, 1939–40; Stalingrad, ov., 1943; Untitled movt, str, 1943; Sym. no.3, D, 1944; Cantilena, str, 1946, rev. 1947; 2 Fanfares, brass, *c*1947; A Country Ov. (A Comedy Ov.), 1948; Concertino, C, pf, str, 1948, arr. 2 pf; Epic, 1953, arr. pf duet; Conc., orch, 1970–73; Sym. no.4 'Diabolus in musica' (20 Minute Sym.), 1975–8; arr. of P. Jarnach: Sonatina, op.18, 1928; Serenade – a quodlibet, ww qt, str

Chbr: Dance, 5 str, 1924; Life, a Psychological Study, vn, pf, 1924; Movement, pf trio, 1924; Movement, op.31, vc, pf, 1924; Second Rhapsody, vn, pf, 1924; Ballet, 7 str, perc, 1924; 3 Duos, fl, pf, 1924–5; Str Qt no.1, op.23, 1924–5; 4 Short Pieces, op.26 no.1, fl, cl, bn, cornet, 1925; Movement, str qt, 1925; Trio, op.28, fl, vc, pf, 1925; Rondo and Presto, op.26 no.2, fl, cl, bn, va, 1926, rev. 1928; Octet, fl, cl, bn, A-cornet, vn, va, vc, db, 1926–7, rev. 1928 [1 movt arr. pf duet, op.30]; 5 Short Studies, str qt, 1928; Toccata-Rondino, Cadenza and Serenata, vn, hp, 1928; Sonatina, 2 vn/(vn, va), *c*1928; Dance Suite, perf. 1930; Str Trio, 1930; Str Qt no.2 'For Amateurs', 1933; Sonatina, fl, ob, pf, 1934; Str Qt no.3, 1934; Suite, fl, vn, va, hp, 1935; 5 Pieces, str qt, 1938; Sonatina, fl, hp, pf, *c*1938; 5 Pieces, vc, pf, 1938–9; Epic Suite, vn, pf, 1947; Str Qt no.4, 1973

Kbd (for pf unless otherwise stated): Commemoration, 1924; 4 Pieces 'Psychogenesis', 1924; Hommage à Ravel, 1924; In the Nursery, 1924; Minuet, 1924; The Primitive Exists in Every Man, pf duet, 1924; To a Dead Goldfish, 1924; 4 Pieces, 1924–5; Movement, 2 pf, 1924–6; An English Set of Lessons for Walter Leigh, kbd, 1925; Movement, op.30, 2 pf, 1925; Piece, pf duet, 1925; Sonata, op.33, 1925; 3 Pieces, op.31, 1926; 3 Pieces, 1928; 2 Compositions, pianola, 1929; Arabesque, pianola, 1930; Suite no.1, 1930; Movement, *c*1930; Study, A, *c*1930; Suite no.2, 1932; Suite no.3, 1932; Duo concertante, 2 pf, 1933; Nicholas's Lullaby, 1933; Toccata, 1934; Sonata no.2, 1944; Capriccio, 1949; 3 Variations, *c*1950; Fantasia in Homage to J.S. Bach, 2 pf/pf duet, 1953; Village Wedding Ov., pf duet, 1953; Moto perpetuo, pf duet, 1954

VOCAL

With orch: Swansong (R. Nichols), S, orch, 1935 [lost]; Ballad of Freedom (R. Swingler), T, nar, SATB, orch, 1941–2; 2 Songs,

SATB, orch, *c*1944; Jet Pilot (cant., Swingler), Bar, SATB, str, 1952; A Set of Loves, spkr, S, Bar, orch
Songs (for 1v, pf): The Nun (A. Symons), 1924; The Chosen People (W.N. Ewer), 1924; During Music (Symons), 1924; Vale (N.A.G.), 1924; Les trois amis (C. Hallis), 1936; Vale (Swingler), drinking song, 1941; Nigeria, We Hail Thee; A New World Growing (Swingler)
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ANDREW PLANT

Darokhin, Wladzimir Vasil'yevich (*b* Slonim, Grodno district, 1 Jan 1948). Belarusian composer. He graduated from the Leningrad Conservatory in 1973 having studied composition with Vladislav Uspensky. He was board secretary of the Belarusian Composers' Union (1978–89) before he started teaching at the National Conservatory in Minsk in 1989. He was made an Honoured Representative of the Arts of the Belarusian SSR in 1988. In his works of the early 1970s, contrasting stylistic tendencies manifested themselves: the instrumental pieces display the influence of the Second Viennese School and the Polish avant garde, whereas the vocal compositions bear the imprint of Sviridov's 'new simplicity'. His First Symphony displays such polystylistic tendencies – including folk music, a collage of 19th-century idioms and contemporary light music – and portrays a mottled image of the modern world. In the individual and atonal Second Symphony, late 20th-century dramatic and lyrical concepts are reinterpreted through a Baroque aesthetic which emphasized soloistic writing and polyphonically motivated structuring processes. The early 1980s witnessed a shift towards the neo-romantic and the resultant programmatic and nationalistic bias is evident in works which utilize 19th-century forms within a contemporary harmonic language. In these widely-recognized works, which include *Pastoral'*, *Memariyalï* ('Memorial') and the Third Symphony *Frantsïsk Skarïna – zhïtstsyo i bessmyarotnasts'* ('Frantsisk Skarïna – Life and Immortality'), national and historical themes are given philosophical and lyrical interpretations. His creative evolution from polystylism to monostylism has been characterized by a constant striving towards emotional expression in music. (Vladimir Dorokhin, Moscow, 1987)

WORKS

Choral: Zyamlya Belaruzi [The Land of Belarus] (orat, P. Brovka), 1981; Arabskie pritchi [Arabian Parables] (cant., A. Nuvas), 1996
Orch: Sym. no.1, 1976; Sym. no.2, str qt, chbr orch, 1979; Pf Conc., 1983; Memarïyal [Memorial], suite, chbr orch, 1984; Prinosheniye svyashchennomu ognyu [Offering to the Sacred Fire], sym. poem, 1985; Pastoral', ob, chbr orch, 1988; Sym. no.3, Frantsïsk Skarïna – zhïtstsyo i bessmyarotnasts' [Frantsisk Skarïna – Life and Immortality], 1990; Videniye i plach o pokinutoy derevne [Vision and Lament about the Abandoned Village], sym. poem, 1992; Maggiore sempre (Alleluia), sym. poem, 1997
Chbr and solo inst: Variations, pf, 1969; Sonata, fl, pf, 1970; Kontsertnaya fantaziya [Conc. Fantasy], cimb, pf, 1977; Urok muzïki [Lesson of Music], cycle, pf, 1986; Muzïka dlya fleytï i kammernogo ansamblya [Music for Flute and Chbr Ens], 1994
Song cycles (1v, pf) after A. Blok, I. Bunin, 1973
Incid music, other inst pieces
Principal publishers: Sovetskiy Kompozitor, Muzïka

RADOSLAVA ALADOVA

Darondeau, Henry (*b* Strasbourg, 28 Feb 1779; *d* Paris, 30 July 1865). French composer and theatre musician. He was the son of the composer and singing teacher Benoni Darondeau (*b* Munich, 1740; *d* Paris) whose volumes of 'petits airs' and opera *Le soldat par amour* were published in Paris. In 1802 Henry entered the Paris Conservatoire, where he studied the piano with Ladurner and composition with Berton. Although he achieved no formal academic distinction there, he was a sound student and became an able and respected teacher. He lived in Bourges from 1836 to 1860, when he returned to Paris. As composer and musical arranger to the Théâtre des Variétés he moved in the same circles as Adolphe Adam and Habeneck, with both of whom he became friendly.

Darondeau was a prolific composer of popular *romances*, piano variations, fantasies and theatrical potpourris. His tune 'Amis, jamais l' chagrin n' m'approche' was set six times by Béranger, was used as the basis of Gustave Leroy's *Les aristos*, and also found its way into the vaudeville *Préville et Taconnet* (see Locke, with musical example). He also wrote two operas and many ballets, which were staged at the Opéra and Porte Saint Martin. A volume of his church music appeared in 1857. His music possesses little interest today since his inventive power was small and his imagination commonplace. Occasionally, however, his songs have a harmonic piquancy or rhythmic interest which is attractive and typical of the salon taste of the period at its best.

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BRIAN PRIMMER/R

Darré, Jeanne-Marie (*b* Givet, 30 July 1905; *d* le Port-Marly, 26 Jan 1999). French pianist. She studied at the Paris Conservatoire with Marguerite Long and Isidor Philipp, receiving a *premier prix* in 1919. Pronounced a 'born pianist' after her Paris début in 1920, she came to international attention in 1926 when she played all five concertos by Saint-Saëns in one programme with the Lamoureux Orchestra under Paray. She subsequently performed throughout Europe and the USA and appeared with such conductors as Henry Wood, Ansermet, Münch and Ormandy. From 1958 to 1975 she taught at the Paris Conservatoire. Her style, marked by extreme clarity, rhythmic alacrity and a spontaneous effervescent quality, was ideally suited to the virtuoso repertory. Her outstanding recordings include the five concertos of Saint-Saëns, conducted by Louis Fourestier, and her 1947 accounts of Liszt's *La Campanella* and *Feux follets* and seven of Chopin's études.

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CHARLES TIMBRELL

Darreg, Ivor [O'Hara, Kenneth Vincent Gerard] (*b* Portland, OR, 5 May 1917; *d* San Diego, CA, 13 Feb 1994). American composer, instrument inventor and theorist. He studied the cello, the piano and wind instruments at an early age. A composition student of Charles Wakefield Cadman, he began to compose using quarter-tones and just intonation during the 1930s. Although ill health prevented him from attending college, he taught himself electrical engineering and invented pioneering electro-acoustical instruments, including the microtonal keyboard oboe (1936), the amplifying clavichord (1940), the amplified cello (1941) and the electric keyboard drum

(around 1945). During the 1960s he designed and built a 60-tone electronic organ with an 'elastic tuning' system that automatically justified traditional musical intervals.

In 1962 M. Joel Mandelbaum's 19-tone compositions and Ervin Wilson's microtonal instrument patents introduced Darreg to new tuning systems. He began an intensive programme of musical exploration and discovered that all equal temperaments have uniquely valuable musical properties ('moods'). To hear these scales, he refretted guitars to 14, 15, 16, 17, 18, 19, 22, 24 and 31 notes per octave and constructed metallophones with 5, 10, 13, 14, 15, 17, 19, 22, 24 and 53 notes per octave. During the 1970s he created justly-tuned Megalyra and Kosmolyra amplified steel-guitar-like instruments, the sound of which has been described as 'tuned thunder'. His last compositions use retunable MIDI synthesizers.

A gifted communicator, Darreg wrote more than 120 articles on music, linguistics, art, creativity and vocalized mathematical notation (Numaudo Code, 1960). His musical legacy includes over 200 recordings of compositions, improvisations, lectures and demonstrations. He coined the term 'xenharmonic' in 1963 to describe 'music which sounds unlike that composed in the familiar 12-tone equal temperament'. Recordings of his music have been issued by the Microtonal Record Shelf and the Ivor Darreg Memorial Fund.

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(selective list)

information in square brackets specifies tuning in notes per octave

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In Limbo, elec org [elastic tuning: 12, 31 tones], tape, 1962
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Piano Tuna Fish Scale, musique concrète, pf [randomly tuned], 1972
Preludes, guis [19, 31 tones], 1975–81
Purple Bedroom, Blues, gui [19 tones], 1978
Teen Tunes, vols.i–ii, synth [13–19 tones], 1988–9
Beyond the Xenharmonic Frontier, vols. i–iii, synth [9–53 tones], 1990; engineered by B. McLaren]
Multiples of Five, synth [5–60 tones], 1993; engineered by McLaren
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'Megalyra, Drone and Newel Post', *Experimental Musical Instruments*, ii/2 (1986), 22–24

JOHN CHALMERS, BRIAN MCLAREN

Darrell, Peter (*b* Richmond, Surrey, 16 Sept 1929; *d* Glasgow, 2 Dec 1987). English choreographer. *See* BALLET, §3(iv).

Dart, (Robert) Thurston (*b* Kingston, Surrey, 3 Sept 1921; *d* London, 6 March 1971). English musicologist, performer and teacher. He was educated at Hampton Grammar School, where he was a chorister of the Chapel Royal, Hampton Court. He studied at the RCM (1938–9) and subsequently read mathematics at University College, Exeter (BSc 1942). After the war he studied in Belgium with Charles Van den Borren. In 1946 he returned to England and began a career as a harpsichordist; the next year he was appointed an assistant lecturer in music at Cambridge University.

Dart was editor of the *Galpin Society Journal* from its inception in 1947 to 1954. From 1950 to 1965 he was secretary of Musica Britannica, and remained the driving force behind the series to the end of his life. He became a member of the Royal Musical Association council in 1952, and later a member of the editorial committee of the Purcell Society. During this period he gave frequent recitals on the harpsichord, clavichord and organ, and many broadcast talks. About 1950 there began his long association with L'Oiseau-Lyre, for which he made many recordings both as solo keyboard player and continuo player. He became in 1952 a full lecturer at Cambridge, and in 1953 a fellow of Jesus College. In 1955 he became the artistic director of the Philomusica of London; from then until 1959, when ill-health compelled him to reduce his commitments, he lived an immensely energetic triple life of teaching, writing and editing, and concert-giving. In 1962 he was appointed professor of music at Cambridge. His strife-ridden tenure of the Chair ended in 1964 when he was offered the newly created King Edward Professorship of Music in the University of London, where he established a teaching Faculty of Music at King's College and proceeded to create radically revised syllabuses for the London music degrees.

Dart's main fields of scholarship and performance lay in the music of J.S. Bach, in keyboard and consort music of the 16th, 17th and 18th centuries, and particularly in the life and music of John Bull (on whom he left a book unfinished at his death). He wrote a great many articles on a wide variety of subjects. The essence of his work was his preoccupation with musical sources themselves. Most of his hypotheses – which were often audacious – arose directly from the study of a source, its preparation, ownership and use. A dynamic teacher, he trained a generation of scholars not only in clear, critical thinking about musical topics but also in palaeographic, diplomatic and bibliographic skills, and emphasized the study of the history and techniques of printing. Towards the end of his life he advanced controversial theories concerning Bach's orchestral suites and Brandenburg Concertos, and embodied them in recordings with the Academy of St Martin-in-the-Fields. Among his 90 recordings are 'Masters of Early English Keyboard Music', keyboard works by Bach, Froberger, Handel and Purcell, and Couperin's *Les nations*. Apart from his own numerous editions (many as co-editor) he also supervised revised editions of E.H. Fellowes's series the English Madrigal School (as the English Madrigalists) and the Collected Vocal Works of William Byrd (as the Collected Works of William Byrd) as well as Maurice Cauchie's edition of François Couperin. He was a widely cultured man, possessing not only a fine collection of musical instruments and a vast personal library including manuscripts and early printed editions, but also a large collection of 20th-century drawings, paintings and sculpture.

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IAN D. BENT

Dartington International Summer School. A combination of advanced coaching, musical holiday and concert festival organized each summer at Dartington Hall, an arts and education centre near Totnes, Devon. It was established in 1947 as Bryanston Summer School and was held at Bryanston School, Dorset; it was registered the following year as a non-profit-distributing company, and it moved to Dartington in 1953, where it became the Dartington Summer School. It originated in a suggestion by the pianist Schnabel, at the inaugural Edinburgh Festival (1947), that students, teachers and artists might work together as a festival community. William Glock (a Schnabel pupil) was the first director of music, succeeded in 1980 by Peter Maxwell Davies, and from 1985 by Gavin Henderson. In the same year it was renamed the Dartington International Summer School. Administrators have been John Amis (1948–82), Gill Kay (1982–8) and Marcus Davey since 1989.

From the first year, when tutors included Nadia Boulanger, Hindemith and Schnabel, the summer school has continued to attract distinguished international and leading British composers and other musicians to coach, lecture and perform in a variety of subjects. The mixture of instruction, musical participation and professional performance attracts people with many abilities and interests. Most enrol on a fee-paying basis, but a limited number of bursaries are provided for music students who could not otherwise afford to attend. Over 120 concerts are given each year and, since 1985, courses in music theatre, composition and dance have been developed. The general aim of the summer school is to supplement the normal academic training for students, and to broaden and refresh musical enthusiasm among amateurs, in the surroundings of a summer holiday.

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NOËL GOODWIN

Darvas [Steinberger], **Gábor** (*b* Szatmárnémeti, 18 Jan 1911; *d* Budapest, 18 Feb 1985). Hungarian composer and musicologist. He studied bassoon (1926–32) and then composition with Kodály at the Budapest Academy of Music (1929–32). From 1939 to 1948 he lived in Chile where he worked as assistant conductor to Erich Kleiber (1939–41) and later as a musicologist concerned with music of the 15th and 16th centuries. After returning to Hungary he worked for Hungarian Radio (1949–50, 1953–60), was editor-in-chief at Editio Musica Budapest (1955–7), artistic director of Hungaraton (1957–9) and music adviser to the Hungarian Copyright Office (1960–72). His main compositional work took place after 1960. His synthesis of Bartókian ideas with aleatoricism and serialism can be heard in the orchestral works *Improvisations symphoniques* and *Section aurea*. Darvas was one of the first Hungarian composers to work with

tape: *Medália* (1965) was performed at the 1966 ISCM Festival and in Darmstadt in 1968.

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(*selective list*)

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Orchestrations: *Bakfark: Three Fantasies*, 1951; *Liszt: Spanish Rhapsody*, 1952; *Liszt: Concerto pathetique*, 1953; *Liszt: Csárdás macabre*, 1954; *Liszt: Sunt lacrimae rerum*, 1957

Principal publisher: Editio Musica

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F. ANDRÁS WILHEIM/RACHEL BECKLES WILLSON

Darwīsh, 'Alī al- (*b* Aleppo, Syria, 1884; *d* Aleppo, 26 Nov 1952). Syrian musician and music researcher. He studied music and *muwashshaḥ* singing in Aleppo and Istanbul. From 1912 to 1920 he lived in Turkey, where he taught music and wrote an unpublished book entitled *The Real Theories in the Science of Musical Readings*. On return to Aleppo he became leader of the Mawlawi Sufi group, playing the flute (*nāy*) during the ceremonies and teaching *muwashshaḥ* singing.

In 1927 he was invited to teach at the Royal Institute of Music in Cairo; his pupils included the composers RIYĀD AL-SUNBAṬĪ and Muḥammad 'Abd al-Wahhāb. In Egypt he documented many old *muwashshaḥ* and musical pieces. In 1931 he went to Tunisia to do joint research with the French musicologist Baron D'Erlanger, and while resident in Tunis taught *muwashshaḥ* for six years. He made the first notations of Tunisian Andalusian NAWBA suites, for which he was awarded the Medal of Pride. In 1932 he participated in the Cairo International Conference on Arab Music, presenting important research material on modes of the eastern Arab world and on rhythms.

In 1939 he returned to Aleppo, but was later invited to Damascus to teach music. In 1945 he moved to Baghdad to teach *muwashshaḥ*, and during that period recorded over 120 sung examples. In 1951 he returned to Aleppo where he recorded numerous *muwashshaḥ* suites and Andalusian *nawba* suites for the radio. He also composed *muwashshaḥ* and melodies and made recordings of his excellent flute playing. His son Nadīm al-Darwīsh continued his musical work.

SAADALLA AGHA AL-KALAA

Darwīsh, Sayyid [Sayed] (*b* Alexandria, 17 March 1892; *d* Alexandria, 15 Sept 1923). Egyptian composer and singer. He is the most popular figure in Egyptian music. He had a hard childhood, during which he learnt the Qur'an and religious chants, as well as picking up the current secular songs. For two years he studied Islamic theology at a branch of the Al Azhar mosque, but he then decided to make his career as a singer-composer. He had to sing at modest local cafés, and he attributed his early compositions to a famous composer. Under family pressure he was sometimes forced to take manual jobs, and his early marriage, the first of four, complicated matters. Once, while working as a builder and singing to entertain his fellow workers, he was heard by the Syrian brothers Attalah, who engaged him to sing with their drama troupe on a trip to Syria. During his travels he learnt a great deal about classical Arab vocal forms from the master 'Uthmān al-Mawṣilī.

Returning to Egypt he achieved some fame as a singer-composer. An important turning-point came when he went to Cairo, probably in 1917, and Salāma Ḥijāzī introduced him to his theatre public. This was the beginning of a brilliant career as a composer for the theatre. Although his first 'operetta', *Faysouzshah*, was a failure, he soon achieved success, becoming the favourite composer in this genre and even forming his own (short-lived) troupe. His 26 operettas opened up new vistas for Egyptian music: the slow, repetitive, over-ornamented vocal style was replaced by a light, truly expressive manner, making apt use of the choir, and he introduced some spontaneous counterpoint in *Shahrazād*. Darwīsh's operettas owed their immense popularity to their social and patriotic subjects, and their workers' songs. The telling musical characterization is essentially Egyptian and strongly reminiscent of folk music. Darwīsh may have been influenced by the Italian opera performed in Cairo: he admired Verdi and had planned, just before his early death, to study in Italy.

A prolific composer, he was a master of the old forms as well as the new theatre music; his ten *dawr* pieces and 21 *muwashshaḥ* songs (another 17 are of doubtful attribution) are classics of the repertory, reflecting his deep understanding of the modal subtleties and rhythmic complexities of traditional art music. Many of his tunes have been orchestrated by younger composers such as Abū-Bakr Khayrāt and Gamāl 'Abdal-Raḥīm. In recognition of his importance, a concert hall in Cairo was named after him.

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SAMHA EL KHOLY

Dārzi š, Emīls (*b* Jaunpiebalga, 3 Nov 1875; *d* Riga, 31 Aug 1910). Latvian composer and writer on music. He studied the organ with L. Homilius and composition with Rimsky-Korsakov at the St Petersburg Conservatory (1898–1901). From 1901 he lived in Riga; his early death occurred when he was run over by a train. He was one of the first notable Latvian composers of solo and choral songs. In his lifetime he was also known as a symphonist, but most of his orchestral works have been lost, apart from the *Valse mélancolique*; only a fragment of the piano score of his opera *Rožainās dienas* ('Rosy Days') has survived. All his extant works have won a firm place in the Latvian repertory; his songs, in particular, are captivating for their rich melodies and powerful emotional

appeal. Especially remarkable are his large choral songs in symphonic style, such as the epic-dramatic *Lauztās priedes* ('Broken Pines') and *Senatne* ('Times of Yore'), and the lyrical-dramatic *Sapņu tālumā* ('In Dreamy Distances'). Dārziņš was also one of the founders of professional Latvian music criticism and, through his writings, a leader of Latvian musical thought in the early 20th century.

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(*selective list*)

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Orch: Valse mélancolique, 1904
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JĒKABS VĪTOLIŅŠ

Dārzi š, Volfgangs (*b* Riga, 26 Sept 1906; *d* Seattle, 24 June 1962). Latvian composer, pianist and critic, son of Emīls Dārziņš. He graduated in 1929 from Vītols's composition class and in 1934 from Nadežda Kārkliņa's piano class at the Latvian State Conservatory. From 1928 he worked as a pianist and critic in Riga, but in 1944 fled from the advancing Soviets and worked in the same occupations in Esslingen, Germany, until 1950. Afterwards Dārziņš lived in the USA, teaching first at the Spokane Conservatory in Washington State, then moving in 1955 to Seattle, where he took part in the concerts of the University of Washington School of Music.

In his early music, Dārziņš followed the French post-Impressionists Dukas and Roussel, and also experimented with exoticism, for example in the *Spanish Dance Suite* (1931). In the 1940s he developed the goal of integrating the unique qualities of Latvian folk music with those of 20th-century art music, much in the manner of Bartók. The results included hundreds of folk melody arrangements and original piano music.

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ARNOLDS KLOTIŅŠ

Daser, Ludwig (*b* Munich, *c*1525; *d* Stuttgart, 27 March 1589). German composer. From an early age he was a member of the Bavarian Hofkapelle at Munich; he received his musical training there and in 1550 was a tenor. In 1552 he was promoted to Kapellmeister. He was a success in this post but he was relieved of it in 1563 because of strained relations with Duke Albrecht, which probably arose because he was a Protestant serving at a Catholic court. He was replaced by Lassus. In 1572 he was appointed Kapellmeister at the Württemberg court at Stuttgart, which had broken with the Roman Church in 1538; he appears to have carried out his duties effectively. After his death he was succeeded by Balduin Hoyoul, who was his son-in-law. The Munich court granted him a pension, which was paid until his death. He was admired in his day for his music, which shows that he was a well-trained and very able composer with a pronounced lyrical gift. It is conservative in style, as can be seen by the high proportion of his works for four (rather than five) voices and by his use of cantus firmus technique in ten of his 22 masses. That he was well aware of current styles, however, is shown by his five parody masses and by some of his motets and German psalms and hymns, which date from his years at Stuttgart.

WORKS
principal source, D-Mbs

MASSES

'Ave Maria', 4vv; 'Beati omnes', 5vv; De virginibus, 4vv; 'Dixerunt discipuli', 5vv; Dominicalis (i), 4vv; Dominicalis (ii), 4vv; 'Ecce nunc benedicite', 4vv; Ferialis, 5vv; 'Fors seulement', 5vv; 'Grace et vertu', 4vv (doubtful); 'Jerusalem surge', 5vv; In feriis quadragesimae, 5vv; 'Inviolata', 5vv; Maria Magdalena, 5vv; 'Mins liefkins braun augen', 4vv; Paschalis, 4vv; 'Pater noster', 5vv; Per signum crucis, 4vv (?by Senfl); Praeter rerum seriem, 6vv; 'Qui habitat', 4vv; Sexti modi, 5vv; 'Un gay bergier', 4vv
Mass proper De Sancto Spiritu infra septuagesima, 4vv
Mass proper De veneratione BVM, 4vv

OTHER SACRED

Patrocinium musices: passionis Domini nostri Jesu Christi historia, 4vv (Munich, 1578)
4 org transcrs., 1589^{17}, 1594^{3}, 1617^{24}
2 Magnificat, 4–8vv
24 motets, 4–8vv, ed. in EDM, 1st ser., xlvii (1964)
34 German hymns and psalms

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DANIEL T. POLITOSKE

Dash. This term is used for both the short vertical line (also commonly called 'stroke'; *see also* STRICH), and the horizontal line. The former mark is most commonly used as an indication for STACCATO, but it is sometimes also encountered with more specialized meanings, such as to cancel inequality (*see* NOTES INÉGALES) or to indicate TASTO SOLO passages in Baroque thoroughbass notation;

the horizontal dash generally signifies either that the note should be accented or held for its full value.

The vertical dash is one of three commonly encountered forms of staccato mark, the others being the dot and the wedge. All three forms occur in printed music, but the wedge was rarely, if ever, employed in manuscript. Although the slur had long been used as a sign for legato, the use of staccato marks did not become general until well into the 18th century. It seems unlikely that any distinction was, at first, intended between different forms of staccato mark; the early staccato mark seem sometimes to have indicated merely a detached execution and sometimes an accented and detached execution. By the mid-18th century some theorists, for example Riepel and Quantz, proposed differentiated meanings for dots and vertical dashes while others, such as C.P.E. Bach felt that a single sign for staccato was more appropriate (part of Bach's argument was that the use of staccato dots would obviate the possibility of confusion with the dashes used to indicate *tasto solo*). Nevertheless, there is little firm evidence to suggest that composers, including Mozart, used more than one form of the mark with differentiated meanings at that stage (*see* STACCATO). In the 19th century composers became increasingly concerned to convey their intentions to performers with greater precision, and some began consciously to use two forms of staccato mark. However, the vertical dash acquired rather different meanings in Germany, where it tended to be associated with a sharper attack than the dot, and in France, where it implied greater lightness and shortness than the dot (*see* ARTICULATION MARKS, §6).

The horizontal dash began to gain currency in 19th-century music. This mark was not used by Beethoven or Schubert but, either alone, in combination with a dot, or in combination with slurs, it is quite often found in music of the next generation of composers. At first it was associated primarily with accentuation (perhaps by analogy with the symbol for a stressed syllable in poetry). Henri Herz (*Méthode complète de piano: op.100*, Manz and Antwerp, 1838) considered a horizontal dash with a dot under it to indicate a heavy accent, and J.A. Hamilton's *Dictionary of Two Thousand Musical Terms* (London, 4/1837) illustrated the horizontal dash alone, as well as with a dot, as an accent sign. A.B. Marx (*Allgemeine Musiklehre*, Leipzig, 1839, 10/1884) considered the dash with dot to imply lingering as well as accent. Others, especially string players equated the horizontal dash with portato and employed it under slurs to avoid confusion with dots under slurs meaning slurred staccato (*see* BOW, §II, 3(iii)). Later 19th-century writers often associated it with TENUTO. However, the sign appears to have had a range of subtly different meanings for particular composers, which can only be determined from an examination of their particular usage.

A horizontal dash is also used following a number or sign in FIGURED BASS to indicate the continuation of the same harmony upon as many bass notes as the dash covers.

For bibliography, *see* STACCATO.

CLIVE BROWN

Dashow, James (Hilyer) (*b* Chicago, 7 Nov 1944). American composer. He studied at Princeton University (BA 1966) where his teachers included Milton Babbitt, J.K. Randall, Edward T. Cone and Earl Kim, and at Brandeis University (MFA 1969) with Arthur Berger, Seymour Shifrin and Martin Boykan, among others. He pursued further study with Petrassi at the Accademia di S Cecilia, Rome (diploma 1971). He has taught at the Canneti Music Institute (Vicenza), MIT and Princeton. He has also directed the Studio di Musica Elettronica Sciadoni (from 1975) and has been associated with the Centro Sonologia Computazionale at the University of Padua (1980–89). His many honours include a Rockefeller Foundation grant (for his opera *The Little Prince*, commissioned by the Venice Biennale), an award from the American Academy and Institute of Arts and Letters, a Guggenheim Fellowship, Fromm and Koussevitzky Foundation commissions, and numerous other commissions and prizes.

Dashow's vocal music, which often sets modern American poetry, makes particular use of speechlike declamation; his textures are complex and almost pointillistic. His main contribution to electronic music is his 'dyad system', in which pitch structure and electronic timbre become functionally interdependent. Two 'generating pitches' are manipulated by the computer to produce sounds then used in composition. The resulting harmonic complex allows for tightly-woven live instrumental integration. His articles appear in *Interface*, *Computer Music Journal*, *Perspectives of New Music* and other periodicals.

WORKS
(*selective list*)

Inst: Timespace Extensions, fl, pf, 2 perc, 1969; Duo, vn, pf, 1970, rev. 1989; Astrazioni pomeridiane, orch, 1970–71; Punti di vista, pf: I Forte Belvedere, 1975–6; II Montiano, 1977–8, rev. 1988; 4/3, pf trio, 1989–90, rev. 1991; Un primo frammento di anti-post-neo-romanticismo, cl, 1991; A Sheaf of Times, fl + a fl + pic, cl + b cl, vn, vc, pf, hp, perc, 1992–4; Personaggi ed interpreti, fl + pic + a fl, cl + b cl, vn, pf, 1997

Vocal: Songs of Despair (E.A. Robinson, A. MacLeish, V. Lindsay, T.S. Eliot), amp S, 11 insts, 1968–9; Ashbery Settings (J. Ashbery), S, fl, pf, 1971–2; Maximus (C. Olson), S, 3 ww, pf, perc, 1972–3; Maximus, to Himself (Olson), S, fl, pf, 1973; Some Dream Songs (J. Berryman), S, vn, pf, 1974–5; Songs from a Spiral Tree (T. Roethke), Mez, fl, hp, 1984–6

El-ac: Burst! (J. Kerouac), S, tape, 1971; Mappings, vc, tape, 1974; At Delphi (Sioux Indian, trans. F. Densmore), S, tape, 1975; Whispers out of Time, tape, 1975–6; Effetti collaterali, cl, tape, 1976; A Way of Staying (Ashbery), S, tape, 1976–7; Second Voyage (Ashbery), T, tape, 1977–9; Partial Distances, tape, 1978; Conditional Assemblies, tape, 1980; Mnemonics, vn, tape, 1981–2, rev. 1984–5; In Winter Shine, tape, 1983; Sequence Symbols, tape, 1984; Oro, argento, e legno, fl, tape, 1987; Archimede, scene ii, mime, cptr, 1988; Disclosures, vc, tape, 1988–9; Ritorno a Delfi, a fl, tape, 1990; Reconstructions, hp, cptr, 1992; Morfologie, tpt, cptr, 1993; First Tangent on the Given Curve, pf, cptr, 1995–6; Media Survival Kit (radio satire, 3 pts, B. Ballardini), 1995–6; Le tracce di Kronos, i Passi, dancer, cl, cptr, 1995; Far Sounds, Broken Cries, 12 insts, tape, 1997–8

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BRUCE SAYLOR

Dasian [daseian] **notation.** A Western system of notation used in the 9th and 10th centuries. It was based on a set of signs deriving from the *daseia* of ancient Greek prosody, a symbol that indicated the rough breathing ('h' at the start of a word) and was originally written as , and later as a round sign '. The signs of dasian notation (the full set contains 18) are used in a group of treatises of the late 9th and 10th centuries, principally the *Musica enchiriadis*, *Scholica enchiriadis* and the *Commemoratio brevis de tonis et psalmis modulandis* (ed. Schmid). The spelling

'dasia' is used in these treatises. The intervals between the signs are clearly defined so that the musical examples in these treatises may be transcribed accurately. (For illustration, *see* NOTATION, §III, 1, ex.4; *see also* NOTATION, §II, 7 and ORGANUM, §2.

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DAVID HILEY

Dassoucy [D'Assoucy; Coypeau, Coipeau, Couppeau], **Charles** [Assoucy, Charles d'] (*b* Paris, 16 Oct 1605; *d* Paris, 29 Oct 1679). French poet, lutenist and composer. In 1637, through the Duke of St Simon (father of the author of the *Mémoires*), Dassoucy came to the attention of Louis XIII. Until 1653 he stayed in Paris and made friends with the *libertins* Tristan l'Hermite, Paul Scarron, François de La Mothe le Vayer, Cyrano de Bergerac and Jean de La Chapelle, and with musicians such as Pierre de Nyert and Luigi Rossi, whom he met at court, where he worked as a lutenist and composer. The king admired his musical verve and his astonishing powers as a lutenist, and he made him music master to the future Louis XIV. Dassoucy's major works, the music of which is nearly all lost, were probably all composed towards the close of this period in his life.

After 1653 he left Paris and toured the provinces; at Lyons he met Molière, with whom he travelled to Avignon and Montpellier, where he was imprisoned. He later went to Turin, where he worked for Christine, Duchess of Savoy (Louis XIII's sister), and travelled to Mantua, Modena, Florence and Rome, where in the early 1660s the French ambassador, the Duke of Chaulnes, protected him. Accused of atheism, he was imprisoned again, as he recorded in his *Les aventures d'Italie* (Paris, 1677). He returned to Paris about 1670, when Molière was at the height of his career and Lully well launched on his. Unable to rival the latter, Dassoucy hoped to renew his friendship with Molière, but the playwright preferred to work with Charpentier. Furthermore, the art of lute playing was going out of fashion. Nevertheless, in 1673, undeterred, Dassoucy announced a series of novel works, 'concerts chromatiques'; they have not survived and were never performed, for he was again imprisoned, perhaps as a result of Lully's jealousy. He spent his last years adding to his output of literary works, of which he published eight, between 1651 and 1677.

The music for Corneille's *Andromède* and the words and music of *Les amours d'Apollon et de Daphné* (both 1650), a musical comedy dedicated to the king, were important stages in the development of French theatre music towards opera; both works combine numerous songs, dialogues and instrumental pieces, designed to enhance the effects of spectacle and to arouse emotion. The patchwork effect of songs and dialogues, of intrigues and rivalries, stitched together, is both a comment on the continuing significance attached to the words in these works and an anticipation of styles that were to be developed in the comic operas of the 18th century.

WORKS

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Andromède (tragedy), 1650, music lost except for a few extracts in Airs

Les biberons (ballet), lost

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SONGS

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MARGARET M. McGOWAN

D'Ath, Andreas. *See* ATH, ANDREAS D'.

Dattari [Dal Dattaro], **Ghinolfo** (*b* Bologna, *c*1535; *d* Bologna, 1617). Italian composer and singer. He sang in the choir of S Petronio, Bologna, from February 1555 to 1617. He was appointed acting *maestro di cappella* there in June 1597 after the death of Andrea Rota, but returned to his position as singer two years later, in January 1599, when Pompilio Pisanelli received the permanent appointment. His delightful villanellas of 1568 are all chordal, strophic, dance-like and popular in tone. The harmonies are strongly tonal in their frequent dominant-tonic relationships, and there are occasional parallel triads in stepwise motion. The entire collection is dedicated to a Bolognese nobleman, Count Giulio Pepoli, and each piece is individually dedicated to different Bolognese noblemen and ladies.

WORKS

[34] Canzoni villanesche, 4vv (Milan, 1564)

Le [30] villanelle, 3–5vv (Venice, 1568); 16 ed. in Maestri bolognesi, iii (1955)

2 works, 1569[24], 1570[19]

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FRANK TIRRO

Dattila. A sage (*muni*) in ancient Indian legend. He was the putative author of the *Dattilam*, a Sanskrit text on music theory composed probably in the early centuries CE. Dattila is mentioned in the *Nāṭyaśāstra* as one of the numerous offspring of Bharata, to whom that composite treatise is traditionally attributed. The Dattilam describes a system of music apparently akin to that of the *Nāṭyaśāstra*, but is more restricted in its coverage. If one assumes that it has survived in its entirety and was intended by its author to be self-sufficient (as is strongly argued by Lath in his edition and commentary, 1978), it appears to deal with *gāndharva* (music), defined as a discrete form or body of forms of music different in nature and function from the later *saṅgīta*. It seems that the

repertory of music it describes was that of the ritual preliminaries (*pūrvaraṅga*) of the Sanskrit drama, while the *Nāṭyaśāstra* was concerned with the drama as a whole.

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JONATHAN KATZ

D'Attili, Dario (*b* Rome, 26 March 1922). American violin maker and restorer of Italian origin. His family left Rome and emigrated to the USA in 1935; in 1938 he went to work at the bench of Fernando Sacconi in the shop of Emil Herrmann in New York. Apart from a period in the armed forces in World War II, he worked with Sacconi continuously until 1973. In 1951, when Herrmann moved from New York, they both joined the firm of REMBERT WURLITZER, establishing a workshop there that became second to none. Following Wurlitzer's death, D'Attili was appointed general manager in 1964. In spite of the demands of restoration work and (following the firm's acquisition of the Hottinger Collection of rare violins in 1965) of appraisals and other business, he continued to make new violins at his home until about 1974. His fine-sounding and much appreciated instruments show a keen understanding of violins by the Italian masters, and a special admiration for those of Pietro Guarneri of Mantua. D'Attili devoted much time to the study of violin varnish, with excellent results. When Wurlitzer closed in 1974, D'Attili became associated with William Moennig & Son of Philadelphia through that firm's purchase of the Wurlitzer collection, and he continued to advise them on former Wurlitzer instruments until 1982. He has continued to work as an independent appraiser, and is one of the most highly respected authorities on early violins and bows. Between 1992 and his retirement in 1998 he worked from his home in Ocoee, Florida.

CHARLES BEARE/PHILIP J. KASS

Daube, Johann Friedrich (*b* ?Hesse, *c*1730; *d* Vienna, 19 Sept 1797). German theorist and composer. At the age of 11 he was a theorbist at the Berlin court of Frederick the Great. In 1744 he went to Stuttgart, where on 29 July he was appointed *Cammer-Theorbist* to the Prince of Württemberg. In 1750 he was listed in court records as chamber flautist, a position he retained until 1755. At this time, for unknown reasons, he was dismissed, and when he was re-employed in 1756 he received the much lower rank of flautist in the court orchestra. In 1770 he appeared in Vienna with the title of 'Council and First Secretary' to the royal Franciscan Academy of Free Arts and Sciences, an organization centred in Augsburg where Daube may have spent some time after 1765.

Although Daube remains an obscure figure, his several treatises on performing practice and composition prove him to be a scholar of great knowledge, and are valuable resources for insight into the compositional practices and music aesthetics of the Classical period. His first work, the *General-Bass in drey Accorden* (1756), reflects the impact of Rameau's theories on the harmonic thought of Classical composers and theorists. Daube seems to have been the first to import into Germany the French theorist's concept of the three fundamental chords (I, IV^6_5, V^7), which he used to generate all other harmonies in realizing a thoroughbass. In addition the work throws much light on thoroughbass realization in the mid-18th century. His *Der musikalische Dilettant* (1770–73), as Benary has emphasized, is a remarkably original contribution to a doctrine of composing expressly orientated to the Classical style. Still reflecting the Baroque tradition of the thoroughbass as the primary foundation of compositional rules, Daube nevertheless put forth a number of original views, calling for a reduction in the number and complexity of contrapuntal passages, melodic and formal symmetry, and appropriate orchestration in symphonic writing. In his final treatise, *Anleitung zur Erfindung der Melodie und ihrer Fortsetzung* (1797), he wrote with enthusiasm about the contemporary Viennese musical scene, with Haydn, Mozart, Beethoven, Salieri, Vanhal, Weigl and others as his inspiration. This treatise provides a detailed guide to melodic composition in the Classical style, with emphasis on periodicity among many other characteristics. Daube deserves to be included together with such major 18th-century theorists as Mattheson, Quantz, Kirnberger and Koch.

WORKS

Orch: 3 sinfonias, 2 vn, va, 2 hn, b, *A-Wgm*, *D-Bsb** (?lost); sinfonias, nos.1–3, formerly *DS*, lost

Chbr: trio, lute, fl, bc, *ROs*, ?lost, ed. H. Lemacher: *Handbuch der Hausmusik*, ccclv (Berlin, 1927); pf sonata in Oeuvre mêlées, xi/2 (Nuremberg, 1765)

Inst and kbd works, arias, lieder, in suppls. to *Der musikalische Dilettant*

WRITINGS

published in Vienna unless otherwise stated

General-Bass in drey Accorden, gegründet in den Regeln der alt- und neuen Autoren (Leipzig, 1756); Eng. trans. in Wallace

Der musikalische Dilettant, i: *eine Abhandlung der Composition, welche nicht allein die neuesten Setzarten der 2-, 3-, und mehrstimmigen Sachen sondern auch die meisten künstlichen Gattungen der alten Canons, der einfachen und Doppelfugen deutlich vorträgt und durch ausgesuchte Beispiele erläutert* (1770); ii: *eine Abhandlung des Generalbasses durch alle 24 Tonarten, mit untermengten Opernarien, etc., Solis, Duetten und Trio für die meisten Instrumenten* (1771); iii: *eine Abhandlung der Komposition ... durch ausgesuchte Beispiele erkläret* (1773) [orig. pubd weekly as *Der musikalische Dilettant: eine Wochenschrift*]; Eng. trans. in Snook-Luther

Beweis, dass die gottesdientliche Musik von den allerältesten Zeiten an unter allen Völkern des Erdbodens fortgewähret und auch in Ewigkeit dauern werde (1782)

Anleitung zur Erfindung der Melodie und ihrer Fortsetzung, i (1797); ii: *welcher die Composition enthält* (1798) [both vols. also pubd as *Anleitung zum Selbstunterricht in der musikalischen Composition, sowohl für die Instrumental- als Vocalmusik* (1798)]

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GEORGE J. BUELOW

Daubenrock, Georg (*fl* early 17th century). German music teacher, active in Austria. He referred to himself as

'Vinariâ Tyrigeta'; it may be assumed, therefore, that he originated from (or near) Weimar in Thuringia. Apparently he studied in Regensburg, since in his theoretical work he mentioned his teacher, Andreas Raselius, who was working there. In the first years of the 17th century he was in Eferding, near Linz, the territory of the Count of Starhemberg in what was at that time Protestant Upper Austria. In 1609 he became school Kantor in Steyr, which was also a predominantly Protestant city; he was still employed there in 1617–18. Daubenrock was one of a number of Kantors who went to Austria from the heart of the Lutheran areas after the Reformation and before the Counter-Reformation reached Austria. His only known work is *Epitome musices pro tyronibus scholarum trivialium utriusque tam latinae quam teutonicae linguae collecta* (Nuremberg, 1613); it is a bilingual music primer set out in what was the normal practice of listing by subject (definition of music, clefs, sol-fa etc.). Three-part examples based on the hexachord and a cantus firmus show that Daubenrock was a skilful composer. (H.J. Moser: *Die Musik im frühevangelischen Österreich*, Kassel, 1954)

WALTER BLANKENBURG

Daublaine-Callinet. French firm of organ builders. It was founded in Paris in 1831 by Abbé J.-L. Cabias to market a plainsong accompaniment device he had patented. André-Marie Daublaine and B.L.J. Girard, who were civil engineers by profession, took over (from 1834 and 1841 respectively), and Louis Callinet merged his activity with the firm's in 1838; accordingly, the titles Daublaine & Cie, Maison Daublaine-Callinet or Girard et Cie were variously to be found on contracts. Callinet was dismissed in 1843 after destroying much of the St Sulpice organ under reconstruction, in a fit of spite after a personal disappointment. Charles Spackman Barker took charge of the workshop in 1841; at that time, a branch was set up in Lyons under Théodore Sauer. Félix Danjou became the principal commercial agent and aesthetic apologist from 1839 to 1845, when Pierre Alexandre Ducroquet, an appraiser-auctioneer, purchased the firm and appended his name to the instruments. The firm was taken over by Joseph Merklin in 1855, who significantly altered its aesthetic thrust.

Prior to Cavaillé-Coll's breakthrough in about 1840, Daublaine-Callinet was the foremost organ-building firm in Paris. It attracted outstanding French and foreign craftsmen in the context of a period of religious reawakening and incipient government funding of church construction and furnishings; several leading Parisian and provincial builders of the mid-19th century began their careers with the firm. However, by maintaining a conservative, non-orchestral style, while adopting relatively superficial innovations such as the occasional use of 61-note compasses, the firm progressively lost ground in the face of Cavaillé-Coll's openness to secular musical developments, novel tonal ideas and stunning technical quality. Openly incorporating German traits such as double pedal keyboards and free reeds, and advocating Rinck and Hesse as organistic models, may have discredited it in the eyes of some. Stops tended to be specified in blocks (e.g. Gambas or Euphones at 16′, 8′ and 4′), a transitional solution vaguely reminiscent of Abbé Vogler's precepts and perhaps favoured by organists such as A.-C. Fessy and J.-C.-A. Miné, while Cavaillé-Coll was emphasizing orchestral variety and gradation, power and purity of tone. Significant instruments built by the firm include: St Denis du Saint-Sacrement, Paris (1839); Notre-Dame, Vitré (built for the London Great Exhibition, 1851); St Eustache, Paris (1844; destroyed in a fire accidentally started by Barker, and replaced by a new instrument in 1854; for illustration, *see* ORGAN, fig.47); and Notre-Dame, Roubaix (built for the Paris Exposition of 1855).

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KURT LUEDERS

Dauer, Alfons Michael (*b* Bamberg, 16 April 1921). German ethnomusicologist. He studied musicology at the University of Mainz with E.L. Rapp, concentrating on the study of African cultures to compensate for the lack of courses in ethnomusicology at German universities after the war. After lecturing on jazz at American cultural institutes in Germany (from 1950) he completed *Der Jazz* (1958); through its high standard of scholarship on African and American music, and its accurate transcriptions of unwritten musics (including important jazz recordings), this work provided an important model for academic studies in black American music. Dauer took the doctorate in ethnology at Mainz in 1960 with a dissertation on the Mangbetu and in 1965 he joined the Institut für den Wissenschaftlichen Film at Göttingen, where he supervised the production of over 400 ethnographical films, of which many were on Africa. In 1976 he was appointed chair of the department of Afro-American Studies at the Graz Musikhochschule (Austria), the first such post created in Europe. He retired in 1991.

Dauer's perspective as a scholar shifted during his career: originally convinced that West Africa had been the main source of black American musical traditions, he later concluded that the Sudanic regions were another place of origin. He also changed his view of jazz, regarding it initially as an isolated musical phenomenon, and later as a manifestation of ethnographic music traditions. Leading a study group which collected data from different musical cultures, he categorized musical elements according to their area of origin (a system he dubbed 'Arealisitik') to demonstrate that certain aspects of jazz and blues which had formerly been described generally as 'African', represent the musical traditions of specific locations that were simply neglected by jazz scholars. Through this re-evaluation of musical sources, he hoped to gain a non-ideological approach towards the jazz phenomenon. In this regard, his study of vocal blues as part of the poetic tradition of the *Spielmannsepik* ('singers of epics') is particularly insightful.

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WERNER GRÜNZWEIG

Dauer, Johann [Joseph] **Ernst** (*b* Hildburghausen, 1746; *d* Vienna, 12 Sept 1812). German tenor. He began his career in 1768, and in 1771 was engaged in Hamburg, where he sang in Singspiele. In 1775 he went to Gotha and in 1777 to Frankfurt and Mannheim. In 1779 he was engaged at the court theatre in Vienna, initially singing in the Singspiel company (making his début as Alexis in Monsigny's *Le déserteur*) and, the following year, also acting in the spoken theatre company. He created Pedrillo in Mozart's *Die Entführung aus dem Serail* (1782) and Sturmwald in Dittersdorf's *Der Apotheker und der Doktor* (1786). He was a useful though uninspired performer: according to the actor F.L. Schröder, 'He touched the heart in neither serious nor comic roles. His manner was a little cold and remote; his movement somewhat wooden' (O. Michtner: *Das alte Burgtheater als Opernbühne*, Vienna, 1970, pp.369, 521). He played secondary lovers, character roles and sturdy, unpolished lads.

CHRISTOPHER RAEBURN, DOROTHEA LINK

Daugherty, Michael (*b* Cedar Rapids, IA, 28 April 1954). American composer. He grew up playing the keyboard in jazz, rock and funk bands. He studied at North Texas State University (1972–6), at the Manhattan School of Music (1976–8) and at Yale University (DMA 1986), where his teachers included Earle Brown, Jacob Druckman, Bernard Rands and Roger Reynolds. He also spent a year at IRCAM as a Fulbright Fellow (1979–80), collaborated with jazz musician Gil Evans in New York (1980–82) and studied with Ligeti in Hamburg (1982–4). After teaching composition at Oberlin College Conservatory (1986–91), he was appointed to a post at the University of Michigan, Ann Arbor in 1992.

Daugherty's compositions are known for their innovative musical ideas and carefully constructed compositional structures. He first came to national attention in the USA when *Snap! – Blue Like an Orange* (1987) won a Kennedy Center Friedheim Award in 1989. The work, which established the primary characteristics of his compositional style, combines rigorous polyrhythmic counterpoint with a playful and pointed use of the popular music of his youth. This lively mixture is presented in many works with a wry sense of timing, deft orchestration and a sensitivity to the spatial dimension of music. The *Metropolis Symphony* (1988–93) and *Bizarro* (1993) were inspired by Daugherty's enthusiasm for the Superman comic strip of the 1950s and 60s. The symphony inaugurated a series of works concerned with American icons. Other works in the series include *Desi* (1991), a Latin big band tribute to Desi Arnaz's portrayal of Ricky Ricardo in the television show 'I Love Lucy'; the chamber work *Dead Elvis* (1993); and a piano concertino, *Le tombeau de Liberace* (1996). Works commissioned by the Kronos Quartet include *Sing Sing: J. Edgar Hoover* (1992), featuring the voice of the infamous FBI director, and *Elvis Everywhere* (1993) for three Elvis impersonators and string quartet. The chamber opera *Jackie O* (1997), set in the late 1960s, explores the interplay of musical idioms associated with 'high' and 'popular' culture.

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(*selective list*)

Pf Plus, pf, 1985; Snap! – Blue Like an Orange, chbr orch, 1987; Bounce, 2 bn, 1988; Metropolis Sym., orch, 1988–93; 1. Lex 2. Krypton 3. Mxyzptlk 4. Oh, Lois!; 5. Red Cape Tango; Lex, elec vn, 2 synth, timp, 4 perc, 1989; Strut, str orch, 1989; Beat Boxer, str qt, tape, 1991; Desi, sym. wind ens, 1991; Firecracker, solo ob, fl + pic, b cl, vn, vc, perc, pf, 1991; Flamingo, chbr orch, 1991; Viola Zombie, 2 va, 1991; Sing Sing: J. Edgar Hoover, str qt, tape, 1992; Bizarro, sym. wind ens, 1993; Dead Elvis, solo bn, cl, tpt, trbn, vn, db, perc, 1993; Elvis Everywhere, str qt, tape, 1993; Lounge Lizards, 2/4 pf, 2 perc, 1994; Motown Metal, brass, perc, 1994; Paul Robeson Told Me, str qt, tape, 1994; Shaken not Stirred, elec db, 3 perc, 1995; What's that Spell?, 2 amp S, chbr orch, 1995; Concrete Jungle, orch, 1996; Jackie's Song, vc/(solo vc, fl + pic, b cl, vn, perc, pf), 1996; Le tombeau de Liberace, pf, chbr orch, 1996; Jackie O (chbr op, 2, W. Koestenbaum), 1997, Houston, 14 March 1997; Niagara Falls, band, 1997; Route 66, orch, 1998; Hell's Angels, 4 bn, orch, 1999; UFO, perc, orch, 1999; Sunset Strip, chbr orch, 1999

Principal publishers: Peermusic Classical (Faler)

Principal recording companies: Argo, Nonesuch, Sony Classical

TODD VUNDERINK

Dauney, William (*b* Aberdeen, 27 Oct 1800; *d* Georgetown, British Guiana [now Guyana], 28 July 1843). Scottish musical scholar. The son of William Dauney of Falmouth, Jamaica, he was educated at Dulwich College, London, and at Edinburgh University. He was called to the Scottish Bar in 1823. About 1839 he left Scotland for British Guiana, where he became solicitor-general.

Dauney's importance as a scholar rests on his book *Ancient Scotish Melodies from a Manuscript of the Reign of James VI* (Edinburgh, 1838/*R*), which consists of a partial transcript of the Skene Manuscript as well as a lengthy 'Dissertation Illustrative of the History of the Music of Scotland' and some historical documents, also transcribed. The manuscript, in mandore tablature, was compiled about 1625 by John Skene of Hallyards, Midlothian. It contains some 115 items of which over half are Scottish native airs, or folksongs, and the rest – Scottish, English, French, Dutch and Italian – comprise ballad tunes, dance tunes and partsong arrangements. In Dauney's time it belonged to the Advocates' Library in Edinburgh, now the National Library of Scotland (Adv.5.2.15). Dauney's transcription was valuable in drawing attention to early, simple versions of such Scottish tunes as *The Flowers of the Forest* and *John Anderson my Jo*. During the 18th century such tunes had become – at least in polite circles – encrusted with rococo melodic ornaments; the generation of arrangers after Dauney, however, were able to go back to these unadorned versions and interpret the Scottish national song tradition

anew. Dauney's transcription is incomplete (84 items) and slightly inaccurate, though highly commendable by the editorial standards of his time; his commentary is often well-informed. The 'Dissertation', largely concerned with 17th-century music, contains much valuable information and is free of the anecdotal quality of earlier treatises on the subject. Dauney was imaginative in searching for facts, but level-headed in evaluating them.

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W.H. HUSK/DAVID JOHNSON/KENNETH ELLIOTT

Dauphin (i). German family of organ builders. It seems likely that Johann Eberhard (*b* Hoheneiche, *c*1670; bur. Hoheneiche, 20 April 1731) was trained by a Thuringian master, probably Johann Friedrich Wender in Mühlhausen, where he was living in about 1707. On moving to Iba, near Bebra, in 1715 Johann Eberhard began to build numerous instruments for the village churches of the Eschwege region, an area whose churches had lacked organs hitherto. Without exception, Johann Eberhard built organs with a single manual and pedals and a five-section façade consisting of two pointed towers on either side and a round tower in the middle. He built instruments at Iba (1715), Ronshausen (1716), Reichenbach (1722), Malsfeld (1724), Mitterode (1728) and Hoheneiche (1731).

His younger brother Johann Christian Dauphin (i) (*b* Gummersbach, 22 Feb 1682; *d* Kleinheubach, 14 May 1730) is known to have studied for eight years with Wender in Mühlhausen. In 1707 he came to Kleinheubach to build an organ (probably his first); he established his workshop there and married in 1710. In 1713 the abbot of Seligenstadt Abbey commissioned him to build the organ in Walldürn. In 1714 he was assigned the care of the organs in the earldom of Erbach. He built instruments in Kleinheubach (1707–10); Buchen (1713); Walldürn (1717–23) and Hergershausen (1721). His son Johann Christian (ii) (*b* Kleinheubach, 12 June 1713; *d* 8 May 1772) carried on the workshop, but received few contracts for new organs, building one in Seckmauern (1755) and another in Spachbrücken (1760). His last work, at Dudenhofen (1771–3) had to be completed by his son Johann Christian (iii) (*b* 16 Jan 1752; *d* 2 May 1792); later his younger son Johann Georg (*b* 25 Aug 1763; *d* 22 Feb 1809) also entered the business. Of the works of the third generation, only instruments at Breitenbrunn (1782) and Sandbach (1787) survive.

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based on *MGG* (xv, 1711–12) by permission of Bärenreiter

HERMANN FISCHER

Dauphin (ii) [Dauphiné]. *See* FEZANDAT, MICHEL.

Dauprat, Louis François (*b* Paris, 24 May 1781; *d* Paris, 17 July 1868). French horn player, teacher and composer. As a boy he was a chorister at Notre Dame in Paris until 1791. He began studying the horn in 1794, with Kenn, a *cor basse*, at the Institut National de Musique, and continued with him in the first Conservatoire class. In 1797 he was awarded the first-ever *premier prix* for the horn. The silver-mounted horn by L.-J. Raoux which he received on this occasion is in the Musée de la Musique of the Paris Conservatoire. From 1799 he travelled with the National Guard and Consular Guard bands to campaigns in Egypt and Italy, returning to Paris where he played at the Théâtre Montansier (1801–6). Discontented with the quality of the horn music, he re-entered the Conservatoire to study harmony with Catel and composition with Gossec. Later between 1811 and 1814 he studied with Reicha, whose wind quintets were composed in part for him. From 1806 to 1808 he played solo horn at the Grand Théâtre of Bordeaux; he then returned to Paris to succeed Kenn at the Opéra, becoming solo horn in 1817 on Duvernoy's retirement. He held this position until 1831, when he retired after a dispute with the management.

There are differing accounts of his position at the Conservatoire; the most likely lists him as an adjunct professor from 1816 to 1818, becoming full professor in 1818. After a distinguished teaching career there, he was succeeded by his student, Gallay, in 1842. In 1811 he became an honorary member of the imperial chapel of Napoleon; he also succeeded Domnich in the private bands of Louis XVIII in 1816, and continued under Charles X until 1830. When the court was re-established under Louis-Philippe, Dauprat continued (1832–42) as a *cor basse*. He was one of the founders of the Société des Concerts du Conservatoire in 1828, serving as principal horn until 1838. In 1842 he withdrew completely from public musical activities, moving to Egypt, where he remained (except for occasional visits to Paris) until shortly before his death.

Despite considerable abilities as a player, with a beautiful tone and elegant phrasing, Dauprat preferred teaching, orchestral playing and composing for the horn. He was a supreme teacher, with numerous successful, prominent students. He unsuccessfully attempted to direct composers and performers away from the implied inequality of 'first' and 'second' designations, using 'alto' and 'basse' instead. His *Méthode de cor alto et cor basse* remains one of the most exhaustive instrumental tutors in history, containing practical instruction and exercises, insights into performing practices and advice to teachers. A strong advocate of the natural horn, he preferred the sound of the E♭ crook, but was also an important (though reluctant) supporter of Meifred in formulating a compromise position for the valved horn.

WORKS

all published in Paris, before 1828 unless otherwise stated

Hn concs.: no.1, op.1; no.2, F, op.9; no.3, 2 hn, E, op.18; no.4, F, op.19

Acc. hn: Sonate, hn, pf, op.2; Sonate, hn, hp, op.3; Tableau musical, ou scène en duo, hn, pf, vn *ad-lib*, op.5; 3 quintetti, hn, str qrt, op.6; Duo, hn, pf, op.7; 3 solos, hn, pf/orch, op.11; 2 solos et un duo, 1–2 hn, pf/orch, op.12; Trios, 3 hn, pf/orch, op.15; 3 solos, hn, pf, op.16; 3 solos, hn, pf, op.17; 3 solos, hn, pf, op.20; Air écossais varié from Boieldieu's La dame blanche, hn, hp, op.22; Premier thème varié suivi d'un rondo-bolero, hn, pf/orch, op.23 (Paris and Leipzig, before 1834); Deuxième thème varié, terminé en rondeau, hn, pf, op.24; 3 mélodies, lettres A, B, C, 1–3 hn, pf/orch, op.25 (1843); Concertino per corno misto, 1825, *F-Pn*; Solo, hn, wind orch, n.d., *Pn*

Unacc. hn: 3 grands trios, 3 hn, op.4; [6] Quatuors, 4 hn, op.8; Sextuor, 6 hn, op.10; 6 grands duos, 2 hn, op.13; 20 duos, 2 hn,

op.14; Grand trio, 3 hn, op.26; Canon fermé à l'octave, 2 hn, 1857, *F-Pn*; Canon retrograde, 2 hn, n.d., *Pn*

Other works: Ouverture, airs de danse et de pantomime placés dans le ballet de Cythère assiégée, Bordeaux, 1808, mentioned in *FétisB*; Branle sur un air breton du XVIe siècle, arr. pf (Mainz, 1888); La fontanelle, air breton du XVIe siècle, arr. pf (Mainz, 1888); Nous allons le voir, opéra de circonstance composé à Bordeaux pour le passage de l'empereur Napoléon à Bordeaux, n.d., mentioned in *FétisB*; O salutaris, T, hn and hp obb., str, n.d.; Symphonies à grand orchestre, n.d.

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REGINALD MORLEY-PEGGE/HORACE FITZPATRICK/JEFFREY L. SNEDEKER

Dauriac [d'Auriac], **Lionel(-Alexandre)** (*b* Brest, Finistère, 19 Nov 1847; *d* Paris, 26 May 1923). French musicologist and philosopher. He was educated at the Lycée Louis-le-Grand and, from 1867, at the Ecole Normale, where he studied philosophy, gaining the agrégation in 1872; in 1878 he took the doctorate with the dissertation *Des notions de matières et de force dans les sciences de la nature* and in the same year published his first philosophical work. He held a lectureship in the arts faculty of the University of Lyons (1879–81) and then the chair of philosophy at the University of Montpellier. In the early 1890s he became interested in music and the value of musicology as a university discipline, and travelled to Germany (1894) to study methods of teaching music in universities there. In 1895, when he became professor of philosophy at the Sorbonne, he tried to have a chair of music psychology founded there; this attempt failed and instead Dauriac was given the newly created professorship of musical aesthetics (1896–1903). In 1904 he co-founded, with Ecorcheville and Prod'homme, the Paris section of the IMS, of which he became president in 1907; in 1917, together with La Laurencie, he was a founder-member of the Société Française de Musicologie.

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JOHN TREVITT/JEAN GRIBENSKI

Daussoigne [Daussoigne-Méhul], **(Louis) Joseph** (*b* Givet, Ardennes, 10 June 1790; *d* Liège, 10 March 1875). French music educator, composer and writer on music. He was the nephew of Méhul (in 1855 the French govenment acceded to his request to add legally his uncle's surname to his, as he had done unofficially for over two decades). At Méhul's insistence, Daussoigne went to Paris in February 1796, and enrolled at the Conservatoire in 1799, where he studied with Adam, Catel, Cherubini and his uncle (in whose home he lived). In 1807 Daussoigne completed for the Prix de Rome, but received only the second prize. Two years later he was successful; the years he spent in Italy and those on his return to Paris were his most productive as composer. In 1816 he was appointed professor of harmony at the Conservatoire, where Halévy was among his pupils. Still, Daussoigne's goal was to write an opera. Méhul urged him to decline the Saulnier libretto, to avoid serious or melodramatic librettos intended for the Opéra-Comique (like *Les amants corsaires*) and to seek out lighter and shorter texts. Daussoigne's début work for the Opéra, *Aspasie et Périclès*, a gentle love story, fits these recommendations, and it achieved some success. But the next, *Les deux Salem*, a fairy tale in an exotic setting, did not. Even though, after Méhul's death, Cherubini stepped in to support and promote Daussoigne, he became discouraged in his attempts to become an opera composer in Paris, in spite of the success of his revision of his uncle's *Valentine de Milan* (1822).

In 1827, thanks to Cherubini's warm recommendation, Daussoigne became director at the new conservatory in Liège. Under his guidance, the institution achieved pre-eminence in Belgium, second only to that in Brussels. Among the pupils was César Franck. Daussoigne was made a Chevalier de l'Ordre de Léopold in 1842, and retired from the conservatory in 1862.

In 1846 Daussoigne became an associate of the Classe de Beau-Arts of the Académie Royale de Belgique, and he took seriously his responsibiliies to promote music education in the country, as numerous reports of his attest. Conservative by nature and training, he argued for a solid grounding in counterpoint and harmony, and prepared editions of choral music for inclusion in the school curriculum. As a composer, Daussoigne followed the precedents of Méhul, Cherubini and other Frenchmen of the Empire. With the Rossini-mania sweeping Paris during the 1820s, he was marginalized. Many of his works written in Liège for official occasions hark back to public French festivals of the Revolution, Consulate and Empire. He contributed many articles to the *Bulletins de l'Academie royale des sciences, des lettres et des beaux-arts de Belgique* from the 1840s to the 1860s.

His younger son, Alexandre Gustave Daussoigne (later Daussoigne-Méhul) (*b* Liège, 30 March 1829; *d* ?Bouillon, after 1896), was an accomplished pianist and organist who was active in Paris during the 1850s. His prize-winning work for a four-part male chorus, *Le printemps* (1861), his pieces and arrangements for the orgue espressif and other works are often misattributed to his father. He spent most of his career in Britain (principally in Glasgow) before retiring to Belgium.

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(*selective list*)

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Addns or revs. for ops by Méhul: Gabrielle d'Estrées, *Pn**; Stratonice, *Po**; Valentine de Milan, *Pn**; other excerpts

There is no evidence that Daussoigne set the following librettos cited by Fétis: Robert Guiscard; Le faux inquisiteur; Les amants corsaires; Le testament; Les deux nuits

Sacred: Off, 1810, *Pn**, *B-Bc**; TeD, 1810, *F-Po**; Ave Maria; O crux ave, *B-Lc**; Super flumina Babylonis, *Lc**; Domine salvum fac regem, *Lc**

Secular: Ariane à Naxos (J.M.B.B. de Saint-Victor), scène lyrique, 1807, *F-Pn**; Agar dans le désert (V.J.E. de Jouy), scène lyrique, 1809, *Pn**; A la mémoire de Grétry (W. Lafontaine), cant., 1828 (n.p., 1828), *B-Lc**; Simphonie héroïque: Bruxelles en 1830–31, vv, orch, 1834 (Liège, 1834), *Lc**; Cantata on popular airs, 1856, *Lc**; Hommage à Grétry, vv, orch, 1862, *Lc**; others

Inst: 3 str qts, op.1, 1810, *F-Pn**; Ov., orch, 1810, *Pn**, *B-Bc**; pieces for pf

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M. ELIZABETH C. BARTLET

Dauvergne [D'Auvergne], **Antoine** (*b* Moulins, 3 Oct 1713; *d* Lyons, 11 Feb 1797). French composer, violinist and administrator. His father, Jacques Dauvergne, was a musician and probably his first teacher. Antoine began his career as a violinist in Moulins and Clermont-Ferrand before moving to Paris in the late 1730s. According to Pierre de Bernis, he studied composition with Rameau (not with Leclair, as stated by La Laurencie and Pincherle). In 1739 he became a violinist in the *chambre du roi* and registered the privilege to publish his op.1, *Sonates en trio* (granted in 1740). He joined the Opéra orchestra in 1744 and by 1752 had assumed some of the conducting responsibilities. His first stage work, *Les amours de Tempé*, a ballet in four acts, was presented at the Opéra in 1752 and received a favourable review in the *Mercure de France*. Dauvergne's most enduring operatic success, *Les troqueurs*, was staged the following year and established a theatrical career which was to last over 20 years.

Dauvergne was named composer to the *chambre du roi* and successor to François Rebel as master of the *chambre du roi* in 1755, and *surintendant* of this establishment nine years later. In 1762 he became, with Nicolas-René Joliveau and Gabriel Capperan, a co-director of the Concert Spirituel. The repertory was modified (Mondonville having resigned as director and removed all his manuscripts), new artists were introduced to the orchestra and chorus, and Pierre Gaviniès was appointed leader-conductor. Dauvergne's sacred works were all written for this organization, mostly in the earlier part of his 11-year term there. His tenure passed without notable incident until administrative and artistic misfortunes beset his final two years.

In 1769 Dauvergne became, with Joliveau, P.-M. Berton and J.-C. Trial, a director of the Opéra. Perhaps the most significant aspect of his first term as director of the Opéra was his involvement in negotiations with Gluck (1772–4). Dauvergne was unimpressed by Roullet's proposal to bring Gluck and his operas to Paris, so Gluck himself wrote to Dauvergne, enclosing the first act of *Iphigénie en Aulide* as a sample. Although Dauvergne admitted the novelty and potential influence of Gluck's work, he continued to discourage the composer by demanding five other operas. Marie-Antoinette then intervened, and the première of *Iphigénie* at the Opéra in 1774 was a triumph.

Dauvergne's 1773 arrangement of Destouches' *Callirhoé* stimulated much adverse criticism of his knowledge of contemporary taste. Nevertheless, he was named composer to the Opéra in March 1776, and the following month resigned as director. In 1780 he again became its director, but shortly thereafter numerous musicians complained in writing of his perpetual nagging and inept management. He was unable to rally support, and resigned in 1782, pleading for an adequate pension. In 1783 and 1784 he was urged to assume the directorship of the newly established Ecole Royale de Chant but declined the offers because of the low salary. He became director of the Opéra for the third time in 1785. Although his merit, honesty and wisdom were cited in the appointment, another series of letters, critical of his age, taste and management, made this term as unpleasant as the last. The death of his second wife in 1787, the increasing political instability (which inevitably caused financial and artistic difficulties) and his diminished abilities forced him to retire in 1790. He died, nearly forgotten, seven years later.

Dauvergne's earliest works are purely instrumental and, though clearly French, show some of the Italian traits which were being accepted in Paris during the 1730s and 40s. The influence of the Italians, particularly Locatelli, on Dauvergne's melodic style has been well documented by La Laurencie. Among the three-movement *Sonates en trio*, four begin with a slow movement and two with a quick French overture; all end with a minuet. Ten of the 12 *Sonates à violon seul* op.2 are four-movement works beginning with a slow movement. The motifs and thematic material in these sonatas fall into two types: brilliant, triadic, angular melodies, or fluid, ornamented, cantabile melodies. The sonatas require advanced technique, including agility in the higher positions and the ability to play double stops in these positions, thus indicating that Dauvergne's own technique must have been prodigious. Each of the *Concerts de simphonies* opp.3–4 consists of two suites for two violins, viola and bass. In their fast movements the violins play in unison or in 3rds or 6ths, while in slow movements the second violin provides accompaniment to the melodic first. Throughout, the viola and bass supply harmonic background and movement somewhat independently of each other. The suites are entirely typical of the mid-18th century. La Laurencie recognized traces of Gluck in them,

particularly in the dispositions of the melodies and the impressions of grandeur and serenity.

Although Dauvergne's sacred works have not apparently survived, reviews in the *Mercure* were generally approving, and six of the motets were performed 12 or more times in the years 1763–70. Burney, however, who heard the *Diligam te* and the *Te Deum* at the Concert Spirituel on 8 December 1770, reported that 'M. Dauvergne is a very dull and heavy composer even in the oldest and worst French style'.

A significant proportion of Dauvergne's operas were reworkings of earlier models, which did not always suit current tastes. His reputation as a stage composer rests largely on *Les troqueurs*, one of the earliest *opéras comiques* to be set throughout to original music and constructed on Italian models. Italian influence is evident in the opening sinfonia and the profusion of vocal ensembles, in the use of recitative (a compositional device quickly denied the burgeoning genre since the Paris Opéra swiftly forbade its use at rival theatres) and through such devices as tremolos, widely varied dynamics and large melodic leaps. *Les troqueurs* was an immediate success, due in part to the scheming of the new director of the Opéra-Comique, Jean Monnet, who had originally billed the work as that of an Italian composer resident in Vienna; it enjoyed numerous revivals, stagings in several European capitals and at least two parodies. According to Maret, Rameau admired the work: 'Forecasting to what degree of perfection this form might be carried in the future, he [Rameau] would think with emotion of the progress that taste for this opera would bring about in good music'. La Borde regarded Dauvergne's other operas highly: 'The arias are pleasing and often of great beauty. He combines great talent with modesty'.

WORKS

all printed works published in Paris

STAGE

first performed in Paris unless otherwise stated

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Les troqueurs (intermède, 1, J.-J. Vade, after La Fontaine), Foire St Laurent, 30 July 1753 (*c*1755), excerpts also pubd

La coquette trompée (comédie lyrique, 1, C.-S. Favart), Fontainebleau, 13 Nov 1753 (n.d.)

La sibylle (ballet, 1, F.-A.P. de Moncrif), Fontainebleau, 13 Nov 1753

Enée et Lavinie (tragédie lyrique, 5, B.L. de Fontenelle), Opéra, 14 Feb 1758 (1762)

Les fêtes d'Euterpe (ballet, 3, Favart, A. Danchet and Moncrif), Opéra, 8 Aug 1758 (*c*1759); incl. La coquette trompée, La sibylle

Le rival favorable (entrée added to Les fêtes d'Euterpe, P.N. Brunet), Italien, 14 April 1760

Canente (tragédie, prol, 5, A.H. de Lamotte), Opéra, 11 Nov 1760 (*c*1761)

Hercule mourant (tragédie lyrique, 5, J.F. Marmontel), Opéra, 3 April 1761, *F-Po*

Alphée et Aréthuse (ballet, 1, Danchet), Choisy-le-Roi, 15 Dec 1762

Polyxène (tragédie lyrique, 5, N.-R. Joliveau), Opéra, 11 Jan 1763 (*c*1763)

Le triomphe de Flore, ou Le retour de printemps (ballet-héroïque, 1, Vallier [L. Tolmer]), Fontainebleau, 29 Oct 1765

La Vénitienne (comédie-ballet, 3, Lamotte), Opéra, 3 May 1768, selected airs (1768)

La tour enchantée (ballet figuré, 1, Joliveau), Versailles, 20 June 1770

Le prix de la valeur (ballet-héroïque, 1, Joliveau), Opéra, 4 Oct 1771

Le Sicilien, ou L'amour peintre (comédie-ballet, 1, F. Levasseur, after Molière), Versailles, 10 March 1780

La mort d'Orphée (tragédie, Marmontel), unperf.

Semiramis (tragédie, P.-C. Roy), unperf.

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Motets with orch (all first perf. Paris, Concert Spirituel, music lost): Te Deum, choir, 1763; Benedic anima mea, choir, 1763; Exultate justi, 2 solo vv, 1764; Miserere mei, choir, 1764; De profundis, choir, 1764; Regina coeli, choir, 1764; Omnes gentes, choir, 1764; Diligam te, 1v, 1764; Cantate Domino, 1v, 1764; Domine audivi, choir, 1764; Jubilate Deo, 2 solo vv, 1765; Regina coeli, 2 solo vv, choir, 1766; Quare fremuerunt, 1v, 1766; Exultate Deo, 1v, 1771

Inst: 6 sonates en trio, 2 vn, bc, op.1 (1740); [12] Sonates, vn, bc, op.2 (1740); [2] Concerts de simphonies, 2 vn, va, b, op.3 (1751); [2] Concerts de simphonies, 2 vn, va, b, op.4 (1751), ed. E. Lemaître (Versailles, 1994)

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MICHAEL A. KELLER/ELISABETH COOK

Dauverné, François Georges Auguste (*b* Paris, 16 Feb 1799; *d* ?Paris, 4 Nov 1874). French trumpeter. The nephew and pupil of Buhl, he was first trumpeter in the orchestra of the Académie Royale de Musique and the Musique des Gardes-du-Corps du Roi (which he had entered at the age of 15), a founding member of the Société des Concerts du Conservatoire, and in 1833 became the first professor of trumpet at the Paris Conservatoire, retiring on 1 January 1869. In 1826 Spontini had sent some valved brass instruments, including a three-valved F trumpet, to Paris from Prussia, and it was Dauverné who realized their far-reaching importance. He persuaded composers to write for the new instrument; the first such works were Chelard's *Macbeth* (1827), Berlioz's overture *Waverley* (1827) and Rossini's *Guillaume Tell* (1829). He also induced Halary to build, in 1828, the first successful copies, which at first had only two valves.

Four-fifths of his comprehensive and influential *Méthode pour la trompette* is devoted to the natural trumpet, the remaining material being for the slide and valved instrument. In the prefaces of several smaller methods he gives an eyewitness account of the introduction of the various types of valved instrument. His most famous pupil was Arban.

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D. Bickley: 'The Trumpet Shall Sound: some Reasons that Suggest why Berlioz Altered the Part for *Trompette à pistons* in his Overture *Waverley*', *Journal of the Historical Brass Society*, vi (1994), 61–83

EDWARD H. TARR

D'Auxerre [Du Camp Guillebert], **Pierre** (*fl* 1534–55). French singer and composer. Chappuys referred to him in his *Discours de la court* (Paris, 1543) as a well-educated singer of the king. D'Auxerre also belonged to a royal band of oboists and violinists made up mainly of Italian musicians. He sang in the chapel of the Duke of Orléans until 1545, and in 1552 he was given the title of singer and *valet de chambre* to the king. Apparently he was still at court in 1572. One chanson of his, *Oeil peu constant*, survives in Attaingnant's 15th book of chansons (RISM 1544^7), and was reprinted by Du Chemin in 1549. It is a short, melancholy love song in the style of Sermisy.

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CAROLINE M. CUNNINGHAM

D'Avalos, Francesco (*b* Naples, 11 April 1930). Italian composer and conductor. Born into a family with a longstanding musical tradition, he studied composition with Renato Parodi, the piano with Vincenzo Vitale and conducting with Paul van Kempen, Celibidache and Franco Ferrara. His first major composition was his First Symphony for soprano and orchestra, first performed by the NDR SO in 1957. In 1964 he made his conducting début, with the RAI SO in Rome. D'Avalos has written an opera in two acts, *Maria di Venosa* (1994), which has been recorded. His other orchestral works include *Hymne an die Nacht* (1958), *Studio sinfonico* (1964), *Qumrān* (1968), *Line* for soprano and orchestra (1967) and *Die stille Stadt* for soprano, string orchestra and timpani (1995). He has also composed chamber music, including a string quintet (1960) and a quintet for piano and strings (1967). As a conductor he has worked frequently with many leading European orchestras. His numerous recordings, mostly with the Philharmonia, include the complete orchestral music of Clementi, Mendelssohn and Martucci and the symphonies of Franck and Chausson. He taught at the Bari Conservatory from 1972 to 1979, and was appointed a professor at the Naples Conservatory in 1979.

RENATO MEUCCI

Davantes [Antesignanus], **Pierre** (*b* Rabestenne, Hautes-Pyrénées, 1525; *d* Geneva, 31 Aug 1561). French philologist and printer. He practised as a doctor and was known as a humanist. In 1554 he collaborated with Matthieu Bonhomme at Lyons, editing texts by Clenardo, Hippocrates and Terence. He settled at Geneva early in 1559 and on 25 May 1560 was granted a privilege to print 'une nouvelle invention de musique sur les Pseaulmes'. This invention was a new and simple mnemonic aid for memorizing the music; it is explained and illustrated in a collection of 83 psalms printed by Michel Du Bois in 1560. The system, based on numbers rather than solmization syllables, was later adopted by Jean-Jacques Rousseau (*Projet concernant de nouveaux signes pour la musique*, Geneva, 1781; ed. and trans. B. Rainbow, Kilkenny, 1982). (*See* NOTATION, fig.148.) Pidoux (1986 and 1993) suggested that Davantes was the author of 42 melodies for the new psalm paraphrases by Bèze, published together in the Huguenot psalter in 1562.

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FRANK DOBBINS

Davaux [Davau, D'Avaux], **Jean-Baptiste** (*b* La Côte-St André, 19 July 1742; *d* Paris, 2 Feb 1822). French composer and violinist. He received a sound general and musical education from his parents and about 1767 went to Paris, where he soon established a reputation as a gifted composer and violinist. He held a number of non-musical posts during his career: he served in the household of the Prince of Rohan from 1775, and later as Secrétaire des Commandements to the Prince of Guénémée; after the Revolution he was an official in the Ministry of War, and he was head of the Grand Chancellory of the Légion d'Honneur from 1803 until it closed in 1815, when he was granted a pension of 4000 livres. On 28 September 1814 he was elected to the Légion d'Honneur in recognition of his 30 years of government service. Davaux was a member of the Société des Enfants d'Apollon, withdrawing after his retirement in 1816 to become a corresponding member.

Davaux's first published compositions were the *ariettes Les charmes de la liberté* and *Le portrait de Climène* (1768). Except for a few similar vocal pieces and his two comic operas, his output consisted of instrumental music. Although he always referred to himself as an amateur, he enjoyed great public and critical acclaim; with the possible exception of Gossec, he was the French symphonist most esteemed by his countrymen. His fame was also extensive abroad; his works appeared in numerous (usually pirated) editions in the Netherlands, England and Germany, and his quartets were heard in the USA as early as 27 April 1782 (*New York Royal Gazette*). His music was popular, being uncomplicated, rich in short, pleasing themes and having a relative lack of technical problems.

A composer of appealing chamber music for strings, Davaux published six duos, six trios, at least 25 quartets and four quintets. The quartets represent a significant contribution to the history of the genre, and featured prominently in the popular weekly concerts held, for many years, at his house each winter. In the quartets, particularly those marked 'concertants', there is a tendency for all four instruments to be treated soloistically, a trait more characteristic of the *symphonie concertante*. All but one of the *quatuors concertants* op.9 are in two movements (a sonata-form movement followed by a rondo or presto).

Davaux's published orchestral output includes three symphonies, four violin concertos and 13 *symphonies concertantes*. He was most famous for the last, which

offered a novel alternative to the symphony and the solo concerto, and permitted capable instrumentalists to achieve status and financial independence by displaying their artistry while avoiding both the musical excess and technical demands of solo virtuosity. All except the two that appeared after the Revolution have two movements: an Allegro in ritornello form, comprising four tuttis alternating with three longer solo sections, and a Minuet or Rondo. Various melodic ideas are presented, but sonata-form elements, such as thematic development and full recapitulation of material, are lacking. Most are scored for two principal violins and strings, sometimes featuring the paired oboes or horns that are always present, and, in a few cases, with a third solo instrument – viola, cello or flute. All the movements of the *symphonies concertantes*, like those of the symphonies, are in major keys, though the latter works exhibit a greater variety of mood. Davaux's first *symphonies concertantes* were published about 1772 and his last in 1800. The *sinfonie concertante* of 1794 includes patriotic airs in each movement, including *La marseillaise* in the first and *Ça ira* in the third. His music was prominently featured in the programmes of the Concert Spirituel between 1773 and 1788, as the new directors, Gossec, Simon Leduc and Gaviniès, provided a fresh stimulus for the increased performance of instrumental music rather than the traditional vocal music with Latin texts. There, Davaux's music was interpreted by such famous Parisian instrumentalists as Capron, Devienne, Pierre Leduc and Giornovichi. In 1783, an opera-ballet choreographed by Gardel *l'aîné* entitled *La rosière*, which ended with a *pas de six* to one of Davaux's *symphonies concertantes*, received great praise (*Mercure de France*, August 1783).

Davaux's theatrical ventures were less successful. His two comic operas, *Théodore, ou Le bonheur inattendu* (1785), based on Hugh Kelly's comedy *False Delicacy*, and *Cécilia, ou Les trois tuteurs* (1786), based on Fanny Burney's well-known novel, were praised for their music, but severely criticized for their dramatic ineffectiveness.

Davaux introduced his *chronomètre* device with the publication of his *Trois simphonies à grand orchestre*, op.11 (1784), well before Maelzel. Numerical indications in the first violin parts give the precise tempo setting for each movement. The purpose and operation of this mechanism were explained in the *Journal de Paris* (8 May 1784) and in the *Mercure de France* (12 June 1784). France had been in the forefront of similar activity since the inventions of Loulié (1696), Sauveur (1701), Onzembray (1732) and Choquel (1762). Inspired by the discussion of such devices in Rousseau's *Dictionnaire de musique*, Davaux had his plans executed by Breguet, a manufacturer of scientific instruments. The Davaux–Breguet *chronomètre* appeared concurrently with the *plexichronomètre* invented by the harpist Renaudin, touching off extended polemics in the press.

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printed works published in Paris unless otherwise stated

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Chbr: 6 quartettos, 2 vn, va, b, op.6 (1773), as op.1 (The Hague, n.d.), numerous other edns; 6 quatuors concertants, str qt, op.9 (1779), as op.6 (The Hague, n.d.); 6 quatuors d'airs connus, str qt, op.10 (1780); 6 duos, 2 vn (1788), as op.7 (The Hague, n.d.), as op.9 (London, n.d.); 4 quartetti, str qt, op.14 (London, 1790); 6 trios, 2 vn, va, op.15 (*c*1792); 3 quatuors concertans, 2 vn, vc, b, op.17 (?1800); 4 Quintettos, 2 vn, 2 va, vc (London, n.d.), as op.10, bks 1 and 2; Qt, D, fl, vn, va, vc, *c*1776, *D-Rtt*, ed. H.-D. Sonntag (Berlin, 1959), doubtful, previously attrib. (J.) M. Haydn

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BARRY S. BROOK, JOEL KOLK, DONALD H. FOSTER

Daveluy, Raymond (*b* Victoriaville, PQ, 23 Dec 1926). Canadian organist and composer. He was first taught by his father, then took private lessons in theory and composition with Gabriel Cusson in Montreal (1939–48), and studied the organ with Conrad Letendre in Montreal (1942–8) and with Hugh Giles in New York (1948–9); he was awarded the Prix d'Europe in 1948. Daveluy held the post of organist at several Montreal churches before taking up his principal church appointment, at St Joseph's Oratory, Montreal, in 1960. As a recitalist, he has played throughout North America and in Europe and East Asia, and has recorded music by Bach, Marchand and Gaspard Corrette; he is also known for his skills as an improviser. He gave classes at McGill University in 1966, and was organ professor at the Conservatoire de Trois-Rivières, 1966–7, and later its director, 1970–74; at the Conservatoire de Musique in Montreal, he was associate director, 1970–74, and director, 1974–8, continuing to teach there and at Trois-Rivières from 1978 to 1988. Daveluy's compositions (some of them published) include an organ concerto (1980–81), chamber music, sonatas and chorale preludes

for organ and a *Messe en l'honneur de Saint-Joseph* (1952) for mixed choir, organ and brass.

JACQUES THÉRIAULT/R

Davenant, Sir **William** (*b* Oxford, bap. 3 March 1606; *d* London, 7 April 1668). English dramatist, theatre manager and poet. After his arrival in London in 1622, he found employment in the households of various members of the nobility until in 1634 he entered the service of Charles I's queen. He then provided the texts of the last five court masques performed before the Civil War: *The Temple of Love* (1635), *Britannia triumphans* (1638), *Luminalia* (1638) and *Salmacida spolia* (1640), all staged at Whitehall, and *The Triumphs of the Prince d'Amour* (1636), given in the Middle Temple (the 2nd and 5th ed. M. Lefkowitz, *Trois masques à la cour de Charles Ier d'Angleterre*, Paris, 1970). The last was unusual in being entirely set to music (by Henry and William Lawes). In December 1638 the king granted Davenant an annual pension of £100, which in effect created him Poet Laureate, although he was never officially so entitled until after his death. Three months later he obtained a royal patent to build a new theatre 'wherein plays, musical entertainments, scenes, or other like presentments may be presented', but this attempt to bring music and spectacle to a wider public came to nothing. He was appointed governor of the Cockpit Theatre in June 1640, but by then he was becoming involved in the approaching Civil War. Five years later he went into exile in France. He was captured by Commonwealth forces while on a voyage to Maryland in 1650 and imprisoned in the Tower of London. In August 1654 he was released; deeply in debt, he sought to raise money by providing entertainment, even though the staging of plays was banned. In May 1656 he produced at his home, Rutland House, a series of dialogues interspersed with music entitled *The First Dayes Entertainment*. By 3 September 1656 he had prepared an opera, *The Siege of Rhodes*, which was probably staged at Rutland House later that month. It was apparently set mainly in recitative, though each of its five 'entries' ends with a chorus. Although influenced by masques it differs from both the masques and the operas of the period in having a unified, dramatic plot based on a modern, heroic subject. The vocal music was written by Henry Lawes, Henry Cooke and Matthew Locke, the instrumental music by Charles Coleman and George Hudson; unfortunately none of it survives. Davenant staged two further entertainments, *The Cruelty of the Spaniards in Peru* and *The History of Sir Francis Drake*, in a proper theatre, the Cockpit, in 1658–9. Both contained dialogue, spectacle and music but were propaganda pieces with little dramatic action.

After the Restoration, Davenant obtained a patent to set up the Duke's Theatre. He made no attempt, however, to stage another opera; indeed he soon produced *The Siege of Rhodes*, in expanded form, as a spoken play. Nevertheless, he had a profound influence on the subsequent development of English opera through his encouragement of the use of incidental music in the plays produced at the Duke's Theatre and particularly through his adaptations of Shakespeare's *Macbeth* (1663) and *The Tempest* (with Dryden, 1667), into which he introduced spectacular musical scenes performed by subsidiary supernatural characters.

For illustrations *see* MASQUE, figs.4*c* and 7.

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MARGARET LAURIE

Davenport, Francis William (*b* Wilderslowe, nr Derby, 9 April 1847; *d* Scarborough, 1 April 1925). English composer and writer on music. He read law at University College, Oxford, then studied music with Sir George Macfarren, whose only daughter he married. He was a professor of harmony and counterpoint from 1879, and subsequently undertook local examining for the RAM. In 1882 he became a professor at the GSM, and was from 1883 to 1889 honorary secretary of the Musical Association. His Symphony no.1 in D minor won first prize at the Alexandra Palace competition of 1876, together with Stanford's Symphony in B♭. His *Elements of Music* and *Elements of Harmony and Counterpoint* have been widely used as basic handbooks. He also wrote another symphony and other orchestral works, a piano trio and pieces for cello and piano and for piano solo.

WRITINGS

Elements of Music (London, 1884/*R*)
Elements of Harmony and Counterpoint (London, 1887)
with J.P. Baker: *A Guide for Pianoforte Students* (London, 1891)
with J.P. Baker: *Local Examinations in Music: Questions and Exercises for the Use of Students* (London, 1891)

STEPHEN BANFIELD

Davesne [d'Avesne, Davesnes], **Pierre Just** (*fl* Paris, *c*1745–66; *d* after 1783). Cellist and composer, probably of French extraction. A Davesne was given Parisian publishing rights for sonatas, a trio and other instrumental works in 1743, and, according to Brenet, Pierre Davesne's motet *Venite exultemus* was presented at the Concert Spirituel in 1747. The work remained popular. Davesne was a member of the Opéra orchestra by 1750, and his motets, symphonies and an oratorio were performed at the Concert Spirituel between 1749 and 1773. In 1754 he composed music for two ballets by Dourdé, presented at the Théâtre Français. In the same year the *Spectacles de Paris* noted him as a composer of motets which were heard 'with pleasure' and several 'bonnes ouvertures d'opéras comiques'. The anonymous writer added that Davesne was then composing an opera but the object of this reference is unclear; the *Mercure de France* (August 1760) announced the presentation of *Le petit philosophe*, a comedy with *couplets* by Davesne, and a Huberty catalogue of about 1768 advertised three *opéras comiques* by him. He retired from the Opéra orchestra in 1766 and was still alive in 1784.

Davesne's orchestral and chamber works were well received; in May 1757 the *Mercure de France* announced his collection of 'ariettes italiennes mises en symphonies' as a new genre whose effect was 'très agréable & fort pittoresque'. His overtures are in three or four movements after the manner of a French suite. Although La Laurencie and Saint-Foix claimed that Davesne was among the first composers to indicate graduated dynamics in the score, such changes are found in earlier works of Italian and French composers, including Rameau's *Hippolyte et*

Aricie (1733). He should not be confused with Jean Pierre Davesne (1714–42), the librettist of many comic works.

WORKS

Motets: Venite exultemus, 1747, Laudate pueri, Deus misereatur, *c*1751, all mentioned in *EitnerQ*; Deus noster, 1749, lost; Cantate Domino, 1749, lost; Laudate Dominum, 1749, lost

Other vocal: La conquête de Jérico (orat), 1760, lost; Parmi nous la simple nature, vaudeville in *Mercure de France* (Aug 1755); Le faux derviche, Justine et Mathurin, Le triomphe des arts, opéras comiques, *c*1768, pubd, lost

Inst: 6 ouvertures à 4, str, nos.1, 3, 5–6, with hns ad lib, op.1 (Paris, 1755); Ière suite de menuets, vns, fls, obs, b/bn, other insts (Paris, *c*1755); Ie [IVe, VIe, XIe, XIIe] suite de contredances, vns, fls, obs, b/bn, other insts (Paris, *c*1755); [6] Ariettes italiennes mises en symphonies, str, nos.1, 4, 6 with 2 hns, op.1 (Paris, 1757)

Ballets: La fête villageoise, 10 June 1754; Les contre-danses, 1754: both lost

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MARY CYR

Davey, Henry (*b* Brighton, 29 Nov 1853; *d* Hove, 28 Aug 1929). English musicologist and pianist. He studied at the Leipzig Conservatory (1874–7), principally with Jadassohn, Reinecke, Richter and Wiedenbach, returning to Brighton, where he worked as a journalist and taught until 1903. His research was primarily concerned with English music of the 16th and 17th centuries, to which his *History of English Music* (London, 1895, 2/1921/*R*) is mainly devoted. In 1901 he catalogued the library of the Royal Academy of Music where (with J.S. Shedlock) he unearthed Purcell's manuscript of *The Fairy Queen*. His other writings include *The Student's Musical History* (London, 1891/*R*). Davey's *History of English Music* is valuable for its accounts, based on his own research, of nearly all the early manuscripts and prints known at the time, and of the Puritan attitude to music.

RUTH SMITH/STANLEY SADIE

Davey, Shaun (Carrick) (*b* Belfast, 18 Jan 1948). Irish composer. He studied at Trinity College, Dublin (1968–72), and the Courtauld Institute of Fine Art, London (MA 1974), but was self-taught as a composer. His compositions synthesize elements from Irish folk music and popular music and are often based on medieval Celtic or modern Irish historical subjects. Central to his compositional approach is collaboration with folk musicians. At his best, the integrity of the oral traditions on which he draws is enhanced by his orchestral writing.

Davey's first concert work, *The Brendan Voyage* (1980), achieved international popularity and commercial success. Displaying a characteristic interest in idiomatic writing for uilleann pipes within an orchestral context, the work relates the recreation of St Brendan's 6th-century voyage from Ireland to Newfoundland. *The Pilgrim* (1983), commissioned for the Lorient Interceltic Festival, celebrates the spread of Celtic Christianity during the Middle Ages. *Granuaile* (1985), an orchestral song suite, sets texts that celebrate the 16th-century Irish chieftain and pirate queen, Grace O'Malley. Other works include commissions commemorating the tercentenary of the Siege of Derry and the bicentenary of the Belfast Harp Festival. Davey also composes for theatre, television and film. In 1985 he received the People of the Year Award for his contribution to Irish culture.

WORKS

The Brendan Voyage (T. Severin), suite, uilleann pipes, orch, 1980; The Pilgrim (medieval Celtic texts), suite, soloists, chorus, pipe band, orch, 1982; Granuaile (after A. Chambers), song suite, solo vv, uilleann pipes, gui, hp, perc, chbr orch, 1985; Conc., uilleann pipes, orch, 1987; The Relief of Derry Sym., orch, 12 tpt, pipeband, org, 1989; Conc., 2 hp, orch, 1992; Guilliver (Pss), choral sym., chorus, orch, 1994; incid music for the Royal Shakespeare Co.; film and radio scores for the BBC, Granada, RTÉ.

MICHAEL MURPHY

Davico, Vincenzo (*b* Monaco, 14 Jan 1889; *d* Rome, 8 Dec 1969). Italian composer, conductor and critic. He studied at Turin and with Reger at the Leipzig Conservatory, gaining a diploma there in 1911. In his early 20s he made his début as a conductor in Rome. From 1918 until 1940 he was resident mainly in Paris: Debussian tendencies, already present in his previous works, were reinforced, though he did much to promote modern Italian music. He subsequently returned to Rome, where he worked for Italian radio. Davico's very uneven output includes several large-scale compositions, some of which achieved success. Yet even in the colourful *La tentation de St Antoine* and the *Requiem per la morte di un povero*, which are notable for many refinements and personal touches in detail, there is a certain self-consciousness in overall conception. For Davico was by nature a miniaturist, at his best in his songs. Often conceived on a tiny scale, these have aptly been compared to the Japanese *tanka* and to the poetry of the imagists and the *crepuscolari*. Taken in quantity they suffer from a certain uniformity: a delicate, shadowy, evanescent atmosphere prevails for much of the time, enhanced in orchestral songs like *Offrande* by evocative instrumentation. Yet from time to time this mood is offset by more forceful accents – for example, in the 'Baccanale' from the *Impressioni liriche* (1908) with its almost Schoenbergian final dissonances, or in the second of the *Trois stipes* with its clanging major 7ths, minor 9ths and tritones. In the postwar *Cinque canzoni d'Isotta* there are even incidental suggestions of serialism in some of the melodic and harmonic contours.

WORKS
(*selective list*)

STAGE

La dogaressa (op, 1, G.M. Gatti), Monte Carlo, 26 Feb 1920; L'agonia della rosa (ballet), Paris, 1927; Berlingaccio (op, 3, G. Pierotti della Sanguigna), 1931, unperf.; La principessa prigioniera (op, 1, G. Gros, trans. Pierotti della Sanguigna), before 1932, Bergamo, Donizetti, 29 Sept 1940; Narciso (ballet), San Remo, 1935

VOCAL

Choral: La tentation de St Antoine (op da concerto, after G. Flaubert), S, S, A, Bar, chorus, orch, 1914; Cant. breve (Bible: *Job*), Bar, chorus, orch, 1945; Requiem per la morte di un povero, S, Bar, spkr, chorus, orch, 1949–50

Over 200 songs, with pf unless otherwise stated, incl.: Impressioni liriche, 1908; 5 chants brefs, 1907–15; 3 chants d'amour, 1910–16; 5 chants d'orient, 1916; 3 croquis, 1920; 6 quatrains populairs portugais, 1920; Liriche giapponesi, 1920; Offrande, 1v, orch, 1921; 3 epigrammes antiques, 1923; 3 poèmes agrestes, 1924; Invocation de Sapho, 1v, orch, 1926; 3 stipes, 1927; 5 canti popolari toscani, 1928; Triptyque persan, 1930; 3 canti popolari toscani, 1930; 3 facezie, 1932; 2 canti trecenteschi, 1v, vc, 1934; 5 liriche romantiche, 1944; Liriche infantili, 1947; 5 notturni, 1949; 3 nuove liriche, 1950; 5 canzoni d'Isotta, 1955

INSTRUMENTAL

Orch: Polifemo, 1910; La principessa lontana, 1911; Impressioni pagane, 1912; Poema erotico, 1913; Impressioni romane, 1913; Impressioni antiche, 1916; other works

Chbr: Sonata, vc, pf, 1909; Pf Trio, 1911; Sonatina rustica, vn, pf, 1926; other works incl. at least 33 small pf pieces

Principal publishers: Arlequin (Paris), Bongiovanni, Carisch, Delrieu (Nice), Eschig, Ricordi, Rouart-Larolle, Suvini Zerboni, Joseph Williams

For fuller lists see Rocca and Valabrega

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JOHN C.G. WATERHOUSE

David (*fl c*1010–961 BCE). Founder, king and charismatic ruler of the united kingdom of Israel. He occupies a central position in Jewish and Christian musical tradition.

1. History. 2. Tradition.

1. HISTORY. The story of David is told in the books of *Samuel*, dating from nearly contemporary sources, and *1 Chronicles*, from the 4th century BCE, containing material of somewhat lesser reliability. He was obviously a man of special talent. Born the youngest son of Jesse (Yishai), a sheep herder from Bethlehem, he acquired, by a combination of prowess at arms, vision, opportunism and force of personality, the kingship of Judah upon the death of Saul, united it to the northern provinces of Israel, established his court at Jerusalem and conquered the neighbouring rivals of Israel within an area stretching from the frontier of Mesopotamia to Egypt. His political achievement, which showed signs of disintegration in his later life, was never again equalled in ancient Israel. Thus he became the ideal of Jewish kingship and was also closely related to the Messianic ideal. These ideals carried over into Christianity so that a medieval ruler like Charlemagne was referred to as the 'novus David', and Jesus of Nazareth, whom the Christians accepted as the Messiah, was, according to the Gospels, the 'son of David' of the 'tree of Jesse'.

It is not uncommon to find military leadership and musical ability together in heroes from what might loosely be called the Homeric age of a civilization. Yet the musical achievements associated with David are quite beyond the ordinary. According to *1 Samuel* xvi.14–23, he first came to the royal court and earned Saul's favour as the skilful player whose music dispelled Saul's evil spirit – an anecdote, incidentally, in conflict with *1 Samuel* xvii.1–18, which has David first coming to Saul's attention as the shepherd boy who slew the Philistine giant Goliath with his sling. Varying traditions attribute at least 73 of the Psalter's 150 psalms to David. This is no doubt an exaggeration, but it is possible that David wrote at least some psalms, since he seems definitely to have composed the moving laments over the deaths of Saul and Jonathan (*2 Samuel* i.19–27). There is also his association with the musical aspects of the translation of the Ark to Jerusalem and the subsequent establishment of the musical Offices of the Temple. The earlier version of these events (*2 Samuel* vi–vii), which has David girded only in a linen ephod 'dancing with all his might before the Lord' and 'David with all Israel playing before the Lord on all manner of musical instruments', is entirely credible. On the other hand, the version in *1 Chronicles* xiii–xvi, which adds that David established the Levite orders of Temple musicians, including the leaders Heman, Asaph, Ethan and Idithun, appears for the most part to be a reading of later events into the original history.

2. TRADITION. Whatever the historical reality, the medieval tradition of David's musical involvement is of at least equal interest to the student of music history. The decisive factor in the development of this tradition was the adoption by the Christian Church of the Psalter as its liturgical hymnbook. Patristic authors spoke of it with great enthusiasm. Athanasius stated that 'the words of



1. David playing the harp: illuminated initial from a psalter, 12th century (NL-DHk 76.Fr.13, f.29r)



2. *'David-in-Penitence': miniature from a Book of Hours, 15th century (F-LA 243, f.87)*

this book include the whole life of man', while Ambrose called a psalm 'the blessing of the people ... the language of the assembly, the voice of the church, the sweet sounding confession of the faith', and Pseudo-Chrysostom exclaimed that wherever and whenever the faithful and clergy assemble to pray 'David is first, middle and last'. This final reference in particular reflects the actual liturgical situation. The Book of *Psalms* became so central to Christian worship that the singing of it in its entirety each week became the primary function, the *opus Dei*, of monks and canons during the early Middle Ages. At this time the Psalter was used as a reading primer for young clerics, and a common test of someone's worthiness to accept a bishopric was the recitation of the 150 psalms from memory.

As a result, copies of the Psalter are among the most common of all medieval manuscripts, and commentaries on the Psalter are the most common type of medieval exigetical text. This accounts for the most dramatic stage of the Davidic tradition: the emergence of David the musician as one of the primary subjects of medieval art. He appears regularly in the frontispiece of early medieval psalters holding a string instrument of one sort or another and surrounded by his four companion musicians Heman, Asaph, Ethan and Idithun. David's appearance here is a typical instance of the medieval author portrait, but the special musical character of the illustration is determined by a short preface of Pseudo-Bede that frequently appears at the beginning of a psalter. This preface, following Eusebius of Caesarea, paraphrases *1 Chronicles* xiii–xvi and speaks of David with his psaltery and his four principal musicians from the tribe of Levi with various instruments including the cymbala, cyrnira, kithara and tuba cornea.

In the 12th and 13th centuries a new type of illustrated psalter was developed, the so-called 'ferial' or 'liturgical' psalter, in which the initials of just eight psalms are illustrated, those that initiate Matins for each day of the week and Vespers for Sunday. Most of these initials picture David in some task or another inspired by the first verse of the psalm in question; two – the 'B' of Psalm i, *Beatus vir*, and the 'E' of Psalm lxxx, *Exultate Deo* – show him in musical poses. *Beatus vir* has David seated on a throne playing a string instrument (for an example see fig.1), and *Exultate Deo* usually has him playing the tuned bells of the CYMBALA and occasionally shows him with a diverse group of instrumentalists. There are also rare instances of *Exultate* illustration where he is shown playing the organ. A number of particularly splendid early 15th-century ferial psalters survive in which the standard illustrations are replaced by an elegantly painted life of David. Two scenes of musical significance appear in these books: David playing the harp for Saul and David playing a portative organ as he walks beside the Ark. Probably the most prominent instance of 15th-century Davidic musical iconography was the newly developed type of 'David-in-Prayer' or 'David-in-Penitence', which was used in books of Hours to illustrate *Domine ne in furore tua arguas me*, Psalm vi, the first of the seven Penitential Psalms. David is pictured kneeling and praying to God the Father above, his harp (or other instruments) abandoned before him (fig.2).

The Davidic tradition took something of a new turn with the Protestant Reformation, this time manifested more in literature and music than in art. Luther, for example, emphasized the curing of Saul by David as a precedent for his own strongly felt belief in music's power to dispel melancholy and intensify religious fervour. Theoretical treatises such as the first volume of Praetorius's *Syntagma musicum* (1614–15) engaged in discussion of Old Testament music in a manner that owes much to patristic psalm commentaries. At the same time, collections of concerted church music, such as Schütz's *Psalmen Davids* (1619, 1628), were published along with more numerous collections of chorales and psalm settings for congregational usage, many of which invoke the name of David in prefaces and titles.

However, as the Enlightenment outlook spread through Europe in the 18th century, the Davidic tradition ceased to exist as a living force in the thinking of most important musical figures. Instead it was from time to time invoked in more sophisticated and historically conscious ways, as, for example, metaphor in Schumann's *Davidsbündler* (1837), or homage to a remote but intriguing ancient saint in Honegger's *Le roi David* (1921).

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JAMES W. McKINNON

David, Félicien(-César) (*b* Cadenet, Vaucluse, 13 April 1810; *d* Saint Germain-en-Laye, 29 Aug 1876). French composer. His predilection for oriental subjects, reflected particularly well in *Le désert* and *Lalla-Roukh*, influenced generations of later French composers.

1. 1810–44. 2. 1844–76.

1. 1810–44. David's mother died soon after he was born and at the age of five he also lost his father, a capable amateur violinist. Garnier, first oboist at the Paris Opéra, recommended the development of his musical talents, and in 1818 he was sent as a chorister to the *maîtrise* of St Sauveur in Aix-en-Provence. There his teachers for solfège, harmony and singing were the Abbé Michel and, later, Marius Roux; David was soon composing motets, hymns and a string quartet. In 1825 he went to the Jesuit college of St Louis at Aix, and began to discover the music of *opéras comiques* (in the guise of church music) as well as the sacred works of Haydn, Mozart and Cherubini. On the closure of the college in 1828 he worked briefly as assistant conductor in the Aix theatre, then as a lawyer's clerk and then as *maître de chapelle* at his old school, the *maîtrise* of St Sauveur. His inclination at this period was more towards church music than the theatre, although he wrote a number of vocal nocturnes and *romances* in conformity with the fashion of the day.

The young David was clearly restless in temperament. After a year at St Sauveur, he decided to move to Paris. He was interviewed by Cherubini, director of the Paris Conservatoire, who reduced David to tears of inferiority before admitting him to Millault's class for counterpoint. He also attended the classes of Fétis (counterpoint and fugue) and Benoist (organ), studied privately with Reber, and made a meagre living from giving lessons. Hampered by poverty, and having won no prizes at the Conservatoire, he left in 1831 to give his life yet another new direction by joining the SAINT-SIMONIANS.

Whether from a lack of direction in his musical studies or from genuine sympathy with Saint-Simon's doctrines, David became the most prominent musician in a sect whose programme of equality and social realignment received considerable encouragement from the July Revolution of 1830. David was introduced by the painter Paul Justus, and when the Saint-Simonians split within themselves late in 1831, David followed 'Père' Enfantin to Ménilmontant, outside Paris, where the Saint-Simonian community worked out its social and economic programme, while David was charged with composing music for the cult's ceremonials. Choruses for four-part male choir were written for the daily liturgy, and many were later published in *La ruche harmonieuse*. Some occasional pieces mark the arrival or departure of Enfantin, the death of an apostle or the inauguration of a temple.

Indirectly David's association with Saint-Simonism had the most far-reaching effects, for the community was disbanded by government order in 1832 and dispersed in groups. David left with a small band of friends to preach the Saint-Simonian gospel to the orient with the hope of restoring Egypt to its ancient prosperity. They passed through Lyons and Marseilles, then sailed on 22 March 1833 to Constantinople, Smyrna, Jaffa, Jerusalem and finally Egypt, where the ardour of their apostolic mission was gradually superseded by the fascination of the East, at least in David's mind, for he clearly recognized a powerful source of musical inspiration in the customs, religions and landscape of the countries he visited. The journey was one of adventure and discovery. David took with him a small travelling piano given to him by a follower in Lyons, and devoted much time during the voyage to composing songs and piano pieces, mainly of an oriental mould. He stayed nearly two years in Cairo, giving music lessons and exploring the desert. Eventually a recurrence of plague drove him from Egypt; he travelled overland to Beirut and there set sail for Genoa and Marseilles, arriving in June 1835.

In Paris the following year David published at his own expense a collection of *Mélodies orientales* (for the piano) which had little success, partly because a fire destroyed the plates and some of the stock, but also because a public that enjoyed Hugo's *Orientales* had not yet developed more than a passing taste for orientalism in musical form. David's preface explains that the melodies are genuinely oriental, made acceptable to European ears by the addition of harmony. Once again David changed direction; unwilling to embroil himself in Paris, and feeling his muse to be 'too severe and too religious' for the public, he settled in Igny, making the 30-km journey to Paris once a week, on foot. He now turned his attention to instrumental music, composing a series of 24 miniature quintets for strings in four books under the title *Les quatre saisons*, two nonets for brass and his first two symphonies. The First Symphony was played in Paris in 1838 at the Concerts Valentino, and a nonet was given by Musard in 1839, and by Valentino in 1840. Many songs also date from this period, including a number recalling the eastern journey: *Le pirate*, *L'égyptienne* and *Le bédouin*. In 1841 David moved to Paris and completed his third symphony, in E♭.

2. 1844–76. 1844 was the turning-point in David's career. In July he completed *Le désert*, which received its first performance on 8 December that year in a concert consisting entirely of his own music. Its success was instantaneous, and it initiated a series of descriptive works in many genres that explore the French passion for oriental subjects, a predilection that can be seen in Reyer, Gounod, Bizet, Delibes, Saint-Saëns, Roussel, Messiaen and many others. The genre itself of *Le désert*, an *ode-symphonie*, was novel; each of its three movements, for soloists and male-voice chorus, includes a recitation for speaker at the beginning. Within each movement are a number of separate scenes, describing a desert storm, a prayer to Allah, the caravan, the 'rêverie du soir' and the muezzin's call. The opening is particularly striking with a long-repeated pedal C representing the vast wastes of the desert; the picturesque orchestration won Berlioz's admiration. The last movement, largely a reprise of the first, is the weakest, although one may discern there David's modern concern for formal unity, expressed in a much earlier letter:

> Unity is one of the most difficult and yet the most important qualities in a composition. Making a work into a totality with a single, dominant idea appearing in different forms, yet without tiring with too much repetition, – this is the composer's art, this is how the imagination must flower without being chained down.

The music is rarely strictly oriental in inflection – even the muezzin is diatonic – and the straightforward tunefulness of the hymn to Allah accounts for some of its popularity. Yet the character and colour of the East had left its mark. Berlioz's notice was extravagantly favourable, although his view of David's music later cooled significantly.

Riding on the success of *Le désert*, David toured Germany and Austria in 1845 (see illustration), meeting Mendelssohn in Frankfurt and Meyerbeer in Berlin, and attending the Beethoven celebrations in Bonn. He returned with an oratorio, *Moïse au Sinaï* (1846), unsuccessful at first despite its desert setting, and then *Christophe Colomb*, a second *ode-symphonie*, which again described the storm and calm, as in *Le désert*, with vigorous sailors' choruses and some fine expressive orchestral writing. *L'Eden* (1848), a *mystère* (oratorio) in two parts, was a further venture in descriptive writing, again in an oriental setting.

From this series of concert works, David ventured finally to write for the stage, and his *La perle du Brésil* appeared at the Opéra-National (later the Théâtre-Lyrique) in 1851; making further play with the descriptive elements of the sea (another storm) and Brazilian local colour, it has more decorative than dramatic vitality, but remained in the repertory for over 30 years. Zora's coloratura aria with flute obbligato, 'Charmant oiseau', became quite widely known and is still sometimes performed. *Herculanum*, his next opera (1859), though more stagily Meyerbeerian, is not among his best works. It was first conceived as a melodrama entitled *La fin du monde*, with a finale depicting the Last Judgment, and was later reworked by Méry into a grand opera, whose first title was *Le dernier amour*. *Herculanum* contrasts the Christian and pagan worlds and concludes with the cataclysmic eruption of Vesuvius. The more modest *Lalla-Roukh* (1862) was much more appropriate to David's gifts; its delicate evocation of Thomas Moore's Kashmir, its dreamy atmosphere and aromatic orchestration mark it as his masterpiece. It quickly became popular and established David's success. *La captive*, similarly set in the East, was withdrawn from rehearsal in 1864 at the request of the librettist and never performed. *Le saphir* (1865), based on Shakespeare's *All's Well that Ends Well*, responded with only moderate success to Auber's *mot* 'I wish he'd get off his camel' by eschewing any kind of exotic or descriptive element. Discouraged, David never again wrote for the stage.



Félicien David: engraving by August Prinzhofer, 1845

Public recognition came to David as Officier de la Légion d'honneur in 1862. In 1867 he was awarded a prize of 20,000 francs by the Académie des Beaux Arts for *Herculanum* and *Lalla-Roukh*, and in 1869 he succeeded Berlioz as member of the Institute and also as librarian of the Conservatoire, an office which he discharged with even less devotion and interest than his predecessor.

David retained his Saint-Simonian faith to the end of his days; his loyalty to Enfantin never wavered. Yet apart from the music specially written for the Saint-Simonians in 1832, there is no trace of social dogma or idealism in his work, and he seems content to have exploited his talent for the picturesque and the evocative. In some respects his music echoes Berlioz, especially *Harold en Italie*, but his Romanticism did not extend to the dynamic imagination of the *Symphonie fantastique* or *La damnation de Faust*, and he showed no awareness of the richer harmonic language of Chopin and Liszt. Rather his music falls into the French tradition of being agreeable diversion, strongly coloured but emotionally naive; in this he preceded and greatly influenced a whole school, including Gounod, Thomas, Lalo, Saint-Saëns, Massenet and, probably most strongly, Delibes. René Dumesnil regarded David as second only to Berlioz among French composers of his time, and even if this implies much about the state of French music in this period, it is a judgment with which few would wish to quarrel.

WORKS

printed works published in Paris

STAGE

Le jugement dernier, ou La fin du monde (incid music, J. Gabriel and E. de Mirecourt), *c*1849, unperf., *F-Pc*

La perle du Brésil (oc, Gabriel and S. Saint-Etienne), Paris, Opéra-National, 22 Nov 1851 (1852), rev. 1859–61 (1873)

Le fermier de Franconville (oc, 1,? A. de Leuven), ?*c*1857, unperf., *Pc*

Herculanum (op, J. Méry and T. Hadot), Opéra, 4 March 1859 (1859)

Lalla-Roukh (oc, H. Lucas and M. Carré, after T. Moore), OC (Favart), 12 May 1862 (*c*1863)

La captive (oc, Carré), *c*1860–64, unperf., vs (1883), fs, *Pc*

Le saphir (oc, Carré, Hadot and de Leuven, after W. Shakespeare: *All's Well that Ends Well*), OC (Favart) 8 March 1865, vs (1865), fs lost

ODE-SYMPHONIES AND ORATORIOS

Le désert (A. Colin), ode-symphonie, T solo, male vv, female vv ad lib, speaker, orch, perf. 1844 (1845)

Moïse au Sinaï (Saint-Etienne, after a prose sketch by B.-P. Enfantin), orat, perf. 1846, vs (*c*1853), fs (*c*1861)

Christophe Colomb (Méry, C. Chaubet and Saint-Etienne), ode-symphonie, perf. 1847 (1847)

L'Eden (Méry), mystère (orat), perf. 1848, vs (*c*1853), fs lost

SAINT-SIMONIAN CHORUSES

many are reprinted in Locke, 1986

most for men's voices; all piano accompaniment

MM – announced for publication under common title Ménilmontant, chant religieux (1832–3); some unpubd

RH – arr. and pubd with different text in La ruche harmonieuse (*c*1854) [see below]

Hymne à Saint-Simon [Gloire à celui] (R. Bonheur), MM; Appel (Bergier), MM; Avant et après le repas (E. Barrault), MM, 2 settings, no.1 lost, RH no.2, no.2 unpubd, lost; Le retour du Père [Salut] (A. Rousseau), MM, RH no.27; Le nouveau temple (?Barrault), MM, lost; Au travail, lost; Prise d'habit (Enfantin), MM, lost; Prière du matin (Barrault), MM, RH no.7; Prière du soir (G. d'Eichthal), MM, RH no.4; Tout est mort [La mort et l'espérance] (C. Duveyrier), MM; Chant de vie (?Duveyrier), lost; Au peuple (Duveyrier), MM, RH no.1; Ronde [Soldats, ouvriers, bourgeois] (E. Pouyat), MM, RH no.5

Danse des astres (Duveyrier, Rousseau), MM; Peuple fier! peuple fort! (Rousseau), MM; Prière du Père (Enfantin), MM, RH no.21; Je ne veux plus être exploité [La voix du peuple] (Rousseau), MM, lost; Frères, levez-vous, MM, unpubd, lost; Paris est là, MM, unpubd, lost; La prison du Père (Barrault), MM, RH no.3; Le Compagnonage de la Femme (Barrault), lost; La nuit: à la Mère, orientale [Les étoiles] (P. Granal), *Pc*; Prière ('Les temps sont accomplis'), *Pc*, RH no.6; Sérénade, *Pc*; Belle, oh belle comme l'ange, *Pc*, RH no.10

OTHER CHORAL

6 motets religieux, most acc. org, 1828–30 (*c*1853)

La ruche harmonieuse, 30 choruses, men's vv, unacc., incl. choruses from Moïse, L'Eden, La perle du Brésil, arrs. of Saint-Simonian choruses with new texts, other works from 1828–30 (*c*1854)

Others: Promenade sur le Nil (T. de Seynes) (1837), lost; Choeur des conjurés (Saint-Etienne), men's vv, orch/brass, 1842, *Pn*, pubd in La ruche harmonieuse, no.12; Le sommeil de Paris, 1844, lost; Chant du soir (Saint-Etienne), men's vv, orch, 1844 (*c*1867), rev. of Danse des astres; Hymne à la fraternité (Colin), 1848, same music as Peuple fier!; Hymne à la paix universelle, 1855, lost; Chant du travail (P. Delombre), men's vv, unacc. (1861); Te Deum [Invocation] (E. de Lonlay), men's vv, unacc. (1861); Hymne à Dieu, chorus, orch, lost; Les martyres aux arènes, chorus, orch, lost; Hymne à la paix universelle, choruses, solo vv, orch, perf. 1885, lost

OTHER VOCAL

songs mostly in Tunley, 1996

Sacred: O salutaris, 1v, pf; Musée-Bibliotheque Paul Arbaud, Aix-en-Provence

Songs (1836–43): J'ai peur de l'aimer (J. Rességuiers); Le bédouin (J. Cognat); La pluie [La rosée] (E. Tourneux); Le jour des morts (A. de Lamartine), also orchd; La chanson du pêcheur [Lamento] (T. Gautier); Le pirate (Saint-Etienne); Le Rhin allemand (A. de Musset); Adieux à Charence (Mme E.T[ourneux de Voves]); L'absence; L'égyptienne (Cognat), also orchd; Saltarelle (A. Deschamps), also orchd; Retraite (Mme [?Jenny] Montgolfier) (*c*1836–44)

Songs (1844–5): Le fou de Bicêtre (M. Constantin) [melodrama with sung sections]; Les hirondelles (Volny l'Hôtelier), also pubd as duet, also orchd; (La) Rêverie (Mme Tourneux de Voves); Oubli (Constantin), also orchd, lost; Le pêcheur à sa nacelle (C. Poncy); Le Chybouk [Le Tchibouk] (L. Jourdan), also orchd; Le sommeil d'enfant (G. Monavon); Les perles d'orient (T. Gautier, Constantin, E. Brazier), collection of 6 songs; Crainte d'amour, lost; Eveillez-vous (?G. de Larenaudière)

Songs (1846–7): Le captif (Saint-Etienne); Le mourant (Saint-Etienne); Un amour dans les nuages (Constantin); La bayadère [Joie et tristesse] (L. Escudier); Sultan Mahmoud (Gautier); Dormez, Marie (E. Barateau); Qui t'aime plus que moi? (Barateau); L'étoile du pêcheur (Chaubet); La fleur et l'oiseau mouche (V. Séjour); En chemin (Barateau); Le nuage (E. Plouvier); Fleur de bonheur (Barateau); Gardez-vous, mon coeur, de l'aimer [J'ai peur de l'aimer] (Barateau); Magdeleine (Barateau); Partons (E. Deschamps), 2vv; L'amour créateur (T. Tastet); Formosa (Tastet); L'oublier . . . jamais (Barateau)

Songs (1851–66): Eoline (Plouvier); Le ver luisant (Constantin); Le ramier (Constantin); L'ange rebelle (E. Hanapier); Le cri du Bosphore (Chaubet); Cri de charité (Chaubet), also orchd; Gronde, océan [L'océan] (C. de Marecourt), also orchd; La Providence à l'homme (Lamartine); La vengeance des fleurs ([?L.] Fonteille), also orchd; Les roses et le printemps [Le vieillard et les roses] (Fonteille); Plainte amoureuse (Fonteille); Au couvent (E. Bouscatel); L'amitié (Chaubet); Amour perdu [= Perles de l'orient, no.6] (Tastet); Dors, petit; Une plainte ('Belle inhumaine')

Songs (?posth.): La savoisienne (E. l'Héritier)

ORCHESTRAL AND CHAMBER

Orch: Sym., F, 1837, *F-Pc*; Sym., E, 1838, *Pc*, Sym., E♭ (1846); Sym., c, 1849, *Pc*, Andante, Scherzo, arr. pf (*c*1853); Solo, E, cornet, orch, ?*c*1840, *Pc*; Souvenir d'Orient (*c*1836–44), *US-Eu*

Chbr: Pieces on Arab themes, brass, 1835, lost; Nonet no.1, F, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, lost; Nonet no.2, c, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, *Pc*; Les quatre saisons, 24 qnts, str qt, vc/db (1845–6); Str Qt, f (1868); 3 str qts, A, d, e (inc.), after 1869, *Pc*; 3 pf trios, E♭, d, c (1857); Fantaisie concertante sur . . . Sans amour de F. Masini, cornet, pf (1843), collab. J. Forestier; 12 mélodies in 6 bks, vn/vc, pf (1854)

PIANO

Accompagnement de piano dans le choléra, 1832, *Pc*; Ménilmontant, mes amours, 2 ser. of waltzes, 1832, 1st ser. (1833), 2nd ser. lost; Pensées à Ménilmontant, 1832, one piece *Pc*, others lost; Mélodies orientales, 22 pieces in 7 bks (1836), bks 1–6 also pubd as Brises d'Orient, some with altered titles (1845), bk 7 also pubd as Les minarets, one with altered title (1845); Mélodie (*c*1841); Pensée (1845), *S-Smf*; L'absence (1845); Andante [Mazurka], by 1845, *F-Pc*; Andante (1845); 3 valses expressives (1846)

Rêverie (1848); 2 bluettes (1850); 2 méditations (1850); 3 mélodies-valses (1851); La bergeronette (1853); Les deux amies (1854); Doux souvenir, quatrième mélodie-valse [Mélodie] (1856); 6 ésquisses symphoniques (1856); Romance sans paroles [Andantino] (1863); Le soir, rêverie (1864); Allegretto agitato (1864); Tristesse (1869); Henriette, waltz (1873)

Pf accs. to 4 folksongs in collections by P. Lamazou, and to 2 chansons

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HUGH MACDONALD (text), RALPH P. LOCKE (work-list)

David, Ferdinand (*b* Hamburg, 19 June 1810; *d* Klosters, Switzerland, 18 July 1873). German violinist, composer and teacher. His date of birth is given in many sources as 19 January, but 19 June is more probably correct. The son of a well-to-do business man, he and his pianist sister, Louise (1811–50), were both prodigies. He studied the violin with Spohr and theory with Moritz Hauptmann in Kassel from 1823 to 1825. During the next two years he and Louise played in Copenhagen, Leipzig, Dresden and Berlin. In correspondence with Mendelssohn in the summer of 1826, he discussed possible openings in Berlin at either the Royal or Königstadt theatres. While a violinist at the Königstadt (1826–9), he became friendly with Mendelssohn, often playing chamber music with him and Julius and Edward Rietz. After a six-year period (1829–35) as a quartet leader under the patronage of Karl von Liphart in Dorpat (Tartu, Estonia), he went to Leipzig in 1836 to assume the leadership of the Gewandhaus orchestra under Mendelssohn, a post he held for the rest of his life. He also became orchestral leader at the Stadttheater and took charge of church music in Leipzig. The same year he married Sophie von Liphart, the daughter of his former patron. He quickly established himself as an important musical figure in Leipzig, playing frequently in sonata and chamber concerts with Mendelssohn and giving regular quartet matinées.

In the spring of 1839 David visited England, where he gave recitals with Moscheles and appeared with the Philharmonic Society in one of his own violin concertos on 18 and 22 March. Moscheles wrote of him: 'This worthy pupil of Spohr played his master's music in a grand and noble style, his own bravuras with faultless power of execution, and his quartet playing at the soirées of Mori and Blagrove delighted everyone with any genuine artistic taste'. After concerts in Manchester and Birmingham and again in London, David played at the Lübeck Festival (26–8 June) before returning to Leipzig. A second visit to England two years later was less successful.

When the Leipzig Conservatory opened on 27 March 1843, David headed a violin department that included Moritz Klengel and Rudolf Sachse; among his first pupils was Joachim, who went to him at Mendelssohn's suggestion. On 13 March 1845 he gave the first performance of Mendelssohn's Violin Concerto, which was subsequently dedicated to him; the success of the work is partly due to David's invaluable advice and suggestions during the period of its composition. Mendelssohn's death in 1847 was a terrible blow to David, who served as a pall-bearer at the funeral. Paul Mendelssohn later asked him to join Moscheles, Hauptmann and Julius Rietz in editing his brother's manuscripts.

In 1851 David considered an appointment at Cologne. By early 1852, however, he had renewed his contract at the Gewandhaus; his official duties were lightened and his salary was increased. During the last 15 years of his life he was increasingly active as a conductor. In 1861 the 25th anniversary of his appointment as leader was celebrated by his pupils and friends, and he received an ovation at the Gewandhaus.

David's health began to fail in his last years, and a nervous affliction often made it painful for him to play. When his physician urged him not to play, he answered: 'I should not wish to live any more if I cannot play the violin'. Despite chest ailments that caused severe breathing difficulties, he continued to perform; his final public appearance was on 16 March 1873, when he performed in Mozart's Clarinet Quintet, Mendelssohn's Andante and Scherzo from op.81 and Schubert's D minor Quartet. He died of a heart attack while on the Siloretta glacier near Klosters, where he was on holiday with his children.

David's most significant achievements were as an orchestral leader, teacher and editor. He possessed all the attributes of the ideal leader: an energetic attack, full tone and solid technique, together with responsibility, quickness of perception and musical intelligence, qualities which also made him an excellent conductor. An imaginative and stimulating teacher, he made the Leipzig Conservatory a centre of violin study. His most famous pupils were Joachim, Wilhelmj and Wasielewski. He prepared excellent editions of studies by Kreutzer, Rode, Fiorillo, Gaviniés and Paganini, and of concertos by Kreutzer and Rode. He brought out the first practical edition of Bach's unaccompanied violin works, which he often played in public. His *Violinschüle* (1863) and supplementary études opp.44 and 45 were widely used

until the end of the 19th century. Although Moser criticized David's *Hohe Schule des Violinspiels*, which contains works of famous 17th- and 18th-century composers, for its stylistic inaccuracies and interpolations, he nevertheless acknowledged David's important contribution in making these and other works available. His editions of chamber music are particularly valuable and are completely free of editorial eccentricities.

David was a prolific composer. His output includes five concertos and other solo works for violin and orchestra, concert pieces for various wind instruments, a String Sextet and a String Quartet. He also wrote a number of songs and a few choral works. He withdrew his only opera, *Hans Wacht*, after its second performance (Leipzig, 1852). While he was better known during his lifetime for his numerous transcriptions and editions than for his own compositions, it is for his didactic works that he is now chiefly remembered. Two compositions for wind instruments are currently in print: a Concertino for trombone and orchestra op.4, a seminal work in the history of the trombone repertory, and a Concertino for bassoon and orchestra op.12. David's editions of Rode's violin concerto no.7 in A minor and Viotti's concerto no.23 in A major are still in print, along with his editions of Tartini's *L'arte del arco* and Corelli's 'La Follia' Variations.

Two fine violins are associated with David: the 'Lark', a long Stradivari of 1694, and a Guarneri del Gesù of 1742, for many years the preferred instrument of Jascha Heifetz.

WORKS

op.
2 Introduction and Variations on original theme, vn, orch
3 Concertino no.1, A, vn, orch
4 Concertino, E♭, tbn, orch (also vn, orch)
5 Introduction and Variations on 'Je suis le petit tambour', vn, orch
6 Introduction and Variations on 'Der rote Sarafan', vn, orch
7 Introduction, Adagio and Rondeau brillante, vn, orch
8 Introduction and Variations on 'Sehnsucht' Waltzes (F. Schubert), cl, orch
9 6 Caprices, vn
10 Violin Concerto no.1, e
11 Introduction and Variations on 'Wenn die Lieb und deinen blauen Augen' (W.A. Mozart), vn, orch
12 Concertino, E♭, bn/va, orch
13 Introduction and Variations on original theme, vn, orch
14 Violin Concerto no.2, D
15 Introduction and Variations on 'Lob der Tränen' (Schubert), vn, orch
16 Andante and Scherzo capriccioso, vn, orch
17 Violin Concerto no.3, A
18 Variations de Concert on original theme, vn, orch
19 Introduction and Variation brillante on original theme, vn, orch
20 6 Caprices, vn, orch
21 Introduction and Variations on Scottish theme, vn, orch
22 Concert-Polonaise, D, vn, orch
23 Violin Concerto no.4, E
24 12 Salon pieces, 3 bks, vn, pf
25 Salon duet on a song by E. Haase ('The Fearless Finlay' by R. Burns), vn, pf
26 6 Lieder, bk 1, 1v, pf
27 6 Lieder, bk 2, 1v, pf
28 5 Salon pieces, vn, pf
29 6 Lieder, bk 3, 1v, pf
30 Bunte Reihe, 24 pieces, vn, pf
31 6 Lieder, bk 4, 1v, pf
32 String Quartet, A
33 Psalm cxxi, 2 S, pf
34 7 Stücke, vc, pf
35 Violin Concerto no.5, d
36 Kammerstücke, 2 bks, vn, pf
37 4 Marches, pf 4 hands
38 Sextet, G, vn, va, 2 vc
39 Dur und Moll, 25 Etudes, Caprices and Character Pieces, vn, pf
40 3 Impromptus in the form of a waltz, vn, pf
41 Nachklänge (continuation of Bunte Reihe op.30), 15 pieces, vn, pf
42 Festmarsch, orch
43 Suite, vn
44 Zur Violinschule, 24 Etudes
45 Zur Violinschule, 18 Etudes
46–50 Aus der Ferienzeit, 5 bks, vn, pf

Also arrs. and edns of works by J.S. Bach, Beethoven, Handel, Mozart, Paganini, Schubert, Spohr, Leclair, Chopin, Mendelssohn, Moscheles and others

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ALBERT MELL

Dávid, Gyula (*b* Budapest, 6 May 1913; *d* Budapest, 14 March 1977). Hungarian composer. He studied composition with Kodály at the Liszt Academy of Music from 1938 and gained practical experience as a violist with the Municipal Orchestra (1940–43) and as a conductor at the National Theatre (1945–9). From 1950 to 1960 he was professor of wind chamber music at the academy, appointed professor of chamber music at the Budapest Conservatory in 1964, and in 1967 he took a similar post at the teachers' training college of the Liszt Academy. He received two Erkel Prizes (1952, 1955) and a Kossuth Prize (1957).

Dávid belongs to the generation of composers whose careers began under the direction of Kodály. While an academy student he engaged in folksong collecting, and it was he who discovered a particular variety of song in Karád, on the basis of which Kodály composed the *Karádi nóták*. Other early and decisive influences included Gregorian chant and Renaissance polyphony. As a result of his experience as an orchestral player, conductor and stage composer his music is always clearly composed and professionally crafted.

It is possible to divide Dávid's output into two main periods. The first, the 'folksong period', lasted until 1960; the most successful work of this phase is the Viola Concerto, though there are other important pieces, including the first two wind quintets, the Flute Sonata, the Piano Sonata and two choral–orchestral song cycles.

These works are characterized by classical forms, a healthy combination of homophony and polyphony, and a diatonicism coloured by pentatonic and modal scales. The main change in the second-period compositions is towards chromaticism and 12-note serialism, a transition well represented by the unaccompanied choral works of 1959–64. At the same time Dávid's structures became more concise, as shown in the scherzo of the Third Symphony and in the Sinfonietta. However, even in his 12-note works he retained such typical features of his earlier music as classical forms, Hungarian melodies and the aim to make direct contact with his audience.

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(*selective list*)

Orch: Sym. no.1, 1948; Tánczene [Dance Music], 1950; Va Conc., 1950; Színházi zene [Theatre Music], 1955; Sym. no.2, 1958; Sinfonietta, 1960; Sym. no.3, 1960; Vn Conc., 1966; Sym. no.4, 1970; Hn Conc., 1971; Ünnepi nyitány [Festive Ov.], 1972

Choral–orch: 5 Csokonai dal [Csokonai Songs], 1955; Lakjatok vígan [Be Merry], 1956; Dob és tánc [Drumming and Dancing] (S. Weores), 1961

Unacc. choral: 5 Female Choruses (A. József), 1959; Tavaszi szeretők verse [Poem of Lovers in Spring] (M. Radnóti), 1959; Arany Lacinak [Dedicated to Laci Arany], 1963; Változások [Mutations] (4 madrigals), 1964

Solo vocal: A rózsa lángolás [The Rose is Flaming] (I. Vass), female v, fl, va, 1966

Chbr: Wind Qnt no.1, 1949; Wind Qnt no.2 (Serenade), 1955; Str Qt, 1962; Wind Qnt no.3, 1964; Miniatűrök, brass sextet, 1968; Wind Qnt no.4, 1968; Pf Trio, 1972; Str Qt, 1973

Solo inst: Pf Sonata, 1955; Sonata, fl, pf, 1955; Prelude, fl, pf, 1964; Sonata, vn, pf, 1968; Sonatina, va, pf, 1969; Sonata, vn, 1971; Pezzo, va, pf, 1974

Principal publisher: Editio Musica

ANTAL BORONKAY

David, Hans T(heodor) (*b* Speyer, 8 July 1902; *d* Ann Arbor, 30 Oct 1967). American musicologist of German birth. He studied at the Universities of Tübingen, Göttingen and Berlin: his teachers included Johannes Wolf and Friedrich Ludwig, and he took the doctorate at Berlin in 1928 with a dissertation on Schobert. By the age of 26 he had published work which established him as a leading Bach scholar. He left Germany in 1933 for Holland and in 1936 settled in the USA. In the following year he became music editor of the New York Public Library and he held appointments as lecturer at New York University (1939), professor and head of the department of musicology at Southern Methodist University in Dallas (1945) and professor of music history and theory at the University of Michigan (1950). His important editions of and commentaries on Bach's *Die Kunst der Fuge* and *Musicalisches Opfer* show his special interests in contrapuntal and canonic artifice and in cyclical works and unified collections and he summed up his view of Bach in his article in *The Bach Reader* (1945). For the New York Public Library and with the aid of the American Philosophic Society he produced a series of editions of music by the early Moravian settlers in Pennsylvania; for other publishers he also edited numerous choral pieces by masters of the 16th century to the 18th. He was a leading figure in the second generation of American musicologists, bringing the experience of German scholarship to the development of American musicology. Some of his letters and articles were published posthumously in *Bach*, i–ii (1970–71).

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ARTHUR MENDEL

David, Johann Nepomuk (*b* Eferding, Upper Austria, 30 Nov 1895; *d* Stuttgart, 22 Dec 1977). Austrian composer and teacher. He received his early musical education at the Augustinian monastery of St Florian near Linz and at the Benedictine Gymnasium at Kremsmünster. For a short time before World War I he taught at a primary school, and he returned to teaching after his military service. From 1920 to 1923 he studied composition with Joseph Marx at the Vienna Academy of Music; he then worked in Wels (1924–34) as a primary school teacher, organist and choirmaster, while continuing his study of composition alone. In 1934 he was appointed to the staff of the Leipzig Landeskonservatorium (later Hochschule für Musik), where he was made director in 1942. He was director and composition teacher at the Salzburg Mozarteum from 1945 to 1947; following this he was professor of composition at the Stuttgart Hochschule für Musik (1948–63). Awards made to him include the Franz Liszt Prize of Thuringia (1949), the Prize of the City of Vienna (1951), the Buxtehude Prize of Lübeck (1952), the Austrian State Prize for Music (1953), the Bach Prize of Hamburg (1963), the Basle Goethe Foundation Prize (1966) and an honorary doctorate of the Protestant theological faculty of Mainz University (1970). David received membership of the academies of arts in Berlin, Munich, Vienna and Hamburg.

The large quantity of music that David produced before 1927 – including more than 100 chamber pieces and songs, two symphonies, a symphonic prologue and a Concerto grosso on B–A–C–H – was for the most part destroyed by David himself, and those works that he retained were lost in the 1943 bombing of Leipzig. Although he did not regret their disappearance, the loss of these early endeavours is unfortunate, not only because they included genres to which David did not return (such as piano music, the string quartet and the song), but also because they would have afforded an opportunity to see how David developed the influences that were important to him in his student years: Debussy, Ravel, Skryabin and, particularly, Schoenberg, whom David regarded as his most decisively influential master after Marx, and under whose influence he wrote a symphony that he later described as 'purely atonal'. That part of David's music which has survived manifests, in the main, debts in other directions, to music that he knew from his childhood and adolescence: Gregorian chant, Josquin, Bach and Bruckner, and also Reger, without whose example David's extensive organ output would not have been possible. Together with these influences there are parallels with middle-period Stravinsky and traces of jazz, and David is linked with his contemporary Hindemith by a love for old forms, a frequent use of German folktunes of the late Middle Ages and Renaissance, and similar extensions to tonal harmony. There are further correspondences between David and Hindemith in the polyphonic foundation of their art and their emphasis on craftsmanship, combined in David's case with an unequivocal religious belief.

David employed characteristically 20th-century harmonic materials – an extended tonality, often organized into polytonal layers, and an emphasis on the 4th in chord construction – along with the ostinato principle, variation techniques of different kinds and, above all, the contrapuntal arts of imitation, mirror, stretto, augmentation, diminution and cancrizans. Polyphony was such a pervasive presence that, in David's own words, whatever he wrote 'turned into a fugue', signifying that counterpoint was always present in the essential creative idea. This gives his work a speculative aspect, often mystical and sometimes scholastic, but balanced by an intensity of expressiveness and, in the orchestral works, a fullness of individual colour.

The development of David's music shows a general trend from instrumental pieces to organ works, culminating in the years 1927–35, after which instrumental compositions and *a cappella* choral music came increasingly into the forefront, but without completely stemming the flow of organ pieces. The 21 volumes of his *Choralwerk* for organ display the strength of his roots in the Lutheran chorale and faithfully reflect the evolution of David's procedures and ideas, constituting almost a compendium of polyphonic practice and organ technique from Reger onwards. David's major contribution to the renewal of German church music in his numerous liturgical vocal works aligns him with Distler and Pepping, as well as betraying an ecumenical spirit: alongside his Protestant chorales and motets there are settings of the mass and the requiem.

Polyphony imbues even David's orchestral music, with a mastery of counterpoint evident in the smallest detail – frequently in the exposition of the thematic material. Movements are often artfully constructed in fugal manner, while monothematicism is characteristic of the cyclic forms, especially the symphonies. In these monothematic examples, however, the motivic kernel is not necessarily presented at the outset: the work may, as in the *Sinfonia breve*, grow towards it, using a technique that David learned from his analysis of Mozart's 'Jupiter' Symphony. Thematic inversion and retrograde were important to David's outlook over many years; in as early a work as the Flute Concerto (1936), the main theme is identical to its retrograde. This instinctive thinking in mirror forms reveals superficial parallels with the procedures of the Second Viennese School, which David, in the latter half of the 1950s, began once again to confront: the increasing saturation of his music with chromatic elements reached its logical culmination in the use of 12-note series in the Second Violin Concerto (1957). Nevertheless, even in this work David did not succumb entirely to Schoenbergian orthodoxy, in that the series are built around tonal centres of gravity and function as principal motifs, although they lead to an extension of harmonic resources. Serial writing also provided a stimulus for David's speculative leanings, as is shown in his works based on series derived from the magic quadrant in Dürer's engraving *Melancholia*, or from the witches' 'One times one' from Goethe's *Faust*. The orchestral waltz *Spiegelkabinett* is a playground for such numerological mirror constructions. David's chamber music moves on a less esoteric level; it brings out his playful, musicianly side, his craftsmanlike perfection.

Over the three decades between 1927 and 1957, David's music gave the impression of a historically-orientated art, maintaining strong connections with tradition, despite the incorporation of contemporary elements. The later works counteract this view, with music of greater harmonic diversity and stronger, more disjunct melodic shaping, and yet there were no fundamental changes of style. David achieved a masterly and highly individual blend of inherited tradition and the musical thinking of his own generation.

WORKS

ORCHESTRAL

op.	
—	Flute Concerto, 1936
—	Partita no.1, 1935
18	Symphony no.1, a, 1937
20	Symphony no.2, 1938
24	Kume, kum, geselle min, Divertimento nach alten Volksliedern, 1939
27	Partita no.2, 1940
28	Symphony no.3, 1941
29a	Variationen über ein Thema von Johann Sebastian Bach, 1942
29b	Symphonische Variationen über ein Thema von Heinrich Schütz, 1942
39	Symphony no.4, 1948
40/1	Concerto no.1, str, 1950
40/2	Concerto no.2, str, 1951, Vienna, 1951
41	Symphony no.5, 1951, rev. 1953, Stuttgart, 3 May 1952
44	Sinfonia preclassica super nomen HASE, 1953, St Veit, Carinthia, 16 Oct 1954
45	Violin Concerto no.1, 1952,Stuttgart, 25 April 1954
—	Deutsche Tänze, str, 1953, Wiesbaden, 7 July 1954
46	Symphony no.6, 1954, rev. 1966, Vienna, 22 June 1955
47	Sinfonia breve, 1955, Baden-Baden, 4 March 1956
49	Symphony no.7, 1957, Stuttgart, 10 Oct 1957
50	Violin Concerto no.2, 1957, Munich, 22 April 1958
52	Magische Quadrate, 1959, Recklinghausen, 23 March 1960
53	Melancholia, va, chbr orch, 1958, Lucerne, 31 Aug 1961
54	Sinfonia, str, 1959, Linz, 30 Nov 1960
55	Spiegelkabinett, waltz, 1960, Dresden, 20 Nov 1960

56 Violin Concerto no.3, 1961, Berlin, 30 Oct 1980
59 Symphony no.8, 1964–5, Stuttgart, 20 Nov 1965
61 Organ Concerto, 1965, Cologne, 28 Nov 1966
62 Variationen über ein Thema von Josquin Desprez, fl, hn, str, 1966, Munich, 17 April 1969
68 Concerto, vn, vc, small orch, 1969, Stuttgart, 20 Nov 1970
71 Chaconne, 1972, Salzburg, 3 Feb 1974
74 Concerto no.3, str, 1974, Berlin, 20 Feb 1975

SACRED CHORAL

— Stabat mater, SSATBB, 1927
— Ezzolied, orat, 1932, lost
— 3 Choralmotetten, SATB, 1935
— Ex Deo nascimur – In Christo morimur – Ex Spiritu Sancto reviviscimus, 2 SATB, 1936
— Ich wollt, dass ich daheime wär, SATB, 1936
— Der Gerechten Seelen sind in Gottes Hand, motet, SATB, 1937
— Kyrie 'Herr Gott, erbarme dich', motet, SAB, 1937
23 2 Motets, S(S)ATB, 1939
— Fröhlich wir nun all' fangen an, S, A, B, ob, org, 1941
35/1 Victimae pascali laudes, SATB, 1948
35/2 Ut queant laxis, Hymnus super voces musicales, SSATB, 1946
42 Deutsche Messe, SATB, 1952, Leipzig, 19 Feb 1953
43 Missa choralis de angelis, SATB, 1953, Linz, 17 Jan 1954
48 Requiem chorale, S, A, T, B, SATB, orch, 1956, Vienna, 11 June 1957
51 Ezzolied, 2 S, B, SATB, orch, 1957 [second setting], Berlin, 17 May 1960
— Veni creator Spiritus, SATB, 1957
— 6 Evangelienmotetten, SATB, 1958, Vienna, 1 June 1959
— O Heiland, reiss die Himmel auf, 3vv, 1959
— Psalm cxxxix, SATB, 1961, Berlin, July 1971
— Maria durch den Dornwald ging, SATB, 1962
60 5 Choralkantaten, S, A, B, org, 1965
63 Marienpreis, after Walther von der Vogelweide, S, SAATTB, 1966, Innsbruck, 20 May 1967
65 O wir armen Sünder, A, SATB, org, 1966
67 Mass, SSAA, 1968
— Kyrie de angelis, 3vv, org, 1968; Bozen, 11 July 1968
69 3 Evangelienmotetten, SATB, insts, 1972
— 3 Satze aus dem 'Cherubinischen Wandersmann', TBarB, 1971
72 Komm, Heiliger Geist, cant., STB, SATB, orch, 1972
- Mitten wir im Leben sind mit dem Tod umfangen, SATB, 1973
- Macht hoch die Tür, SATB, 1975

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— Säerspruch (C.F. Meyer), SATB, 1937
— Mensch werde wesentlich, TBarB, 1937
— Ich stürbe gern aus Minne (M. von Magdeburg), S, org, 1942
34/1 Die Welt ist Gottes Haus (Paracelsus), SATB, 1945
34/2 Empfangen und genährt (M. Claudius), SATB, 1956, Vienna, 7 May 1957
34/3 Komm Trost der Nacht (H.J.C. von Grimmelshausen), SATB, 1956, Vienna, 7 May 1957
36 3 Tierlieder, SATB, 1945
— 10 Volksliedsätze, 3–5vv, 1949
— 10 neue Volksliedsätze, 1952, Munich, 22 Sept 1952
— Jeder denkt nur an sich selber, canon, 1957
— Es ging ein Maidelein zarte, 1961, Vienna, 24 May 1961
— Es ist ein Schnee gefallen, 4vv, 1961
— 2 vierstimmige Sätze, SATB, 1961
64 Wân Denken, after Walther von der Vogelweide, SATB, fl, hn, 1966, Bozen, 1967
76 3 Chorsätze, SATB, 1970–75

ORGAN

— Chaconne, a, 1927
— 2 Hymnen, 1928
— Passamezzo und Fuge, g, 1928
— Toccata und Fuge, f, 1928
— Fantasia super 'L'homme armé', 1929
— Praeambel und Fuge, d, 1930
— Kleine Präludien und Fugen, a and G, 1931
— Das Choralwerk: vols.1–5, 1932–5, vol.6, 1937, vol.7, 1939, vol.8, 1941, vol.9, 1945, vol.10, 1947, vol.11, 1952, vol.12, 1952, vol.13, 1959, vol.14, 1962, vol.15, 1965, vol.16, 1967, vols.17–19, 1969, vol.20, 1973, vol.21, 1973
— 2 Fantasien und Fugen, e and C, 1935
— Ricercare, a, 1937
25 Introit, Chorale und Fuge über ein Thema von Anton Bruckner, org, 9 wind, 1939, Bremen, 12 Nov 1939
— Partita über 'Innsbruck, ich muss dich lassen', 1953–5
— Chaconne und Fuga, 1962
— Toccata und Fuge, 1962
— Partita über B–A–C–H, 1964, Stuttgart, 4 July 1965
66 12 Orgelfugen durch alle Tonarten, 1967–8, Heidelberg, 26 June 1969
— Partita, 1970, Vienna, 31 Jan 1971
70 Hölderlin: Ode – Elegie – Hymne, 1970, Düsseldorf, Feb 1971
— Thomas von Aquin, aus 'Pange lingua', 1972
— Franz von Assisi, 1972
75 Sonata, vn, org, 1975
— Sonata, vc, org, 1975

CHAMBER

— Sonata, hpd, 1933
— String Trio, G, 1928–35
19 Duo concertante, vn, vc, 1937
26 Sonata, fl, va, gui, 1940
30 Trio, fl, vn, va, 1942
31 Sonatas: 31/1, fl, 1942; 31/2, vn, 1943; 31/3, va, 1943; 31/4, vc, 1944; 31/5, lute, 1943
32 Sonatas: 32/1, fl, va, 1943; 32/3, 2 vn, 1945; 32/4, cl, pf, 1948
32/2 Variationen über ein eigenes Thema, rec/fl, lute, 1943
33 4 String Trios: no.1, Nicolo Amati in memoriam, 1945; no.2, Antonio Stradivario in memoriam, 1945; no.3, Giuseppe Guarneri del Gesù in memoriam, 1948; no.4, Jacobo Stainer in memoriam, 1948
37/1 Es steht ein Lind in jenem Tal, partita, vn, 1950
57 Sonata, 3 vc, 1962
58/1 Sonata no.2, vn, 1963
58/2 Mozarts Wiegenlied, variations, vn, 1971
73 Trio, fl, vn, vc, 1974

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W. Dallmann: 'Johann Nepomuk Davids spätes Orgelwerk', *Musik und Kirche*, lii (1982), 15–23
P. Revers: 'Dodekaphonik als System kontrapunktischer Tradition: zu Johann Nepomuk Davids 8. Symphonie', *Dodekaphonie in Osterreich nach 1945* (Vienna, 1988), 149–65
S. Lieberwirth: 'Gestaposache, streng Geheim! Aktenzeichen: Johann Nepomuk David', *Musikstadt Linz, Musikland Oberösterreich: Linz 1990*, 241–56
W. Dallmann: *Johann Nepomuk David: Das Choralwerk für Orgel* (Frankfurt, 1994)

JOSEF HÄUSLER

David, Léon (*b* Les Sables d'Olonne, Vendée, 18 Dec 1867; *d* Les Sables d'Olonne, 27 Oct 1962). French tenor. He studied in Nantes and in Paris, making his début in February 1892 at Monte Carlo as Euxenos in Noël Desjoyeaux's *Gyptis*. In June the same year he began a long engagement at the Opéra-Comique, Paris, by singing Iopas in *Les Troyens*. His repertory included Almaviva, George Brown (*La dame blanche*), Gerald (*Lakmé*), Des Grieux (*Manon*), Wilhelm Meister (*Mignon*), Nadir, Vincent (*Mireille*), Werther and Don José. Between 1900 and 1907 he sang at the Théâtre de la Monnaie, Brussels, where his roles included Belmonte and Dimitri in Alfano's *Risurrezione*. In 1913 he created Paco in Falla's *La vida breve* at Nice. His voice, a lyric tenor, was of beautiful quality. He retired from the Opéra-Comique in 1920 and was professor of singing at the Paris Conservatoire from 1924 to 1937. His autobiography, *La Vie d'un ténor*, was published in 1950.

ELIZABETH FORBES

David, Mack (*b* New York, 5 July 1912; *d* Rancho Mirage, CA, 30 Dec 1993). American lyricist and composer. He started writing lyrics for popular songs in the early 1930s, achieving his first major successes (1939–40) in partnership with André Kostelanetz. He subsequently wrote over 1000 songs, including many for film and television, receiving eight Academy Award nominations, the first in 1950 for his song 'Bibbidi, Bobbidi, Boo' from the Walt Disney animated film of *Cinderella*. In the early 1950s he wrote songs with Jerry Livingston for three musicals for Dean Martin and Jerry Lewis; other collaborators have included Ellington, Bacharach, Basie, Gold and Mancini.

He contributed the title songs to many films, including *Walk on the Wild Side* (1962), *Hud* (1963), *It's a Mad, Mad, Mad, Mad World* (1963), *The Dirty Dozen* (1967), and also wrote the score for *Cat Ballou* (1965). His work on Broadway has ranged from contributions to revue in *Bright Lights of 1944* through to his musical *Molly* (1973). In 1975 he was granted a patent for an 'electronic composer', a system for composing a variety of different songs from fragmentary recordings. His brother Hal David has also been a successful lyricist, most notably in his collaborations with Bacharach.

RICHARD C. LYNCH

David, Thomas Christian (*b* Wels, 22 Dec 1925). Austrian composer, conductor and teacher, son of Johann Nepomuk David. After early musical tuition at home he attended the Thomasschule in Leipzig and began to study at the Leipzig Musikhochschule in 1943. After wartime interruption he resumed his studies (flute, piano, organ, harpsichord, composition, conducting) in 1947 at the Salzburg Mozarteum, where he also taught the flute (1945–8). In 1948 he moved to Stuttgart where he directed the Suddeutscher Madrigalchor, while studying at Tübingen University. He undertook numerous concert tours as flautist and conductor before being appointed to a post at the Vienna Music Academy (later the Hochschule) in 1957, where he taught composition from 1963. After a period in Tehran (1968–73), during which he set up the music school at the university and was conductor of the national television orchestra, he returned as professor of composition to the Vienna Musikhochschule, where he remained until his retirement in 1985. He was principal conductor of the Berlin SO (1980–95), artistic director of the Cairo Opera (1992) and president of the Österreichischer Komponistenbund (1986–8). His numerous prizes and awards include the Radio Paris composition prize in 1963, the Austrian Medal for Science and Art (first class) in 1981 and the Austrian Grand Medal in Gold in 1996.

David understands music as a language which must be spoken in an idiom understandable to players and listeners alike. His expanded tonal idiom is characterized by the development of extensive complexes from small motivic units and the synthesis of accomplished polyphonic writing and cantabile lines. Especially prominent is the concertante element, as the archetype of rational dialogue.

WORKS
(selective list)

Op: Atossa (Hassani [Persian]), 1967–9; Der Weg nach Emmaus (church op, 3, H. Vogg, after Bible: *Luke*), 1981; Luzifer (ballet-orat, H.P. Wertitisch), solo vv, chorus, orch, 1990–91

Orch: Divertimento, str, 1954; Serenade, str, 1957; Conc. [no.1], str orch, 1961; Pf Conc., 1961; Conc., 5 wind, str, 1962; Vn Conc. no.1, 1962; Conc., gui, chbr orch, 1963; Conc., 12 str, 1964; Conc. for Orch, 1967; Conc., vn, str, 1970; Conc. no.2, str orch, 1972; Conc. no.3, str orch, 1974; Ob Conc., 1975; Org Conc., 1976; Conc., 2 vn, str, 1978; Conc., db, str, 1979; Conc. grosso, 2 vn, vc, db, str, 1979; Duplum, wind orch, 1979; Conc., 3 vn, str, 1980; Fl Conc., 1981; Vc Conc., 1982; Sinfonia concertante, vn, cl, pf, wind orch, 1986; Vn Conc. no.2, 1987

Vocal: Missa in Adventu Christi, mixed chorus, 1961; Missa in honorem Mariae, mixed chorus, 1963; Das Lied des Menschen (orat, H. Schrift), S, T, B, mixed chorus, boys' chorus, orch, 1975; Die Vögel (cant., J.F. von Eichendorff), S, fl, cl, pf, 1981; madrigals and motets; songs, 1v, pf

Chbr: Trio no.1, fl, vn, va, 1948–9; Str Qt [no.1], 1950; Str Qt no.2, 1951; Str Qt no.3, 1953; Trio [no.2], fl, vn, va, 1954; Sonata, fl, va, 1958; Qt, fl, str trio, 1959; Conc. for 9 Solo Inst (fl, ob, cl, bn, hn, vn, va, vc, db), 1961; Sonatine, 2 vc, 1962; 3 Intermezzos, vn, pf, 1963; Qnt, cl, str trio, db, 1963; Str Qt no.4, 1965; 3 Canzonen, 3 gui, 1966; Variationen über ein deutsches Volkslied, va, positive org, 1966; Wind Qnt no.1, 1966; Str Qt no.5, 1967; Sonata, vc, pf, 1970; 3 Canzonen, vn, pf, 1977; Tricinium, fl, eng hn/va, vc, 1977; Trio no.1, vn, cl, pf, 1978; Qt, ob, str trio, 1979; Wind Qnt no.2, 1979; Sonata, cl, vn, 1980; Sonata, fl, cl, 1980; Sonata, gui, vc, 1980; Sonata, vn, va, 1980; Sonata, vn, va, 1981; Str Trio no.1, 1984; Pf Trio, 1985; Serenade, 2 ob, 2 cl, 2 hn, 2 bn, 1985; Toccata, 9 fl, 1985; Trio, fl, va, gui, 1985; Schubertliede, vn, cl, pf, 1987; Sonata, 2 fl, 1988; Sonata, vc, db, 1988; Str Trio no.2, 1989; Trio no.2, vn, cl, pf, 1989; Qt, 2 fl, vn, vc, 1990 [version of Sonata, 2 fl, 1988]; Sonata, vn, pf, 1990; Qt, 2 fl, vn, vc, 1993; Trio, vn, cl, pf, 1995

Solo inst: Sonata, fl, 1951; 5 Orgelchoräle, 1961; 5 Orgelchoräle, 1963; 5 Bagatellen, pf, 1964; Fantasia 'Dux Michael', org, 1965; Sonata, pf, 1967; Capriccio, vn, 1977; Prelude und Fugue, org, 1980; 6 Preludes and Fugues, org, 1985–94; 'Für Ines', fl, 1991; 3 Stücke, cl, 1997; Sonata, pf, 1997

Principal publisher: Doblinger

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HERBERT VOGG

David ben Judah (Messer Leon) (*b* Mantua, ?1470; *d* Salonika [now Thessaloniki], ?1526). Rabbi, philosopher. He was the son of the scholar Judah Messer Leon. David refers to music, briefly, in his treatise *Shevaḥ ha-nashim* ('Praise of women'), a commentary on *Proverbs* xxxi. Acknowledging the wonders of music in ancient Israel, he praises the skills of the Levites and the power of music to awaken prophecy. It is not enough to sing, rather the singer must be well trained and have a sweet voice. Song is intrinsic to life's activities: King David is said to have sung to God at all times, in sickness and in health. The author explains the origins of the term *selah* as a combination of the syllables *sol* and *la*. In the course of his exposition, he mentions an earlier work, *Abir Ya'aqov* ('The Cavalier Jacob'), now lost, where he claims to have treated 'the science of music' in chapter 7.

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DON HARRÁN

Davide [David], **Giovanni** (*b* Naples, 15 Oct 1790; *d* St Petersburg, 1864). Italian tenor. Son and pupil of the tenor Giacomo Davide, he appeared with his father at Siena in 1808 in Mayr's *Adelaide di Guesclino*. Engagements in Brescia, Padua and Turin followed, and in 1814 he created Narciso in *Il turco in Italia* at La Scala, the first of many Rossini premières in which he took part. Two years later he went to Naples and sang in the first performances of *Otello* (as Roderigo), *Ricciardo e Zoraide* (Ricciardo), *Ermione* (Orestes), *La donna del lago* (James V) and *Zelmira* (Ilo). He also sang in *Tancredi*, *La gazza ladra*, *Matilde di Shabran*, *Bianca e Falliero*, *Mosè in Egitto*, *Semiramide* and *Otello* (in the title role). In 1830 he appeared in Paris, and the following season in London, but by then his voice, notable for its extreme agility and amazing compass of three octaves up to *b*♭″, was beginning to decay. After his retirement he went to St Petersburg to direct the Italian opera.

ELIZABETH FORBES

Davidenko, Aleksandr Aleksandrovich (*b* Odessa, 1/13 April 1899; *d* Moscow, 1 May 1934). Russian composer. From 1918 he studied at the Odessa Conservatory and from 1922 at the Moscow Conservatory with Glier. For a number of years he headed Prokoll, a 'production collective' whose aim was to write music in the spirit of the new revolutionary era and to propagate it among the widest possible audiences. Most of his compositions are choral; all his work is closely bound up with the stormy atmosphere of the 1920s when Soviet music was only beginning to emerge. His music has a vividly expressed folksong element, with bold melodic outlines and polyphony which combines Russian folk with Western traditions; the harmony is fresh and inventive. Although dated in theme, his choral works, which influenced Shostakovich and other Soviet composers, have retained their value.

WORKS
(*selective list*)

Ops: 1919 god [The Year 1919], 1930, inc.; 1905 god [The Year 1905] (3, S. Mstislavsky), 1933–5, collab. B. Shekhter, vs (Moscow, 1963)

Large-scale choral: Put' oktyabrya [The October Road], collab. other Prokoll members; Pro Lenina [About Lenin], musical poster

Choruses and choral songs: Kak rodnaya menya mat' provozhala [How my Own Mother Accompanied Me], Kommunist, Konnitsa Budyonnogo [Budyonny's Cavalry], Leviy marsh [Leftward March], Mat' [Mother], More yarostno stonalo [The Sea Groaned Fiercely], Na desyatoy versti ot stolitsï [At Ten Versts from the Capital], Pis'mo [The Letter], Ulitsa volnuyetsya [There is Agitation in the Street], Vintovochka [My Lovely Little Rifle], many others

Arrs. of revolutionary and other Russ. songs: Kazn' [Execution], Krasnoye znamya [Red Banner], Na barrikadï [To the Barricades], Uznik [The Prisoner], many others

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K. Dmitriyevskaya: 'Massovaya pesnya A. Davidenko' [Davidenko's mass songs], *Voprosï sovremennoy muzïki*, ed. M.S. Druskin (Lenningrad, 1963), 5–25

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N. Martïnov: *A.A. Davidenko: tvorcheskiy put'. Chertï stilya* [Davidenko: artistic career. Features of style] (Moscow and Leningrad, 1977)

GALINA GRIGOR'YEVA

Davidoff [Levinson], **Aleksandr** (*b* Poltava, 4 Sept 1872; *d* Moscow, 28 June 1944). Ukrainian tenor. He studied in Odessa and Kiev, joining the opera at Tbilisi in 1893. His Moscow début was with Savva Mamontov's Moscow Private Russian Opera Company in 1896, and with this company in early 1898 he took the title role in the première of Rimsky-Korsakov's *Sadko*. From 1900 to 1912 he sang at the Mariinsky in St Petersburg, appearing first as Hermann in *The Queen of Spades*, the opera with which he became most closely associated until increasing deafness brought his career to an end. His voice, which was that of a lyric tenor, was heavily taxed by roles such as Otello and Canio, yet his contemporary, Sergey Levik, held that his special ability lay in bringing lyric qualities to such roles. He also sang in Paris, where in 1934 he briefly became director of the Opéra Russe de Paris. Recordings show him as an unusually interesting and often stylish singer, at his best both graceful and expressive.

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J.B. STEANE

Davïdov, Karl Yul'yevich (*b* Goldingen, Courland [now Kuldīga, Latvia], 3/15 March 1838; *d* Moscow, 14/26 Feb 1889). Russian cellist, composer and administrator. The son of a Jewish doctor and amateur violinist (Davidhoff), he studied mathematics at Moscow University, graduating in June 1858. He then went to Leipzig to study composition with Moritz Hauptmann. Moscheles and Ferdinand David happened to hear him play, and he was invited to perform his own B minor Concerto with the Gewandhaus Orchestra on 15 December. In the following year he succeeded Friedrich Grützmacher as principal cellist of the orchestra and cello professor at the conservatory; against his will, he was obliged to recognize his vocation as a cellist rather than as a composer. Despite

his notorious distaste for intensive practising he was soon acclaimed as one of the greatest players of his day, superb as a soloist, perhaps even finer in chamber music.

Returning to Russia in 1862, Davïdov was appointed professor at the St Petersburg Conservatory in 1863; at the same time he became principal cellist of the Imperial Italian Opera and a member of the Russian Musical Society's Quartet, led after 1868 by Auer. In 1875 he began an opera *Poltava*, with a libretto by V.P. Burenin based on Pushkin's poem, but in 1876, on his appointment as director of the conservatory, he broke off the composition and in 1881 sent the libretto to Tchaikovsky, who used it with modifications for his *Mazeppa*. Davïdov was also the dedicatee of Tchaikovsky's *Italian Capriccio* (1880). In January 1887 Davïdov was manoeuvred out of the directorship to make way for Rubinstein's return. He settled in Moscow, and in the year before his death wrote the first part of a *Violoncell-Schule* (Leipzig, 1888) and made concert tours in the West and in Russia.

WORKS
(*selective list*)

Orch: Darï Tereka [The Gifts of the Terek], sym. picture after Lermontov, op.21, 1871–2; Suite, op.37, 1886
Vc concs.: no.1, b, op.5, 1859; no.2, a, op.14, 1863; no.3, D, op.18, 1868; no.4, e, op.31, 1878
Other vc and orch: Fantasie über russische Lieder, op.7, ?1860; Allegro de concert, op.11, 1862; Ballade, op.25, 1875
Chbr: Str Sextet, op.35, 1879; Str Qt, op.38, 1882; Pf Qnt, op.40, 1883
Pieces for vc and pf, songs

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H.A. Laroche, ed.: *Muzïkal'nïye fel'etonï i zametki Petra Il'yicha Chaykovskogo* [Musical feuilletons and notices of Peter Il'yich Tchaikovsky] (Moscow, 1898)
S.L. Ginzburg: *K.Yu. Davïdov* (Leningrad, 1936)
L.S. Ginzburg: *K.Yu. Davïdov* (Moscow and Leningrad, 1950)
V. Gutor: *K.Yu. Davïdov kak osnovatel' shkolï* [Davïdov as the founder of a school] (Moscow and Leningrad, 1950)
L.S. Ginzburg: *Istoriya violonchel'nogo iskusstva* [The history of cello playing], ii (Moscow, 1957)

GERALD ABRAHAM

Davïdov, Stepan Ivanovich (*b* nr Chernigov, 1/12 Jan 1777; *d* Moscow, 10/22 May 1825). Russian composer, conductor and pedagogue. From 1786 he was a member of the St Petersburg court chapel choir and at the age of 18 began studying with Giuseppi Sarti. In 1797 he succeeded Bortnyansky as conductor of the chapel choir at St Petersburg, a position he held for three years. In 1800 he succeeded Fomin at the imperial theatre school; there he taught singing, acted as répétiteur and was required to compose music for stage productions. Due to ill health he left in 1804, but he was reappointed in 1806 and remained associated with the school until 1810. He then moved to Moscow; in 1815 he was musical director to Count D.N. Sheremet'yev's private theatre on his estate, Ostankino, near Moscow, and later taught singing at the Moscow Drama School.

Davïdov was one of the most important opera composers in Russia during the early years of the 19th century, and is now remembered principally for his contributions to a Russian adaptation of Kauer's highly successful Singspiel *Das Donauweibchen*. Kauer's own music, with six additional numbers by Davïdov, was used for part 1 of the adaptation, entitled *Rusalka* and given in St Petersburg in 1803 with a Russian libretto recast from the original German by N.S. Krasnopol'sky. A second part, first performed in 1804, also uses Kauer's score, with some additions by Catterino Cavos. For parts 3 and 4 Davïdov composed new music: part 3, entitled *Lesta, Dneprovskaya rusalka* ('Lesta, the Dnepr Water-Nymph'), was performed in St Petersburg in 1805, and the final part (*Rusalka*) appeared two years later. In his music for the opera Davïdov made substantial use of folk melodies and imbued his score with a distinctive Russian character. It was immediately successful, and remained popular for many years; part 4 was revived during the 1850s.

Davïdov devoted much of his time to writing for the stage, although he composed only two full-scale operas. He also composed church music, including a setting of the liturgy and 13 vocal concertos. Much of this music appears to date from Davïdov's period of attachment to the court chapel choir in St Petersburg. Two early ballets, *Uvenchannaya blagost'* ('Virtue Crowned', 1801) and *Zhertvoprinosheniye blagodarnosti* ('Thank Offering', 1802), were both choreographed by Walberg and probably formed part of the official celebrations for the accession of Aleksandr I. Davïdov also composed incidental music, principally for neo-classical tragedies, and in 1817 wrote a cantata, *Apollon u Admeta* ('Apollo with Admetus'). Besides one other ballet, *Torzhestvo pobedï* ('The Victory Celebration', 1814 or 1815), Davïdov concentrated on composing comical divertissements during the last ten years of his life. Of these there are five examples, based on subjects of Russian folklore and containing many folk melodies. In 1826 Glinka wrote a set of five variations for piano based on Davïdov's song *Sredi dolinï rovnïye* ('In the midst of the gentle Valleys').

WORKS

SACRED
all published in Moscow, n.d.

Liturgy, 4vv
10 concs., 4vv
3 concs., double chorus
Trio with chorus

STAGE
MSS in RUS-SPtob unless otherwise stated

Uvenchannaya blagost' [Virtue Crowned] (ballet, Walberg and A.I. Klushin), St Petersburg, 25 Sept/7 Oct 1801
Zhertvoprinosheniye blagodarnosti [Thank Offering] (ballet, Walberg and Klushin], St Petersburg, 1802
Rusalka (6 addl numbers for Kauer's *Das Donauweibchen*, 3, N.S. Krasnopol'sky after K.F. Hensler), St Petersburg, 26 Oct/7 Nov 1803
Lesta, dneprovskaya rusalka [Lesta, the Dnyepr Water-Nymph] (op, 3, N.S. Krasnopol'sky), St Petersburg, 25 Oct/6 Nov 1805 [excerpts in *IRMO*, ii (1969), 32–73]
Rusalka (op, 3, A.A. Shakhovskoy), St Petersburg, 1807 (St Petersburg, n.d.)
Irod i Mariamna [Herod and Mariamme] (4 orch interludes for Derzhavin's tragedy), 1808
Elektra i Orest [Electra and Orestes] (chorus for A.N. Gruzintsev's tragedy), 1809 [in *IRMO*, ii (1969), 74ff]
Semik, ili Gulyan'ye v Mar'inoy roshche [Semik, or A Promenade in Mar'ina grove], divertissement, 1815
Filatka s Fyodoroy u kacheley pod Novinskim [Filatka and Fyodora at the Swing near Novinsky], divertissement, Moscow, 13/25 Dec 1815, lost
Torzhestvo pobedï [The Victory Celebration], ballet, 1814 or 1815
1 maya, ili Gulyan'ye v Sokol'nikakh [1 May, or A Promenade in the Sokol'niki], divertissement, Moscow, 1/13 Sept 1816
Gulyan'ye na Vorob'yevïkh gorakh [A Promenade in the Vorob'yev Hills], divertissement, 1816
Apollon u Admeta [Apollo with Admetus], cant, 1817
Dmitriy Donskoy (incid music to Ozerov's tragedy), 1824, lost
Prazdnik na Presnenskikh prudakh [Festival at Presnensky Ponds], divertissement, 1824, 1 duet only
Prazdnik zhatvï [Harvest Festival], divertissement, 1824, lost

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GEOFFREY NORRIS

Davidovich, Bella (*b* Baku, 16 July 1928). American pianist of Russian origin. She began formal study of the piano at the age of six and made her début three years later in Baku, performing a Beethoven concerto. From 1947 to 1954 she attended the Moscow Conservatory, where she studied with Konstantin Igmunov and later with Yakov Fliyer. While still a student she won first prize in the Chopin Competition in Warsaw (1949), laying the foundation for a flourishing career that included annual concerts with the Leningrad PO from 1950. In 1962 she was appointed to a professorship at the Moscow Conservatory. Davidovich first appeared in the West in the Netherlands in 1967, and in 1971 she made her first tour of Italy. Her foreign engagements were cancelled after her son, the violinist Dmitry Sitkovetsky, defected to the USA in 1977, and she left the Soviet Union the following year, becoming an American citizen in 1984. She made her American début at Carnegie Hall in 1979 and quickly re-established her career, giving recitals and playing with leading orchestras throughout Europe and the USA. In 1983 she became a professor of piano at the Juilliard School and she has been sought after as a masterclass teacher in America and Europe, including at the Yehudi Menuhin School in England. Her playing of the 19th-century repertory, with which she is most closely associated and of which she has made notable recordings, is colourful and intelligent, although markedly unsentimental. Her recordings include music by Schumann and Liszt, notable for their fiery strength and vividness of character.

MICHAEL FLEMING/R

Davidovsky, Mario (*b* Buenos Aires, 4 March 1934). American composer of Argentine birth. He studied the violin as a child and began to compose at the age of 13. Subsequently he studied composition, theory and history in Buenos Aires, where his principal teacher was Graetzer. In 1958 he studied at the Berkshire Music Center with Copland and met there Babbitt, who encouraged him to move to New York to work at the Columbia-Princeton Electronic Music Center. He has taught at the University of Michigan (1964), the Instituto Torcuato di Tella of Buenos Aires (1965), the Manhattan School (1968–9), Yale University (1969–70) and City College, CUNY (1968–80). His association with Columbia University began in 1960 with his appointment as associate director of the Columbia-Princeton Electronic Music Center and ended with his tenure as professor of music (1981–93). In 1993 he joined the staff at Harvard University. He has been the recipient of almost every major award in the USA, including the Koussevitzky fellowship (1958), two Rockefeller fellowships (1963, 1964), two Guggenheim fellowships (1960, 1971) and a Pulitzer Prize (1971).

Davidovsky was first acknowledged nationally and internationally for his electro-acoustic works. His series of works entitled *Synchronisms* were among the first successful collaborations employing electro-acoustic and instrumental resources. The ability to record sound was, in his opinion, the single most important technical breakthrough of the 20th century; it enabled sound to be frozen in time and used as an architectural element of musical form. Space in Davidovsky's works is an independent element of music used in much the same manner as Schoenberg and Webern had used timbre earlier in the century. In *Synchronisms no.10* for guitar and electronic sounds (1992) the extended guitar solo (lasting almost half the duration of the entire composition) contains an opening motif that is transformed through use of registral shifts, harmonics, strummed chords, arpeggios, sustained chords, hammerings and percussive blows to the body of the instrument, each representing a certain mode of attack. Phrases are constructed through association of these attacks and lead to an implied counterpoint which becomes apparent with the entrance of the electronic sounds. The spatial location of those sounds identify and move individual lines through the complex contrapuntal texture.

Davidovsky's purely instrumental compositions, which make up the majority of his works since the 1970s, concentrate on musical elaboration and development. In the Divertimento (1984) one immediately identifies the gestures of the solo cello, and the commentary on that material by the orchestra, with the textures and techniques most often associated with electro-acoustic works. From the opening raw low C of the cello (which suggests a sawtooth wave from an oscillator) to the resonating accompaniment of the winds and brass, the orchestration is not unlike the mixing of a multi-track electro-acoustic composition. Rapid changes in register and mode of attack give way to the layering of broad band harmonies approximating the spectra of waveforms.

In the opening of the Concertante (1990) the orchestra acts as a reverberation chamber for the opening string quartet passage. The rapid woodwind passages resemble the speed-transposition typical of tape pieces, and effects such as beating, reverberation and masking – to create a sense of electronic filtering and the use of noise – differentiate and extend traditional timbres. The careful control of sound envelopes of whole groups of instruments highlight motivic associations. Most importantly perhaps, as part of the composer's concept of space and time, the string quartet and orchestra project their material towards each other, thereby creating a further hybrid timbre-space dimension.

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Synchronisms: no.1, fl, elecs, 1963; no.2, fl, cl, vn, vc, elecs, 1964; no.3, vc, elecs, 1965; no.4 (Ps xiii), male vv/mixed chorus, elecs, 1967; no.5, perc ens, elecs, 1969; no.6, pf, elecs, 1970; no.7, orch, elecs, 1973; no.8, ww qnt, elecs, 1974; no.9, vn, elecs, 1988; no.10, gui, elecs, 1992

Orch: Concertino, perc, str, 1954; Suite sinfonica para 'El payaso', 1955; Serie sinfonica, 1959; Contrastes no.1, str orch, elecs, 1960; Planos, 1961; Transientes, 1972; Consorts, sym. band, 1980; Divertimento, vc, orch, 1984; Concertante, str qt, orch, 1990; Concertino, vn, chbr orch, 1995

Chbr: Str Qt no.1, 1954; Qnt, cl, str, 1955; 3 Pieces, ww qt, 1956; Noneto, 9 insts, 1956; Str Qt no.2, 1958; Trio, cl, tpt, va, 1962; Inflexions, chbr ens, 1965; Junctures, fl, cl, vn, 1966; Music for Solo Vn, 1968; Chacona, vn, vc, pf, 1971; Str Qt no.3, 1976; Pennplay, 16 players, 1978; Str Qt no.4, 1980; Str Trio, 1982; Capriccio, 2 pf, 1985; Quartetto no.1, fl, str trio, 1987; Quartetto no.2, ob, str trio, 1996; Festino, gui, va, vc, db, 1993; Flashbacks, fl, cl, vn, vc, pf, perc, 1995

Vocal-inst: Scenes from Shir-ha-shirim (Bible: *Song of Solomon*), S, 2 T, B, chbr orch, 1975; Romancero (14th–16th century Sp.), S, fl,

cl, vn, vc, 1983; Biblical Songs, S, fl, cl, vn, vc, pf, 1990; Shulamit's Deam, S, orch, 1993
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NOEL B. ZAHLER

Davidson, George Henry (*b* ?1800–01; *d* London, 4 July 1875). English music printer and publisher in London. He is first known as a general printer from about 1833. He began to publish both literary and musical works about 1844 and in 1847–8 he issued the two volumes of *Davidson's Universal Melodist*, a collection of popular and standard songs of the period. At the same time he republished a collection of Dibdin's songs, edited by George Hogarth, which had originally been printed by a different George Davidson and issued by How & Parsons in 1842. From 1850 Davidson had an enormous trade in the issue of cheap editions of popular music. He published much sheet music in the Musical Treasury series, and from 1854 he issued Davidson's Musical Opera Books, a series of librettos with music of the principal airs. From 1860 to 1881 the business continued as the Music Publishing Co., though major sales of copyrights, plates and stock took place in 1868 and 1872.

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CooverMA; Humphries-SmithMP

FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Davidson, Tina (*b* Stockholm, 30 Dec 1952). American composer and pianist. She graduated in piano and composition from Bennington College, Vermont, where she studied with Henry Brant, Louis Calabro, Vivian Fine and Lionel Nowak. She has been composer-in-residence for the Orchestra Society of Philadelphia, director of the Philadelphia New Orchestral project and president of the New Music Alliance. Davidson has been awarded many commissions, state and national fellowships, including the Pew Fellowship in 1992, and Meet the Composer Awards, gaining residencies with Opera Delaware and the Newark SO.

Davidson has been influenced by the highly individual styles of American composers such as Ruggles and Cowell. Her rhythmically driven music achieves striking effects with simple changes in harmony. She skilfully manages tension and release, often unfolding her works in linear fashion, with one event ending as the next begins. She brings a sense of beauty and emotion to a strict organizational structure.

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(*selective list*)

Orch: 2 Beasts from the Forest of Imaginary Beings, orch, 1975; Dancers, 1980; Pf Conc., 1981; Blood Memory: a Long Quiet after the Call, vc, orch, 1985; In the Darkness I Find a Face (It is Mine), 1989; The Selkie Boy, nar, orch, 1991; Blessings (Sacred Space), a sax, orch, 1992; They Come Dancing, 1994
Chbr: Recollections of Darkness, str trio, 1975; Piece for Cello, pf, 1975; Snapshots, vc, pf, 1980; Wait for the End of Dreaming, 2 bar sax, db/bn, 1983; Cassandra Sings, str qt, 1988; Dark Child Sings, 4 vc, 1988; I Hear the Mermaid Singing, va, vc, pf, 1990; Bleached Thread, Sister Thread, str qt, 1991; Fire on the Mountain, vib, mar, pf, 1993; Since Singing is Being, 2 wind qnt, pf, 1994; It is My Heart Singing, str sextet, 1996
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Kbd: 7 Macabre Songs, 1979; Day of Rage, 1984; I am the Last Witness, pf 1 hand, 1984; Star Myths, 1987; The Dancing Sword, 2 pf, 1992
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T. Davidson: ' Cassandra Sings', *Ms.*, ii/4 (1992), Jan–Feb, 64–67

SAM DI BONAVENTURA

Davidsson, Åke (*b* Örebro, 4 March 1913). Swedish musicologist, bibliographer and librarian. After working as an organist in Örebro (1931–9) he studied musicology with Moberg, art history and the history of science at Uppsala University (1939–43), and held appointments as assistant librarian (1946) and head of the music department (1957) at Uppsala University Library. He took the doctorate at Uppsala in 1957 with a dissertation on music printing in Sweden before 1750 and was a lecturer in musicology from 1957 to 1962 while continuing his work as librarian; subsequently he was appointed senior lecturer in library science (1963) and keeper of manuscripts (including music) at the university library (1965–78). Davidsson has published several extremely useful bibliographical works, especially the long-awaited completion of Mitjana's splendid catalogue (begun 40 years before) of the rich collection of music printed before 1700 in Uppsala University Library, the catalogue of the Gimo collection of Italian manuscript music, and some studies in the history of music printing.

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'Korrektur till ett danskt musiktryck år 1620' [Thomas Schattenberg's Motets], *Nordisk tidskrift för bok- och biblioteksväsen*, liii (1966), 97–103
'En "Christina-opera" på Carolina Rediviva', *Nordisk tidskrift för bok- och biblioteksväsen*, liv (1967), 9–19
'Kring Uppsalaakademiens förvärv av musikalier på 1600-talet', *Nordisk tidskrift för bok- och biblioteksväsen*, lvi (1969), 66–107
'A Collection of Italian Manuscript Music in the University Library of Uppsala', *Annales Academiae regiae scientiarum upsaliensis*, xiv (1970), 7–29
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Åke Davidssons tryckta skrifter 1940–1993 (Uppsala, 1993) [incl. complete writings list]

JOHN BERGSAGEL

Davies. *See* DAVIS.

Davies, Arthur (*b* Wrexham, 11 April 1941). Welsh tenor. After studying at the RNCM in Manchester with Joseph Ward, he made his début with the WNO in 1972 as Squeak (*Billy Budd*); over the next 12 years he sang some 35 roles, including Nemorino, Almaviva, Ferrando, Albert Herring, Yannakos (Martinů's *Greek Passion*), Jack (*The Midsummer Marriage*), Quint, Rodolfo and Don José. Having made his Covent Garden début in Henze's *We Come to the River* (1976), he then sang Alfredo, Števa (*Jenůfa*), Pinkerton and Foresto (*Attila*). Davies's roles for the ENO have included Essex (*Gloriana*), Don Ottavio, Faust, Lensky, Werther, Riccardo (*Ballo in maschera*) and the Duke, which he sang in Jonathan Miller's Mafia production of *Rigoletto* (1982–95). For Scottish Opera he has sung David (*Die Meistersinger*) and Cavaradossi, while for Opera North his roles have included Gaston in the British stage première of Verdi's *Jérusalem* (1990), Walton's Troilus (which he repeated at Covent Garden), Nadir, and Rodolfo in *Luisa Miller*. He has also performed in Europe, North and South America and Australia. His once light, lyric voice has grown heavier and more dramatic while retaining its flexibility and smoothness of tone.

ELIZABETH FORBES

Davies, Ben(jamin Grey) (*b* Pontardawe, South Wales, 6 Jan 1858; *d* Bristol, 28 March 1943). Welsh tenor. The son of an engineer, he sang as a boy in Caradoc's Choir on one of its visits to Crystal Palace, London (1873), and was brought up to read Tonic Sol-fa. But it was not until he had won first prize in a solo competition at the Swansea Eisteddfod (1877), and on the instigation of Brinley Richards, that he was able to give up working in a store in Swansea to study under Fiori at the RAM (1878–80), where he quickly established himself as an exponent of impeccable bel canto style. His performances in RAM concerts led to oratorio engagements in Dublin and an invitation to sing in the Carl Rosa Opera Company. Following his stage début, in Birmingham (Balfe's *Bohemian Girl*, 11 October 1881), he sang a number of minor roles before being engaged in 1887 as the lead tenor in Cellier's *Dorothy*, a role he filled for two years. Less successful, however, was Sullivan's *Ivanhoe* (1891), in which Ben Davies sang the lead at a reputed '£60 for three performances a week, or £80 for four'. In the same year he also appeared as Clément Marot in Messager's *Basoche*. At the height of his powers in the 1890s, he began increasingly to sing in oratorio. He gave a command performance for Queen Victoria at Windsor on 14 July 1892, and was in demand throughout the country, in Germany as well as in the USA where he first sang in 1893 at the World's Columbian Exposition, Chicago. The frequent performances he gave in Wales were eagerly awaited, and he appeared often with his well-known (though not related) contemporaries Mary Davies and David Ffrangcon Davies. He was invited regularly to sing at the National Eisteddfod of Wales, for example in Joseph Parry's oratorio *Saul of Tarsus* at Rhyl in 1892. He had a singing career of over 40 years, appearing successfully as late as 1920 in Walford Davies's Harlech Festival and in the 1926 Handel Festival, giving his last public performance before royalty in Caernarfon in 1937. He had a superb technique, an appealing and expressive voice, and was distinguished by the clarity of his diction, as some surviving recordings testify.

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OWAIN EDWARDS

Davies, Cecilia (*b c*1756/7; *d* London, 3 July 1836). English soprano. She and her sister Marianne (*b* 1743/4; bur. Marylebone, London, 5 Jan 1819) were well-known performers, as children and adults. Marianne played the harpsichord and flute and sang a little at concerts in London and Dublin from April 1751, when she was seven. In 1762 Marianne began her career as a virtuoso on the armonica, or glass harmonica (musical glasses), in Bath, Bristol and London. She played and sang in Dublin, 1763–4, and in Autumn 1764 travelled to Paris with her parents and Cecilia, whose first singing teacher she was. Cecilia sang to Marianne's armonica in London in August 1767 and later that year the family went to the Continent. When they were in Vienna the Mozart family heard the armonica and Cecilia studied singing with Hasse, while she and Marianne taught his daughters English. Hasse wrote music for the sisters to perform and they became favourites at court. Although Hasse thought her unready, Cecilia appeared in his *Ruggiero* at Naples in January 1772, at the age of 15, and 'L'Inglesina' also sang at Florence. (According to Burney she was the first Englishwoman to appear on the Italian stage.) They returned to England; Cecilia was the prima donna in the 1773–4 and 1776–7 Italian opera seasons, when Burney heard her and admired her voice, and she sang in London concerts and provincial festivals including the Three Choirs Festival in 1774. The sisters went back to the Continent, and there are records of Cecilia singing in Venice, Florence, Genoa and Livorno between 1779 and 1780 and in 1784 at Florence, where Mount-Edgcumbe later found them 'unengaged, and poor'. They were helped to return to England in 1786; Cecilia sang in a London concert series in 1787 and in the 1791 Handel oratorio season, after which they faded into obscurity and poverty.

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OLIVE BALDWIN, THELMA WILSON

Davies, Clara Novello [Novello-Davies, Clara] (*b* Cardiff, 7 April 1861; *d* London, 1 March 1943). Welsh singing teacher and choral conductor, mother of IVOR NOVELLO. After early tuition from her father, a gifted amateur musician, she established herself in Cardiff as a teacher of piano and singing. She founded the Welsh Ladies Choir who, after notable performances both locally and in London, won the Ladies' Choral Prize at the World's Columbian Exposition in Chicago (1893) and were awarded royal patronage by Queen Victoria. The choir toured extensively, winning further prizes at the Paris Exposition of 1899. Davies became a prominent international choral conductor, active well into her seventies, and in 1937, when her choir was again invited to sing at the Paris Exposition, she was awarded the Médaille de Mérite by the French government and the gold medal of the Renaissance Française.

As a teacher she developed a systematic method of voice training that concentrated on diaphragmatic support and tonal development, and whose linking of the production techniques of speech to singing were influential. The entire chapter on the throat in her voice tutor *You Can Sing* (London, 1928) consists of the two words 'Forget it!'. Although mainly based in London, she also taught in New York (1918–25), where her pupils included leading performers from Broadway, notably Dorothy Dickson and Mary Ellis, who were both later to star in London in musicals by her son. She also taught Wilfried Douthitt, who subsequently became an international baritone, then tenor, under the name of Louis Graveure. She composed several successful songs including *Mother!* (1911) with words by Douthitt, and *Friend!* (1905).

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C.N. Davies: *The Life I Have Loved* (London, 1940) [autobiography]

JOHN SNELSON

Davies, David Ivor. *See* NOVELLO, IVOR.

Davies, Dennis Russell (*b* Toledo, OH, 16 April 1944). American conductor. He made his début as a pianist with the Toledo SO in 1961, going on to study with Goldsand, Epstein and Gorodnitzki at the Juilliard School of Music. He made his conducting début in New York in 1968 with the Juilliard Ensemble (later re-formed as the Ensemble), which he co-founded with Berio and directed from 1968 to 1974; from 1969 they gave the 'New and Newer Music' series at Lincoln Center. In 1970 Davies conducted the première of Berio's *Opera* at Sante Fe; the same year he appeared at the Royan Festival. His successful début with the Los Angeles PO in 1972 coincided with his appointment as music director of the St Paul Chamber Orchestra, a position he held until 1980. Davies made that orchestra both interesting and important, conducting a wide repertory and building a considerable audience. In 1973 he conducted *Pelléas et Mélisande* for the Netherlands Opera, and appeared at the Aspen and Alaska festivals. He made his Bayreuth début with *Der fliegende Holländer* in 1978. Under Davies's direction from 1975 to 1991, the Cabrillo Festival in California became a West Coast centre for striking new music, much of it conducted by Davies himself. In 1977 he co-founded the American Composers' Orchestra in New York, and as its music director has been responsible for more than 100 premières and for a remarkable programme of sight-reading new music. Since 1980 Davies has made his base in Germany. From 1980 to 1987 he was Generalmusikdirektor at Stuttgart Opera, and there established a reputation for bold, imaginative and frequently controversial productions. As well as programming Mozart, Wagner and Verdi, he also presented important premières, including Glass's *Akhnaten* and William Bolcom's *Songs of Innocence and Experience*. He was Generalmusikdirektor of Bonn Opera and the Beethovenhalle Orchester from 1990 to 1995, and of the Brooklyn PO from 1992 to 1996. Davies made his Met début in March 1996 with Philip Glass's opera *The Voyage*. In 1995 he became chief conductor of the Stuttgart Chamber Orchestra, and in 1996 chief conductor of the ÖRF SO. In Europe he has appeared as guest conductor with the Berlin PO, Munich PO, Leipzig Gewandhaus Orchestra and the Orchestre de la Suisse Romande; in America, he has conducted the major orchestras of Cleveland, San Francisco, Boston, Chicago and Philadelphia. In opera, concert and some 50 recordings, Davies has proved an able champion of a wide range of contemporary American and European music, and has conducted first performances of works by Berio, Cage, Carter, Denhoff, Feldman, Kagel, Maderna, Pärt, Rzewski and Schwertsik.

CHARLES BARBER, JOSÉ BOWEN

Davies, Fanny (*b* Guernsey, 27 June 1861; *d* London, 1 Sept 1934). English pianist. She spent a year (1882–3) at the Leipzig Conservatory under Carl Reinecke, Oscar Paul and Salomon Jadassohn and then two years with Clara Schumann at Frankfurt. Her London début was at the Crystal Palace on 17 October 1885 in Beethoven's Fourth Concerto, and during that season she began a collaboration with Joachim and Piatti on the London Popular Concerts that continued for many years. Her Berlin début, in a recital assisted by Joachim, was at the Singakademie on 15 November 1887; other continental appearances followed in Leipzig, Rome, Bonn (the Beethoven House Festival, 1893), Vienna and Bergamo (Donizetti Centenary Festival, 1897). She performed with the Joachim and Rosé String Quartets, and in later years with Casals and with the Czech String Quartet. She played the English premières of Brahms's D minor violin sonata (1889, with Ludwig Straus), clarinet trio (1892, with Mühlfeld and Piatti) and two clarinet sonatas (1895, with Mühlfeld). Davies was the first pianist to give a recital in Westminster Abbey (July 1921), and she performed recitals in other English cathedrals.

Though Davies was one of the last representatives of the Clara Schumann tradition, the 'quietly noble mood' so central to her teacher's art was, according to George Bernard Shaw, 'not in her temperament'. Her interpretations were spirited and at times irreverant. Shaw enjoyed the 'speed, lilt, life and energy' of her Bach fugue and the 'unrestricted impulsiveness' and 'most inspiriting dash' of her Tchaikovsky piano trio, and considered her 'willing, affable, slapdash treatment' of Beethoven's Choral Fantasy 'a wonder'. The music of Brahms (whom she knew) and of Beethoven and Schumann was featured most prominently in her programmes; her sound recordings of Schumann's Piano Concerto, *Kinderszenen* and *Davidsbündlertänze* (1928–30) are celebrated, and she also recorded on Welte Mignon piano rolls (1909). A pioneer

in the revival of English virginal music, Davies championed the music of contemporary Czech, Spanish and English composers; Elgar dedicated his Concerto Allegro to her.

WRITINGS

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FRANK DAWES/GEORGE S. BOZARTH

Davies, Harry Parr [Parr-Davies, Harry] (*b* Briton Ferry, 24 May 1914; *d* London, 14 Oct 1955). Welsh composer and lyricist. He learned the organ from Walford Davies, and his impressive piano skills gained him the role of accompanist to Gracie Fields when he was 18. He was her principal accompanist until 1945 and wrote many of her songs, especially for film, including the title number of *Sing as we Go* (1934) which became one of Field's defining performances. Film songs written for George Formby include 'In my Little Snapshot Album' (*I See Ice*, 1938). Davies toured extensively with Fields, including America (1937) and Canada (1940), but left her in 1945, having already established himself as a composer for musical theatre. He contributed songs to the revue *Full Swing* and additional music to a revival of Kerker's *The Belle of New York*, both in 1942. The following year he had a major success with *The Lisbon Story*, a contemporary wartime romance that included one of his most famous songs, 'Pedro the Fisherman', and through which, along with 'Serenade for Sale' and 'Music at Midnight', he further demonstrated an ability to write immediately memorable and inventive melodies. The wide-ranging lyricism of that show's 'Never say goodbye' is typical of his sometimes demanding vocal writing, possibly influenced by his years of work with the unique characteristics of Field's voice; the arpeggio head-motifs that her fluid voice handled well in Davies's early songs became a melodic characteristic that was to run through much of his later work. Many of his songs and most of his shows invoked stoicism, optimism or patriotism, tones which added to their great contemporary appeal; these include 'Happy Ending' (*This Week of Grace*, 1933), 'Wish me luck (as you wave me goodbye)' (*Shipyard Sally*, 1939), 'I leave my heart in an English garden' (*Dear Miss Phoebe*, 1950) and the star vehicle for Anna Neagle, *The Glorious Days* (1953), that capitalized on the fervour surrounding the coronation of Elizabeth II. His sudden death from a stomach haemorrhage ended a proposed musical version of *Peg of my Heart* as *Marry Me, Margaret* for the producer Emile Littler. (*GänzlBMT*; *GänzlEMT*).

WORKS
(*selective list*)

Musical plays (dates those first London performance): Full Swing, 1942, collab. G. Posford; The Knight was Bold, 1943; The Lisbon Story, 1943 [incl. Music at Midnight; Never say goodbye; Pedro the Fisherman; Serenade for Sale; film 1946]; Jenny Jones, 1944; Her Excellency, 1949, collab. M. Sherwin [addl. music by R. Probst]; Blue for a Boy, 1950; Dear Miss Phoebe, 1950 [incl. I leave my heart in an English garden, Whisper while you waltz]; The Glorious Days, 1953

Contribs. to: Black Velvet (revue), 1939; Come Out to Play! (revue), 1940; Top of the World (revue), 1940; Gangway (revue), 1941; The Belle of New York (musical play), 1942 [revival of show by G. Kerker]; Best Bib and Tucker (revue), 1942; Big Top (revue), 1942; Happidrome (revue), 1942 [after BBC radio show]; The Rest is Silence (play), 1944; Fine Feathers (revue), 1945; The Shepard Show (medley of mirth and music), 1946

Songs associated with films: Happy Ending, My Lucky Day (in This Week of Grace, 1933); Sing as we go (Sing as we Go, 1934); Look up and laugh, Love is everywhere (Look Up and Laugh, 1935); Binkie's Lullaby (Keep your Seats, Please, 1936); My First Love Song, Why did I have to meet you (Queen of Hearts, 1936); In my Little Snapshot Album (I See Ice, 1938); It's in the air (It's in the Air, 1938); Swing your way to happiness (Keep Smiling, 1938); The Trek Song, The Sweetest Song in the World (We're Going to be Rich, 1938); Heaven will be heavenly (Band Wagon, 1939); Wish me luck (as you wave me goodbye) (Shipyard Sally, 1939); Sing a happy-go-lucky song (Sailors Three, 1940); All ashore (It Happened One Sunday, 1943)

Many other popular songs, incl. Bring back the girl in the old-fashioned gown; 'Erbert 'Enery 'Eppelthwaite; The Fairy on the Christmas Tree; It always rains before the rainbow; Joe the Jolly Marine; Let's have an old-fashioned Christmas

Principal publishers: Chappell, Keith Prowse

JOHN SNELSON

Davies [Davis], **Hugh** (**i**) (*b c*1580; *d* Hereford, 1644). English cathedral musician and composer. In 1605 he was appointed a vicar-choral of Hereford Cathedral, and may have succeeded William Inglott as organist there in 1611, although the first reference to Davies as organist is dated 1630. His seven-part full anthem *Awake, up my glory* is highly imitative and rather after the manner of Thomas Tomkins, but technically less assured.

WORKS

8 anthems: Awake, up my glory, 7vv, *GB-GL*, *Lbl*, *US-NYp*; Defend us, Lord, full (inc.), *GB-Och*; Have mercy upon me, O God, verse (inc.), *Lcm*, *Och*; Lord, from thy throne, verse (inc.), *GL*, *Ob*; Lord, in thy wrath, verse (inc.), *GL*; O sing unto the Lord, verse (inc.), *GL*; Rejoice in the Lord, O ye righteous, 5vv, *Lbl*, *Ob*, *Och*, *US-NYp*; The peace of God, verse (inc.), *GB-GL*, *Ob*

By 'Davies': Preces and psalms xxiv, cxxxvi, *GB-GL*

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PETER LE HURAY/JOHN MOREHEN

Davies, Hugh (**Seymour**) (**ii**) (*b* Exmouth, 23 April 1943). English composer, instrument inventor, performer and writer on music. After reading music at Oxford University (1961–4) he worked with Stockhausen between 1964 and 1966; in the following year he became director of the electronic music studio at Goldsmiths' College, London, later becoming its research consultant (1986–91). He was the first Secretary of the International Confederation for Electroacoustic Music (1982–6) and an external consultant for electronic musical instruments at the Gemeentemuseum, The Hague (1986–93). Since 1999 he has been a part-time researcher in sonic art at the Centre for Electronic Arts, Middlesex University.

Starting in 1968 he has been active in a number of groups specializing in improvisation and the realization of indeterminate scores. Since 1967 he has devised and constructed over 120 instruments, sound sculptures, sound installations and musical toys, many of which incorporate found objects and cast-off materials. About half, primarily the concert instruments, are electroacoustic, using mainly contact and magnetic microphones;

they include different types of 'shozyg' (Davies's generic name for the instruments he has built using a selection of commonplace sound-producing objects mounted inside everyday containers) and a family of a dozen 'springboards' (amplified springs stretched over blockboard). He has composed for conventional forces, tape, live electronics and his own instruments, including several music theatre works, and has devised environmental music projects and documented unusual sound environments.

WORKS

(*selective list*)

Specially constructed insts: Shozyg I, II, I+II, 1968; Spring Song, 1970; Shozyg Sequence no.1, 1971; HD Breadbins, 1972; Gentle Springs, 1973; Music for Bowed Diaphragms, 1973; My Spring Collection, 1975; Jigamaree, 1977; Salad, 1977; Shozyg Sequence no.2, 1977; At Home, 1978; The Search for the Music of the Spheres, 1978; I have a Dream, 1984–5; Strata, 1987; Shozyg Sequence no.3, 1990–92

El-ac: Interfaces, tape, live elecs, 1967–8; Qnt, live elecs, 1967–8; The Birth of Live Electronic Music, 2 vocalists, Stroh vn, acoustic modifications, 1971; Mobile with Differences, 5 insts, live elecs, 1973, rev. 1982; Natural Images, tape, 1976, rev., invented insts, found objects, tape, 1992; Ex una voce, T, synth, 1979, rev. 1981; Tapestries, tape, 1982–3, rev. wind inst, tape, 1989; Celeritas, tape, 1987; Vision, tape, 1987

Other: Contact, pf, 1963; Vom ertrunkenen Mädchen, S, fl, cl, pf, 1964; Kangaroo, org, 1968; Beautiful Seaweeds, players, dancers, slide projection, 1972–3; Raisonnements, pf, 1973; Differentials, 3 high wind insts, 1973–5; The Musical Educator, spkr, players, dancers, slide projection, 1974; Meldoci Gestures, fl (+ a fl)/vn, vc, pf, 1978; Meldoci Gestures from the British Isles, fl, tuba, 1979; 4 Songs, 1v, inst, 1979–81; Rapport, S, fl, pf, 1981; Inventio, improvising soloist, ens, 1994

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'My Invented Instruments and Improvisation', *Rubberneck*, no.22 (1996), 36–43; rev. in *Avant*, no.1 (1997), 12–15

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J. Martin: 'Musique concrète live: der Instrumenterfinder und Performer Hugh Davies', *MusikTexte*, no.75 (1998), 36–40

C. Wagner: 'Der Mann mit dem Koffer: Christoph Wagner sprach mit Hugh Davies, dem englischen Instrumentenerfinder, Komponisten und Experten elektroakustischer Musik', *NZM*, Jg.160, no.2 (1999), 29–31 [interview]

DAVID ROBERTS/R

Davies, Marianne [Mary Ann]. English instrumentalist, sister of CECILIA DAVIES.

Davies [Davys], **Mary** [Moll] **(i)**. *See* DAVIS, MARY.

Davies, Mary (ii) (*b* London, 27 Feb 1855; *d* London, 22 June 1930). Welsh mezzo-soprano. Her father, William Davies 'Mynorydd' (1826–1901), a sculptor in London and a gifted amateur singer, brought her up to perform in chapel and in Welsh Society concerts in which she came to early prominence. She was first taught by Brinley Richards and Megan Watts-Hughes, receiving special encouragement from the prominent soprano Edith Wynne (1842–97), and she was a member of the Welsh Choral Union under John Thomas. She made her professional début at Brinley Richards's lecture-recital of 12 June 1873 at the Hanover Square Rooms, and in the same year entered the RAM on a scholarship sponsored by the Welsh Choral Union initially for three years but extended to five in recognition of her outstanding progress. While still a student she began singing at the National Eisteddfod of Wales, the Harlech and Worcester festivals, and at the London Ballad Concerts, with all of which she was associated for many years. She appeared at festivals throughout the country, reaching her peak in the 1880s. She enjoyed particular success as an interpreter of Berlioz's music: in 1880 she sang Marguerite in the complete production of *La damnation de Faust* under Hallé at Manchester, London and elsewhere, and in 1886 Mary in *L'enfance du Christ* at Crystal Palace. The poor health of her husband William Cadwaladr Davies, first registrar of the University College of North Wales, Bangor, whom she married in 1888, caused her finally to give up her professional activities in the 1890s. Although she returned to London after her husband's death in 1905, she continued to show her commitment to Welsh music. She was a founder-member and president of the Welsh Folk Song Society in 1906, and was awarded the honorary MusD by the University of Wales in 1916 for her services to her nation's music. She had a clear, rather small voice with a range from *b* to *c″* and a most attractive stage presence. (R.D. Griffith: 'Davies, Mary', *Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959), 143)

OWAIN EDWARDS

Davies, (Albert) Meredith (*b* Birkenhead, 30 July 1922). English conductor and organist. An organ scholar of Keble College, Oxford, he was appointed organist of St Alban's Cathedral in 1947, moving in 1949 to Hereford Cathedral, where he was principal conductor of the Three Choirs Festival in 1952 and 1955. He studied conducting with Previtali at the Accademia di S Cecilia, Rome, in 1954 and again in 1956, the year in which he was appointed organist at New College, Oxford. He resigned in 1960 to concentrate on conducting, having become conductor of the City of Birmingham Choir in 1957 and associate conductor (later deputy musical director) of the CBSO. After his performance of Britten's *Spring Symphony*, the composer engaged him to conduct *The Rape of Lucretia* and *A Midsummer Night's Dream* at the Aldeburgh Festival in 1960 and 1961, and elsewhere. He gave the North American première of *A Midsummer Night's Dream* in 1961. He was co-conductor with Britten of the *War Requiem* at its première in the new Coventry Cathedral in 1962 and in many subsequent performances. Davies continued to work with Britten as music director of the English Opera Group from 1963 to 1965, and conducted *Peter Grimes* at Covent Garden and Sadler's Wells. After conducting Delius's *A Village Romeo and Juliet* at Sadler's Wells he directed the first recording of

the opera; he subsequently made admired recordings of Delius's Requiem and Vaughan Williams's *Riders to the Sea*. During the 1960s Davies also gave premières of works by Bennett, Searle and others at the Cheltenham Festival, and conducted the first performance of Berkeley's opera *Castaway* at the 1967 Aldeburgh Festival. He was music director of the Vancouver SO from 1964 to 1971 and conductor of the BBC Training Orchestra in Bristol from 1969 to 1972, while his positions as music director of the Leeds Philharmonic Society (1975–84) and of the Royal Choral Society (1972–85) confirmed his mastery of the British choral tradition. In 1979 Davies was appointed principal of Trinity College of Music, London, and successfully steered it through the administrative difficulties created by government reforms. He retired in 1988 to work as a freelance conductor. He was made a CBE in 1982.

ARTHUR JACOBS/BERNARD KEEFFE

Davies, Peter Maxwell (*b* Salford, Greater Manchester, 8 Sept 1934). English composer. His finest achievements have a depth of symbolism and historical reference rarely encountered elsewhere in contemporary music. He has cultivated various styles, from the unbridled Expressionism of his music-theatre pieces of the late 1960s to the majestically unfolding landscapes of his later orchestral works. He has gained considerable popularity with his lighter pieces, many of them inspired by the folk traditions of Orkney, where he settled in 1971. He has also made a significant contribution to music education in Britain.

1. LIFE. Davies demonstrated an early inclination towards music, which his parents encouraged by arranging piano tuition. Composition rapidly became an extension of his piano studies, his earliest juvenilia dating from 1942. At Leigh Grammar School music was not recognized as an academic subject, but Davies pursued further studies independently of his general education, obtaining entry to both the RMCM and Manchester University. He took parallel courses there between 1953 and 1956, but the principal stimulus came from his association with Alexander Goehr, Birtwistle and others in the New Music Manchester Group (*see* MANCHESTER SCHOOL). Goehr functioned as catalyst, providing access to the latest developments in serial technique via recent scores by the postwar generation of European composers. Davies supplied at least two items to the group's concerts – the Trumpet Sonata op.1 for Howarth and the Five Piano Pieces op.2 for Ogdon – as well as the Clarinet Sonata for Birtwistle to perform at one of the Darmstadt summer courses.

In 1956 Davies began sketching the libretto and first compositional ideas for the opera *Taverner*, choosing a now discredited account of the Tudor composer's career because it embodied themes of treachery, betrayal and the distortion of reality that he wished to explore. Shortly thereafter an Italian government scholarship enabled him to study with Petrassi in Rome (1957–8). Petrassi was devising a personal brand of serialism, and though his teaching was non-dogmatic, he emphasized the need to develop a rigorous compositional technique. From 1959 to 1962 Davies was director of music at Cirencester Grammar School, where the significance he attached to performance, by pupils of all musical abilities, had a lasting impact on British music education. He relinquished the post in favour of a Harkness Fellowship, leading to a period of study in the graduate school at Princeton (1962–5). There his principal teachers were Kim, Sessions and Babbitt, who introduced him to set theory and the concept of combinatoriality. While at Princeton he completed the first act of *Taverner*.

After a year teaching at the University of Adelaide, he returned to Britain in 1967 to co-found the Pierrot Players with Birtwistle. This was a time when British culture was unusually responsive to radical ideas, and Davies entered the most turbulent phase of his career. The stylistic upheaval associated with the composition of *Taverner* (1962–8) was expressed through a violent form of parody that came out also in a number of related works, usually, though not always, scored for the Pierrot Players, in which the expressive vocabulary and theatrical implications of Schoenberg's *Pierrot lunaire* were considerably extended and made explicit. In the orchestral *Worldes Blis* Davies attempted to reintegrate the main elements of his style, thereby more or less concluding his direct involvement with the most radical aspects of Central European modernism. However, it was only after settling in Orkney in 1971 that a measure of cohesion began to be achieved. In the same year the Pierrot Players were disbanded and reconstituted as the Fires of London under Davies's sole direction. The group became the main focus of his composing and conducting over the next 16 years, through a general change from theatrical pieces to more reflective song cycles and substantial works for instrumental ensemble. He also commissioned for the group and conducted many scores by younger composers.

Meanwhile the stark lands and seascapes of Orkney, the stability of a relatively traditional community, and its history and mythology as mediated through the poetry and fiction of George Mackay Brown, began to have a lasting impact on Davies' creative imagination. He adopted a more detached approach, analogous to that of Mackay Brown's writing. Parody was largely excluded, and there was less emphasis on innovation or experimentation. The chamber opera, *The Martyrdom of St Magnus* (1976), composed for St Magnus Cathedral in Kirkwall, marked a decisive stage in Davies's identification with the Orkney community and its distinctive culture. The work's first performance inaugurated the St Magnus Festival, which Davies founded and directed between 1977 and 1986, subsequently becoming president. The festival was designed to introduce international musicians, writers and artists to Orkney, while also encouraging local participation. Several of Davies's major works have been associated with the festival, as have many pieces written for the local community, particularly schoolchildren at both secondary and primary levels.

In 1979 Davies became artistic director of the Dartington Summer School, where he had previously taught for more than a decade. He directed five courses there, the first in 1980, the last in 1984. In the late 1980s he established a summer school on Hoy, Orkney, for student composers, which lasted until 1996. His post as associate composer-conductor of the Scottish Chamber Orchestra (1985–94) also included an educational element. Besides the Fourth Symphony, Davies composed his ten Strathclyde Concertos for the orchestra, each linked to a schools project within Strathclyde, and involving young composers alongside local children. He later accepted posts as associate composer and conductor with the BBC PO and the RPO. For the former he embarked on two extended series of works: one dealing with recollections of his



1. *Peter Maxwell Davies in Orkney*

Manchester childhood, the other originally entitled *Sails in St Magnus*, but subsequently re-named *Orkney Saga*. Among the works written for the RPO are the Sixth Symphony and the Piccolo Concerto. Another community project, on which he collaborated with WNO, led to the commissioning of *The Doctor of Myddfai*, his second full-scale opera.

Davies has received honorary awards from many academic and musical institutions. He was made a CBE in 1981 and was knighted in 1987. In 1997 he was appointed president of the Society for the Promotion of New Music.

2. WORKS. On one level Davies's output reflects the steady development and refinement of technical procedures he began to establish at the outset of his career. These have been discussed by many writers, often resulting in different interpretations, but the most authoritative study is David Roberts's dissertation (1986), which provides a detailed analysis of the significant works up to *A Mirror of Whitening Light* (1976–7). Davies's technical facility has remained a constant factor through many changes of style, and has been adapted to virtually every genre, so that the same underlying principles govern the composition of symphonies, operas or occasional pieces. These principles have invariably involved numerical sequences, generally outlined in precompositional sketches or charts. Except in the earliest scores, they have been combined with fragments of pre-existing material, usually plainchant, subjected to various forms of permutation.

Initially, in the Trumpet Sonata (1955), Davies used a species of serialism, incorporating tonal elements, laid out as a transposition square comprising a 12 × 12 grid. This enabled him to generate hierarchical structures in which the serial method was applied to more than one level of organization – a procedure that was systematically extended in subsequent works, not least by developing durational schemes in conjunction with an increasingly rigorous approach to the ordering of pitch. After the five Piano Pieces (1955–6) Davies abandoned strict 12-note composition in favour of sets of varying length, establishing by 1959 a formidable repertory of compositional strategies. *Prolation* (1958) for orchestra, represented the culmination of this phase. As the title indicates, proportions here reflected a preoccupation with the principles underpinning medieval and Renaissance polyphony.

By this stage Davies had begun to employ pre-existing material, initially in the instrumental sextet *Alma redemptoris mater* (1957). Further insight is provided by the programme note for *St Michael* (1957), subtitled 'Sonata for 17 Wind Instruments', which reveals a wide-ranging view of musical history and an attachment as much to symbolic as to technical features. The alternative tonal repertory Davies arranged or created for pupils at Cirencester – particularly a performing edition of several movements from Monteverdi's Vespers and his own choral-instrumental sequence *O magnum mysterium* (1960) – contributed to a general broadening of style. Monteverdi's *Sonata sopra Sancta Maria* was particularly influential in this respect: it permeated the String Quartet (1961) and Sinfonia (1962), of which the latter evinced greater flexibility in the handling of large-scale structures and introduced a greater degree of expressivity. The expressivity was developed further in response to the intense poetry of the *Leopardi Fragments* (1961).

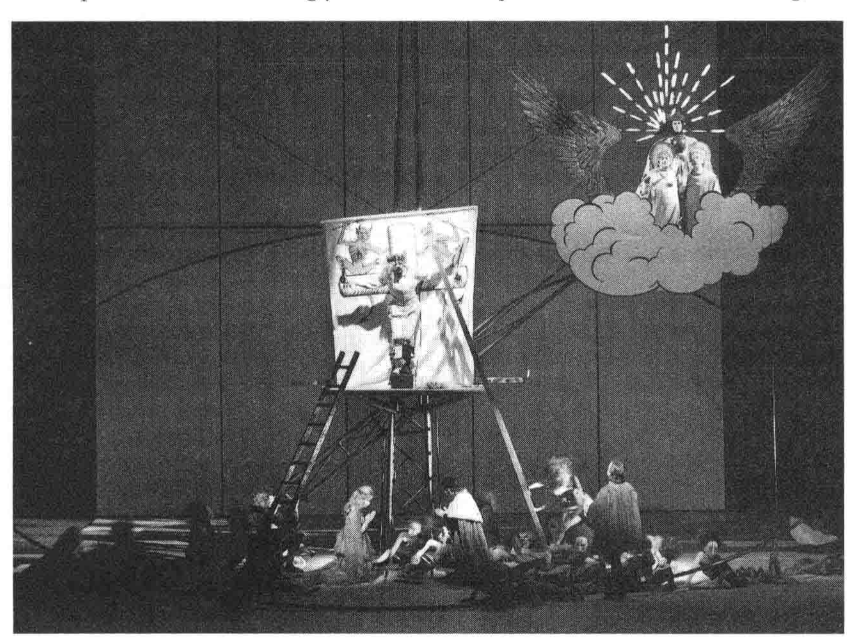
The Monteverdi-inspired works established the principal features that made possible the composition of *Taverner*, and those works also illustrated Davies's tendency to forge links between scores by means of motivic or thematic ideas as well as compositional procedures – a tendency he extended throughout the 1960s. His preoccupation with the In Nomine from Taverner's *Gloria Tibi Trinitas* mass was not restricted to technical or historical considerations but had a symbolic aspect in relation to the 'death chord' (D, E, F♯, G♯), whose symbolism pervaded many *Taverner*-related scores and was revived in *The Martyrdom of St Magnus*. Davies's programme notes for *Antechrist* (1967) and *Vesalii icones* (1969), together with Stephen Arnold's detailed outline of the compositional methods employed in *Taverner*, indicate a clear relation between the introduction of transformation processes and the growing significance of symbolism.

Transformation processes involved the systematic alteration of sets of pitch or interval classes, thereby turning a theme into its inversion, or transforming a fragment of one plainsong into another. Davies's choice of source material almost invariably reflects the connotations of the implied text, so that, for example, in Act 1 scene iv of *Taverner* the thematic transformations are linked with Taverner's conversion from Catholic musician to Protestant zealot (fig.2). In the *Second Fantasia on John Taverner's In Nomine* (1965), Davies reinterpreted Act 1 of the opera in 'symphonic' terms, producing a pair of works, the act and the fantasia, to crown the first phase of his career. His compositional technique had evolved to the point where it could be applied to a variety of styles, and during the phase of psychological turbulence associated with the second act of the opera, it gave rise to works of remarkable stylistic diversity.

The Trakl setting *Revelation and Fall* (1965–6), employed the same source material and compositional procedures as *Taverner* and the *Second Fantasia*, but replaced the Mahlerian influence with a violent form of Expressionism, extending the implications of Schoenberg's early atonal scores. Davies drew a parallel between the destructive nature of religious ideology in the 16th century, and the inherent danger of the dogmatic pursuit of integral serialism by the postwar avant garde. In the process of rejecting the more extreme aspects of their aesthetic, he responded to the lurid imagery of Trakl's verse by introducing unconventional, brightly coloured percussion, and a blood red nun's habit, together with loudhailer, for the mezzo-soprano soloist. There were also stylistic allusions to the popular music of Trakl's era, thereby establishing a parallel between the decadence of pre-World War I Vienna and the increasing cultural fragmentation of the 1960s.

Yet Davies benefited from the increasing cultural freedom during the later 1960s by incorporating theatrical elements into his scores, which frequently confronted the audience with controversial subjects. The provocative tone was evident at the inaugural concert of the Pierrot Players, which opened with *Antechrist*. In *L'homme armé* (1968) he subjected a 15th-century mass fragment to a parody of different styles from the early Renaissance to the 1960s in a manner for which he found example in Joyce's *Ulysses*. Primitive electronic devices were also deployed, but replaced in the revised version, *Missa super L'homme armé* (1971), by an actress declaiming the biblical narrative of Christ's betrayal by Judas.

Davies's profound sense of history was even more vividly displayed in *Eight Songs for a Mad King* (1969), where the crazed monologues of George III, as portrayed in Randolph Stow's text, were entrusted to the unique vocal skills of the actor Roy Hart. Again, there were allusions to appropriate music of the period, and the work became an archetype for an extended sequence of mainly theatrical evocations of hysteria or madness (fig.3), including the music for *The Devils* (1971), *Miss Donnithorne's Maggot* (1974) and the two-act ballet *Caroline Mathilde* (1990). In these and other works madness stems from some form of rejection of authority (frequently represented by a king figure) and entails self-destruction (often mockingly marked by a jester). Parody enabled Davies to confront these issues, and he became increasingly vehement in response to the distortion of religious



2. Act 1 scene iv of Peter Maxwell Davies's 'Taverner', Covent Garden, London, 1972; set design by Ralph Koltai, directed by Michael Geliot



3. Performance of Peter Maxwell Davies's 'Eight Songs for a Mad King' with Judith Pearce (flute) and William Pearson (the King), 1972

truth. It reached its peak in *Vesalii icones*, where a male dancer established links between the Stations of the Cross and a sequence of 16th-century anatomical drawings, the work concluding with a mock resurrection accompanied by a foxtrot. Foxtrots were equated with bad taste – a clear indication of falsity – and elsewhere in the work were associated with the same Victorian hymn tune as in both versions of *Missa super L'homme armé*.

In *St Thomas Wake* (1969), foxtrots were allocated to a small ensemble functioning as a kind of concertino, interposing 1930s dance-band material into the main orchestral discourse. The Expressionist and foxtrot phases culminated, respectively, in the scores for two Ken Russell films: *The Devils* and *The Boy Friend* (1973). Though there were further examples of the former – *Blind Man's Buff* (1972), dealing with the question of identity, and *Miss Donnithorne's Maggot*, a counterpart to *Eight Songs* – they were generally less hysterical than hitherto. Indeed, the more contemplative movements of *Vesalii icones* had already foreshadowed the style Davies was to develop in Orkney, while the 'motet for orchestra' *Worldes Blis* (1966–9) prefigured the slowly unfolding landscape he was to discover on Hoy. It also defined some structural and technical features subsequently developed in *Hymn to St Magnus* (1972).

Hence a strong element of continuity was established at the technical level, and Davies's propensity for creating series of works was encouraged by the writings of George Mackay Brown. His settings of Mackay Brown texts exemplify the extent to which his output reflects extra-musical influences. Beginning with *From Stone to Thorn* (1971), he rapidly discovered a compositional equivalent to Mackay Brown's style, and identified with two of the author's archetypal characters: the historical Magnus Erlendson, patron saint of Orkney, and the mythological Storm Kolson, also known as the Blind Fiddler. These characters were associated with ritual aspects of Orkney life, particularly during the medieval era, when religious observance and folklore were integral features of daily experience. Davies was thus able to extend the religious symbolism of the earlier works into a different perspective, so that some elements of *Taverner*, particularly the political dimension, recur in *The Martyrdom of St Magnus*, based on Mackay Brown's novel *Magnus*. At the same time, *The Blind Fiddler* (1976) was the great peak in a sequence of song cycles and can be regarded as the counterpart of the chamber opera. Then and later, Mackay Brown's influence reached beyond scores directly associated with his texts.

Hymn to St Magnus incorporates a 12th-century monody commemorating St Magnus into complex isorhythmic structures, employing procedures previously developed in *Worldes Blis*, and expanding a structural outline originally adumbrated in the String Quartet. Medieval and Renaissance compositional techniques were also combined with Classical sonata form to create a work of symphonic proportions. In the orchestral song cycle *Stone Litany* (1973) Davies achieved even greater flexibility, together with a wider range of expression, by creating sonic evocations of landscapes and seascapes to function as commentaries on the settings of Runic inscriptions found in the Viking burial chamber of Maeshowe.

These two works, *Hymn to St Magnus* and *Stone Litany*, established the basis for the series of symphonies on which Davies embarked in the mid-1970s, and together with the Mackay Brown settings demonstrated the extent of the composer's identification with Orkney. Davies's compositions gained a sense of place, and the introduction of magic squares to control transformation processes over long time-spans encouraged stylistic consistency. *Ave maris stella* (1975) was the first major work to be based entirely on a magic square, the choice being determined by symbolic as well as technical considerations. The magic square of the Moon corresponded to the plainsong text, praising Our Lady of the Sea, and in order to establish a symbolic link with the character of Blind Mary, who plays a crucial role in *The Martyrdom of St Magnus*, Davies employed the same square in the chamber opera, but in a different formulation. Its 9 × 9 grid is reflected in the fact that both works have nine distinct sections; equally important was the fact that in the opera Davies devised pathways through the square, corresponding to the significance of the weaving motif in the novel.

By reworking precompositional material Davies forged links between works in different genres, so that *Ave maris stella* infiltrated the slow movement of the First Symphony as that work evolved from a single movement, provisionally called *Black Pentecost* (a title later re-used), into a four-movement structure.

The First Symphony (1975–6) crowned several years' work, and each subsequent symphony has also emerged as the culmination of a cluster of compositions: the only difference is that Symphonies nos.2–6 were conceived as such from the outset. The First Symphony also laid the groundplan that was developed in nos.2 and 3, one that was decisively influenced by Sibelius. Besides the impact of Sibelius's Fifth Symphony on the second and fourth movements of Davies's First, the complete cycle of Sibelius's symphonies suggested an alternative to the Austro-German symphonic tradition. They embodied, like the writings of Mackay Brown, a Nordic sensibility and made use of transformation processes rather than conventional developmental procedures. These processes were associated with pitch material, intervallic contours and durational values, as well as larger structure. Their influence could extend over the entire work, or over single movements or local events. Contrast was achieved by alternating different types of material, often associated with different magic squares, but equally important was the tension generated by the use of these procedures in the context of allusions to traditional forms. Underpinning the symphonies has been an attempt to achieve a balance between the Austro-German and Nordic traditions, with Mahler's example remaining as potent an influence as that of Sibelius.

Above all, the symphonies dramatize the problem of creating an extended discourse without resorting to conventional tonality. Though Davies modified the unbridled Expressionism that had characterized his output during the later 1960s, he remained committed to the principles of Schoenberg, and to techniques derived from early music. By emphasizing the modal aspects of the latter, he developed a harmonic language in which tonal centres could assume the functions of tonic and dominant within a non-tonal context. Primary importance was assigned to the interval of the tritone, and thus the first three symphonies, as well as several related works, were based on formulations revolving around the tritone B–F and concentrating on intervals that have a minor 3rd or diminished 7th relationship. The first three symphonies also had extra-musical associations: for example, where no.1 was concerned with landscape, no.2 was the fruition of a sequence of scores dominated by seascapes, or inspired by texts evoking small island communities. In *Westerlings* (1976–7), for chamber choir, Davies interspersed settings of four Mackay Brown poems describing the Vikings' discovery of and settlement in Orkney with interludes evoking the sea. Similar precompositional material was used in *A Mirror of Whitening Light* (1976–7), a chamber symphony alluding, especially through the prominence of pitched percussion, to the reflected light in the bay below the composer's croft. By combining the magic square of Mercury with the plainsong *Veni sancte Spiritus*, he was able to symbolize the work's transformation process in terms of both alchemical and spiritual purification; a religious dimension was more obviously present in *Le jongleur de Notre Dame* (1978) and the three-act ballet *Salome* (1978). However, it was a further sequence of Orkney-inspired works, including three based on Mackay Brown texts, which led to the Second Symphony.

The Two Fiddlers (1978), derived from an Orcadian legend, satirized the notion of continuous progress by depicting an island community reduced to passivity by no longer having to work. This was also Davies's first stage work for young performers, and together with the pantomime opera *Cinderella* (1980) it inaugurated his extensive contribution to music education in Orkney. *Solstice of Light* (1979), for solo tenor, chorus and organ, written for the St Magnus Singers, outlined the various waves of settlers who have colonized the islands, while *Black Pentecost* (1979), a 'song-symphony' for soprano, bass-baritone and orchestra, dramatized the final chapter of the novel *Greenvoe*, describing the pollution and ultimate destruction of a small island by a military project. This work can also be regarded as an indication that the traditions of the conventional novel and the symphony tend to be sustained by similar communities. Together with *The Yellow Cake Revue* (1980) for reciter-singer and piano, for which Davies produced his own satirical text, *Black Pentecost* was written in support of a campaign to prevent uranium mining in Orkney. It included elements of parody and Expressionism, but presented in a style whose objectivity distinguished it from the intensely personal output of the later 1960s. The same approach was adopted in *The Lighthouse* (1979), Davies's second chamber opera, which dealt with the unexplained disappearance of three lighthouse keepers. He wrote his own libretto in the manner of Mackay Brown, and by presenting the growing hysteria of the three keepers with a measure of detachment, enhanced the power of the drama.

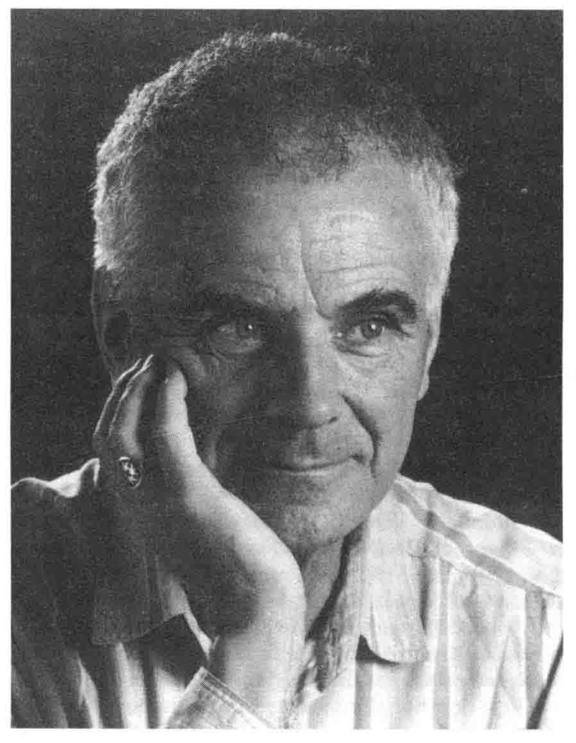
The Second Symphony was more closely associated with *Black Pentecost* than *The Lighthouse*, but the depiction of turbulent seascapes reflected the drama of the opera. Davies's observation of different types of wave pattern provided the underlying metaphor of the symphony, and contrasting material was generated from two series of magic squares. The work also contained more explicit references to both standard symphonic forms and tonality than had the First Symphony. Davies reworked some of the pre-compositional material from it in the

Piano Sonata (1981), and possibly the Brass Quintet (1981), but thereafter the character of his orchestral output changed substantially, in that he dispensed with pitched percussion as an integral element of the discourse. The change introduced a certain austerity, already foreshadowed in the relatively sombre *Image, Reflection, Shadow* for instrumental ensemble (1982) and first fully expressed in *Into the Labyrinth* (1983), a cantata for tenor and chamber orchestra to a text by Mackay Brown. This piece contained echoes of *Black Pentecost* but also formed the centrepiece of a triptych, together with the Sinfonia concertante for single winds, timpani and strings (1982) – written for the Academy of St Martin-in-the-Fields – and the slightly less severe *Sinfonietta accademica* for chamber orchestra (1983), which marked the beginning of Davies's long association with the Scottish Chamber Orchestra. That association prompted him to embark on a second orchestral repertory, for a Haydn-Mozart ensemble, alongside the larger scores for its 19th-century counterpart. His growing commitment to the Scottish Chamber Orchestra ultimately precipitated the demise of the Fires of London, but not before he had completed a further major work, *The No.11 Bus*, for mime, singers, dancers and instrumental ensemble (1984).

The Third Symphony was more clearly indebted to the Austro-German tradition than its predecessors, with many commentators citing Mahler's Ninth as the model for its overall structure, as well as for significant features of individual movements. It has also been suggested that here Davies reaffirmed his allegiance to a modernist sensibility, as originally defined by Schoenberg. Reference is again made to the standard symphonic movements, but the unifying function of the transformation processes is underlined by Davies's statement that each movement explored the same material from a different perspective. He also mentioned Brunelleschi's church architecture as a significant influence on the total design, relating it to the proportions of natural phenomena. The Symphony no.3 summed up Davies's orchestral output of the 1970s and early 1980s. Apart from the Violin Concerto (1985), the Trumpet Concerto (1988) and the two-act ballet *Caroline Mathilde* (1990), his orchestral scores of the next ten years were conceived for the Scottish Chamber Orchestra. Most attention was devoted to the Strathclyde Concerto project. This project consisted of six single concertos, two double concertos, a concerto grosso for six woodwinds and strings, and a concluding Concerto for Orchestra. The fact that the finale of the latter summarized the main features of the previous concertos illustrated the extent to which the whole was planned as a series. Nevertheless, the individual concertos represented a variety of responses to the form, frequently reflecting the composer's wider preoccupations.

Davies's scores of the late 1980s and early 90s were often characterized by a re-examination, from a relatively tranquil perspective, of compositional ideas from the 1960s, in conjunction with their underlying symbolism. The catalyst was the opera *Resurrection* (1987), in which he sought to recapture the style of his late 1960s scores. Prompted by the destructive effects of rampant commercialism, the work was originally conceived in 1963. In the final version, the mock television advertisements were developed from *The Two Fiddlers*, while the prologue-plus-single-act structure was indebted to *The Lighthouse*. However, the degree of detachment Davies had achieved also prevented the music expressing the ferocity suggested by the text, even if the opera was a powerful satire of establishment values, encapsulating Davies's familiar themes: various forms of authoritarianism, associated with different political or religious dogmas, distortions of reality, questions of identity. Symbolism, alchemical and Christian, was integral to the imagery, and the music incorporated a variety of styles, including a crucial role for a rock group. Hence there were allusions not only to Davies's preoccupations with foxtrots but also to the popular style he had begun to cultivate in several shorter orchestral scores, beginning with *An Orkney Wedding with Sunrise* (1985).

Thereafter Davies largely abandoned vocal composition until the mid-1990s, except for a series of music-theatre pieces for young children (1989–91). Like the Strathclyde Concertos, the Fourth Symphony (1989) was written for the Scottish Chamber Orchestra, and in consequence gained a particular character. It resembled the previous symphonies only in terms of its time-scale, and here the usual four movements were absorbed into a single span. As such, it was an enlargement of Schoenberg's *Kammersymphonie* op.9, and recalled Davies's single-movement orchestral works of the 1960s. *Caroline Mathilde* also contained echoes of the 1960s in its depiction of a royal court where madness prevailed, while the source material of the Strathclyde Concerto no.5 (1991), Joan Albert Ban's *Vanitas*, embodied the same sentiments as the *Worldes Blis* monody. The multi-layered structure of the Fifth Symphony (1994), reflected similar preoccupations to those of *St Thomas Wake* or *Vesalii icones*, and in the Sixth Symphony (1996), Davies returned to the three-movement structure, with slow finale, of the *Second Taverner Fantasia*. The pastiche national anthems in *Time and the Raven* (1995) can be traced back to earlier works



4. Peter Maxwell Davies, 1998

involving the use of parody, of which there are echoes in *The Beltane Fire* (1995), where a folk group reflects the dance band of *St Thomas Wake*. However, within its symphonic framework *The Beltane Fire* also developed the idea of creating a musical narrative, analogous to the outlines of a Mackay Brown short story. Finally, the two-act structure and political dimension of *The Doctor of Myddfai* (1995) formed a parallel with *Taverner*, though *The Doctor of Myddfai* was based on a vision of the future, rather than on historical sources. This was also Davies's first operatic collaboration with a librettist. At the same time, the cantata *The Three Kings* (1995) and the oratorio *Job* (1997) were significant developments as regards large-scale choral-orchestral composition, besides being manifestations of a religious sensibility that has pervaded Davies's output, whether on the material level represented by his extensive use of plainchant (with attendant verbal significations) or in his frequent choice of subject matter.

Davies has been remarkably consistent in his exploration of certain themes – a tendency encouraged by his encounter with the writings of Mackay Brown. He has also maintained a firm allegiance to European modernism, which he absorbed at the outset of his career, and which has provided the aesthetic as well as the technical basis of his output, notwithstanding various stylistic modifications. His preoccupations with music education, early music and various kinds of popular music from different eras have been equally constant factors. After he settled in Orkney, the process of reintegrating the various facets of his style gave rise to many works designed for the local community, as well as attempts to incorporate popular elements into larger works. Above all, the Orkney works exemplify an increased emphasis on the harmonic dimension, as he has sought to create a discourse which listeners can follow rather as they follow tonal music. While exhibiting Classical and Romantic traits, he has been able, through his harmony, to avoid any suggestion of neo-classicism or neo-romanticism. The language he has forged occasionally suggests an element of postmodernism in the more popular scores, but in his larger creations, the individuality of his approach to the renewal of traditional forms is readily apparent. Critical opinion generally regards the works of the 1960s and 1970s as superior to their successors, yet the stability of the Orkney community has enabled Davies to pursue the vision he formed in his early scores, and from which he was diverted during the most turbulent phase of his career.

WORKS

F6 indicates the Fires of London instrumentation of fl, cl, pf, perc, vn, vc, with whatever doublings; F5 indicates a quintet drawn from this group

DRAMATIC

Richard II (incid music, W. Shakespeare), 1961, London, Old Vic, 1962, unpubd

The Pagoda Fugue (incid music, radio play), 1965, unpubd, London, BBC, 1965

Revelation and Fall (monodrama, G. Trakl), S, 16 insts, 1965–6, rev. 1980, M. Thomas, Pierrot Players, cond. Davies, London, Conway Hall, 26 Feb 1968

Notre Dame des Fleurs (mini-op, Davies [in Fr.]), S, Mez, Ct, F6, 1966 cond. Davies, London, Queen Elizabeth Hall, 17 March 1973

L'homme armé [after 15th-century mass] (Bible: *Luke* xxii [in Lat.]), F6, tape, 1968, cond. Davies, London, Conway Hall, 26 Feb 1968; rev. as Missa super L'homme armé, spkr, F6, 1971, cond. Davies, Perugia, 28 Sept 1971

Taverner (op, 2, Davies, after 16th-century documents), 1962–8, partly reconstructed 1970, cond. E. Downes, London, CG, 12 July 1972

Eight Songs for a Mad King (R. Stow), Bar/B, F6, 1969 cond. Davies, London, Queen Elizabeth Hall, 22 April 1969

Vesalii icones, male dancer, vc, F5, 1969, cond. Davies, London, Queen Elizabeth Hall, 9 Dec 1969

Nocturnal Dances (ballet), S, F6, 1970, London Contemporary Dance Theatre, London, The Place, 31 May 1970; concert version, cond. Davies, London, Queen Elizabeth Hall, 19 Sept 1970, unpubd

The Devils (film score, dir. K. Russell), 1971; concert suite, cond. Davies, London, Queen Elizabeth Hall, 11 Dec 1971

The Boy Friend [after S. Wilson] (film score, dir. Russell), 1971; concert suite, S, light music orch, cond. Davies, London, Queen Elizabeth Hall, 11 Dec 1971

Blind Man's Buff (masque, Davies, after nursery rhymes and G. Büchner: *Leonce und Lena*), S, Mez, mime, orch, 1972, cond. Boulez, London, Round House, 29 May 1972; alternative version, Mez, mime, F6, gui, 1972, cond. Davies, The Place, 24 Nov 1972

Miss Donnithorne's Maggot (Stow), S, F6, 1974, cond. Davies, Adelaide, 9 March 1974

Der heisse Ofen (comic opera), 1975, collab. Henze and others, Kassel, Staatstheater, 18 March 1989, unpubd

The Martyrdom of St Magnus (chbr op, 1, Davies, after G. Mackay Brown: *Magnus*), Mez, T, 2 Bar, B, 10 insts, 1976, cond. Davies, Kirkwall, St Magnus Cathedral, 18 June 1977

Le jongleur de Notre Dame (masque, 1, Davies), Bar, mime, F6, children's band (wind, perc), 1978, cond. Davies, Stromness, 18 June 1978

Salome (ballet, 2, F. Flindt), 1978, cond. J. Fürst, Copenhagen, 10 Nov 1978

The Lighthouse (chbr op, prol, 1, Davies), T, Bar, B, 12 insts, 1979, cond. Dufallo, Edinburgh, 2 Sept 1980

The Medium (monodrama, Davies), Mez, Thomas, Kirkwall, 21 June 1981

The Well (incid music, Mackay Brown), vv, ens, 1981, cond. Davies, Kirkwall, 20 June 1981, unpubd

Island of the Saints (incid music, Mackay Brown), ens, 1983, Kirkwall, 18 June 1983, unpubd

The No.11 Bus (Davies), Mez, T, Bar, 2 dancers, mime, F5, 1984, cond. Bauer-Schenk, London, Queen Elizabeth Hall, 20 March 1984

Resurrection (op, prol, 1, Davies), Mez, Ct, 2 T, 2 Bar, B, 5 dancers, orch, Salvation Army Band, rock group, elec vocal qt, 1987, cond. Drewanz, Darmstadt, Staatstheater, 18 Sept 1988

Caroline Mathilde (ballet, 2, Flindt), orch, 1990, cond. Lehtinen, Copenhagen, Royal, 14 March 1991

The Road to Colonnus (incid music, Mackay Brown), ens, 1991, Kirkwall, 21 June 1991, unpubd

Witch (incid music, Mackay Brown), ens, 1991, Kirkwall, 21 June 1991, unpubd

The Doctor of Myddfai (op, 2, D. Pountney), 1995, cond. Armstrong, Llandudno, North Wales, 20 July 1996

INSTRUMENTAL

Full orch: Prolation, 1958; First Fantasia on an In Nomine of John Taverner, 1962; Second Fantasia on John Taverner's In Nomine, 1964; Worldes Blis: Motet for Orch, 1966–9; St Thomas Wake: Foxtrot for Orch on a Pavan by John Bull, dance band, orch, 1969; Walton Tribute, 1972, unpubd; Sym. no.1, 1975–6; Salome, suite, 1979; Sym. no.2, 1980; Sym. no.3, 1984; An Orkney Wedding with Sunrise, bagpipes, orch, 1985; Vn Conc., 1985

Jimmack the Postie, 1986; Tpt Conc., 1988; Ojai Festival Ov., 1991; Caroline Mathilde, suite from Act 1, 1991; Cross Lane Fair, Northumbrian pipes, boodhran, orch, 1994; Sym. no.5, 1994; The Beltane Fire, choreographic poem, 1995; Time and the Raven, 1995; Sym. no.6, 1996; Throstle's Nest Junction, 1996; Mavis in Las Vegas, 1997; Orkney Saga I, 1997 [orig. entitled Sails in St Magnus I]; Pic Conc., 1997; Pf Conc., 1997

Chbr orch: Sinfonia, 1962; A Mirror of Whitening Light, 1976–7; Sinfonia concertante, 1982; Sinfonietta accademica, 1983; Strathclyde Conc. no.1, ob, orch, 1986; Strathclyde Conc. no.2, vc, orch, 1987; Strathclyde Conc. no.3, hn, tpt, orch, 1989; Sym. no.4, 1989; Threnody on a Plainsong for Michael Vyner, 1989; Strathclyde Conc. no.4, cl, orch, 1990; Strathclyde Conc. no.5, vn, va, str, 1991

Strathclyde Conc. no.6, fl, orch, 1991; Vanitas, str, 1991 [arr. of work by Ban]; Sir Charles His Pavan, 1992; Strathclyde Conc.

no.7, db, orch, 1992; A Spell for Green Corn: The MacDonald Dances, vn, orch, 1993; Strathclyde Conc. no.8, bn, orch, 1993; Carolísima, serenade, 1994; Strathclyde Conc. no.9, 6 ww, str, 1994; Strathclyde Conc. no.10, conc. for orch, 1996

8 or more insts: Octet, ww, 1954, unpubd; St Michael: Sonata for 17 Wind, 1957; Ricercar and Doubles on 'To Many a Well' [after 15th-century carol], wind qnt, hpd, va, vc, 1959; Shakespeare Music, 11 insts, 1964; 7 In Nomine, wind qnt, hp, str qt, 1963–5 [incl. arrs. of Taverner, Bull, Blitheman]; Canzona [arr. of G. Gabrieli: Canzon septimi toni octo vocum], wind, str, 1969; Eram quasi agnus, 7 wind, handbells, hp, 1969; Points and Dances, 10 insts, 1970 [from Taverner]; 3 Studies, 11 perc, 1975; Mishkenot, 9 insts, 1988; Thaw, 9 insts, 1995

Fires ens: Antechrist, pic, b cl, 3 perc, vn, vc, 1967; Stedman Caters, F6, 1968; Fantasia on a Ground and 2 Pavans, 1v ad lib, F6, 1968 [after Purcell]; Veni Sancte Spiritus, F6, 1972 [arr. of Dunstaple with orig. section]; Prelude and Fugue, c♯, F6, 1972 [arr. from Bach: '48', i]; Four Quartets (incid music, T.S. Eliot), F6, 1972, unpubd [after Machaut: *Ma fin est mon commencement*]; Fantasia on One Note, F6, 1973 [after Purcell]; Renaissance Scottish Dances [arr.], F5, gui, 1973; Si quis diligit me, F6, 1973 [arr. of D. Peebles, F. Heagy]; All Sons of Adam, F6, 1974 [arr. of 16th-century Scottish motet]

Ps cxxiv, F6, 1974 [after Peebles, J. Fethy, 16th-century anon.]; Nach Bergamo – Zur Heimat, F6, 1974, unpubd; Prelude and Fugue, C♯, F6, 1974 [arr. from Bach: '48', i]; Ave maris stella, F6, 1975; Kinloche His Fantassie [arr.], F6, 1976; Our Father Which in Heaven Art [arr.], F6, 1977; Runes from a Holy Island, F6, 1977; Dances from The Two Fiddlers, vn, F5, 1978; The Bairns of Brugh, F6, 1981; Image, Reflection, Shadow, F6, 1982; Unbroken Circle, F5, 1984; Farewell – A Fancye, F6, 1986 [arr. of Dowland]

Other works for 3–7 insts: Qt Movt, str qt, 1952; Burchiello, perc, 1955, unpubd; Alma Redemptoris mater, fl, ob, 2 cl, bn, hn, 1957; Sextet, fl, cl, b cl, pf, vn, vc, 1958, rev. as Septet, F6, gui, 1972, unpubd; Str Qt, 1961 [after Ave Maria: Hail Blessed Flower]; Canon in memoriam I.S., fl, cl, hp, str qt, 1971; Brass Qnt, 1981; 4 Voluntaries, brass qnt, 1982, arr. brass band, 1983 [arrs. of Tallis]; 2 Motets, brass qnt, 1982, arr. brass band, 1982 [arrs. of Gesualdo]; March: The Pole Star, brass qnt, 1982, arr. brass band, 1982; Birthday Music for John, fl, va, vc, 1983

2 insts: Sonata, D tpt, pf, 1955; Sonata, cl, pf, 1956; Hymnos (Hymnos hesperinos), cl, pf, 1967; Stedman Doubles, cl, perc, 1955, rev. 1968; Sonatina, vn, cimb, 1984; 2 Dances from Caroline Mathilde, fl, hp, 1993

Org: Fantasia on O magnum mysterium, 1960; 3 Voluntaries (Preludes), 1976 [arr. of 16th-century Scottish]; Sonata, 1982; Reliqui domum meum, 1996

2 kbds: Epistrophe, 2 pf, 1968, unpubd; 4 Lessons, 1978

Pf: Sonata, 1954, unpubd; 5 Pieces, 1955–6; 5 Little Pieces, 1960–64; Sub tuam protectionem, 1969 [arr. of Dunstaple]; Ut re mi, 1969; Stevie's Ferry to Hoy, 1975; Farewell to Stromness, Yesnaby Ground, 1980 [from The Yellow Cake Revue]; Sonata, 1981; 6 Secret Songs, 1993

Other solo instr: Solita, fl, musical box ad lib, 1969, rev. 1972; Turris campanarum sonantium (Bell Tower), perc, 1971, unpubd; Lullaby for Illian Rainbow, gui, 1972; The Seven Brightnesses, cl, 1975; The Door of the Sun, va, 1975; The Kestrel Paced Around the Sun, fl, 1975; Nocturne, a fl, 1979; Hill Runes, gui, 1981; Sea Eagle, hn, 1982; Sonata, gui, 1984; First Grace of Light, ob, 1991

CHORAL

Five Motets (Lat.), S, A, T, B, double chorus, 1959, rev. with 16 insts, 1962
Veni Sancte Spiritus, S, A, B, chorus, chbr orch, 1963
Ecce manus tradentis (Bible: *Luke* xxii), S, A, T, B, chorus, 10 insts, 1965
Canon ad honorem I.S. (Bible: *Ezekiel* i), SATBBB, 1967, unpubd
Tenebrae super Gesualdo, SATB, F6, 1972, also solo version
Ave Rex angelorum, SATB, 1976
Westerlings (Mackay Brown, Norn Paternoster), SATB, 1976–7
Solstice of Light (Mackay Brown), T, SATB, org, 1979
Lullabye for Lucy (Mackay Brown), SATB, 1981
One Star at Last (Mackay Brown), SATB, 1984
House of Winter (Mackay Brown), AATBBB soloists/chorus, 1986
Sea Runes (Mackay Brown), AATBBB soloists/chorus, 1986
Hallelujah! The Lord God Almichtie (early Scottish), SA soloists/semichorus, SATB, org, 1989
Apple Basket: Apple Blossom (Mackay Brown), SATB, 1990
Hymn to the Word of God (Byzantine), 2 T, SATB, 1990
Corpus Christi, with Cat and Mouse (R. Hill: *Commonplace Book*), SATB, 1993
A Hoy Calendar (Mackay Brown), SATB, 1994
Invocation to Mercurius, SATB, crotales, 1994
The Three Kings (Mackay Brown), S, Mez, T, Bar, SATB, orch, 1995
Job (Bible), S, A, T, B, SATB, orch, 1997

OTHER VOCAL

Leopardi Fragments (Frammenti di Leopardi) (G. Leopardi), S, A, 8 insts, 1961
Songs to Words by Dante, Bar, small orch, 1967, unpubd
Epitaph (G. Büchner, Novalis, W. von der Vogelweide), S, fl, pf, handbells, *c*1967, lost
Also hat Gott die Welt geliebet, S, fl, vn, vc, org + cel, 1970 [arr. of Buxtehude with orig. interlude]
From Stone to Thorn (Mackay Brown), Mez, cl/basset cl, gui, hpd, perc, 1971
Hoquetus David, S, ens, 1971 [arr. of Machaut], unpubd
Fool's Fanfare (W. Shakespeare), spkr, 2 tpt, 2 trbn, ukelele + mand, perc, 1972
Tenebrae super Gesualdo, Mez, F6, gui, 1972, also choral version
Hymn to St Magnus (Lat.), Mez, F6, 1972 [after 12th-century Orcadian hymn]
Fiddlers at the Wedding (Mackay Brown), Mez, a fl, mand, gui, perc, 1973
Stone Litany: Runes from a House of the Dead (Norn), Mez, orch, 1973
Dark Angels (Mackay Brown), S, gui, 1974
My Lady Lothian's Lilt, Mez, F5, 1975
The Blind Fiddler (Mackay Brown), Mez, F6, gui, 1976
Anakreontika (Gk.), Mez, a fl, perc, hpd, vc, 1976
Black Pentecost (Mackay Brown), Mez, Bar, orch, 1979
The Yellow Cake Revue (Davies), 1v, pf, 1980
Into the Labyrinth (Mackay Brown), T, orch, 1983
Agnus Dei, 2 S, va, vc, 1984
Excuse Me (arr. Dibdin), Mez, F6, 1986
Winterfold (Mackay Brown), Mez, F6, gui, 1986
Tractus clausum et reconditum, Mez, gui, 1990, unpubd
Caroline Mathilde, suite from Act 2, SA soloists/small chorus, orch, 1992
A Birthday Card for Hans, Mez, ens, 1996

MUSIC FOR YOUNG PERFORMERS

Stage: The Two Fiddlers (children's op, 2, Davies, after Mackay Brown), 1978; Cinderella (pantomime-op, 2, Davies), 1980; The Rainbow (Davies), 1981; The Great Bank Robbery (Davies), 1989; Dinosaur at Large (Davies), 1989; Jupiter Landing (Davies), 1989; Dangerous Errand (Davies), 1990; The Spider's Revenge (Davies), 1991

School orch: Pavan and Galliard, 1959, unpubd; 5 Canons, 1959, unpubd; 5 Klee Pictures, 1960, rev. 1976; 3 Dances of William Byrd, *c*1960; 5 Voluntaries, *c*1960 [arrs. of Croft, Clarke, Attaignant, L. Couperin]; many other unpubd arrs., 1959–62; Chat Moss, 1993

Vocal-inst: O magnum mysterium (Eng. medieval), SATB, ens, org, 1960; Vespers of 1610, chorus, school orch, 1961, unpubd [arr. of Monteverdi]; Te lucis ante terminum, SATB, ens, 1961; The Shepherd's Calendar (Eng. medieval), Tr, SATB, ens, 1965; Kirkwall Shopping Songs (Davies), 1979; Songs of Hoy (Davies), 1981; First Ferry to Hoy (Davies), SATB, recs, perc, ens, 1985; The Peatcutters (Davies), SATB, brass band, 1985; 6 Songs for St Andrews (Davies), 1988; A Selkie Tale (Davies), 1992; The Turn of the Tide, with professional orch, 1992; 7 Summer Songs, 1993

Choral carols: 4 Carols from O magnum mysterium, SATB, 1960; 4 Carols, SATB, 1961–2; 5 Carols, SSA, 1966; Shepherds of Hoy (Mackay Brown), 1993

Other choral: Ave Maria: Hail Blessed Flower (Eng. medieval), SATB, 1961; The Lord's Prayer, SATB, 1962; Ave plena gracia, S, A, T, SATB, org ad lib, 1965; Shall I Die for Mannis Sake? (Eng. medieval), SA, pf, 1965; 7 Songs Home (Davies), unacc., 1981

Other inst: A Welcome to Orkney, wind qnt, 2 str qts, db, 1980; Sonatina, tpt, 1981

MSS in *GB-Lbl*

Principal publishers: Boosey & Hawkes, Chester, Schott

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An Introduction to Indian Music (diss., U. of Manchester, 1956)
'The Young British Composer', *The Score*, no.16 (1956), 84–5

'Problems of a British Composer Today', *The Listener*, lxii (1959), 563–4
'Composing Music for School Use', *Making Music*, no.46 (1961), 7–8
'Music Composition for Children', *Music in Education*, ed. W. Grant (London, 1963), 108–24
'The Young Composer in America', *Tempo*, no.72 (1965), 2–6
'Where our Colleges Fail', *Times Educational Supplement* (10 Feb 1967)
'Sets or Series', *The Listener* (22 Feb 1968)
'Peter Maxwell Davies on Some of his Recent Work', *The Listener* (23 Jan 1969)
'*Taverner*: Synopsis and Documentation', *Tempo*, no.101 (1972), 4–11
'Pax Orcadiensis', *Tempo*, no.119 (1976–7), 20–22
'Symphony', *Tempo*, no.124 (1978), 2–5

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L. Pinzauti: 'A colloquio con Peter Maxwell Davies', *NRMI*, vi (1972), 87–92
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JOHN WARNABY

Davies, Ryland (*b* Cwm, Ebbw Vale, 9 Feb 1943). Welsh tenor. He studied at the RMCM, where he made his début in 1964 with the WNO as Rossini's Almaviva. At Glyndebourne he sang in the chorus, making his solo début in 1965 as the Marschallin's Major-Domo (*Rosenkavalier*). Over the next 25 years he sang Nemorino with the Glyndebourne touring company, Belmonte, Lensky, Ferrando, Flamand (*Capriccio*), Tamino, Lysander, the Prince (*The Love for Three Oranges*) and Tichon (*Kát'a Kabanová*). In 1967 he sang Essex (*Gloriana*) at Sadler's Wells and in Lisbon. He made his Covent Garden début in 1969 as Hylas (*Les Troyens*), then sang Don Ottavio, Ernesto, Fenton, Enéas (*Esclarmonde*) and Ferrando, the role of his San Francisco (1970), Paris Opéra (1974) and Metropolitan (1975) débuts. He sang Cassio (*Otello*) at Salzburg (1970), Pelléas at Stuttgart (1979), Berlin (1984) and Hamburg, and Weber's Oberon at Montpellier (1987). He had a sweet-toned, lyrical voice and excellent diction, as demonstrated in his performance as Armand de Clerval in Massenet's *Thérèse* and in his recordings of Mozart (notably Idamantes with Colin Davis) and of Haydn's *The Seasons*. In the 1990s he sang a number of comprimario roles at Covent Garden and elsewhere, revealing a gift for deft and witty characterization.

ALAN BLYTH

Davies, Tudor (*b* Cymmer, Glam., 12 Nov 1892; *d* Penault, Mon., 2 April 1958). Welsh tenor. He studied first while working in the local coalmine, and later at the RCM, London, under Gustave Garcia. After touring in the USA and Canada he joined the British National Opera Company, making his Covent Garden début on the first night of the 1921 season as Rodolfo in *La bohème*, a role he repeated, opposite Melba, the following year. He created the part of Hugh the Drover in Vaughan Williams's opera at His Majesty's Theatre in 1924, and

in 1925 sang in the first performance, at Manchester, of Holst's *At the Boar's Head*. With the Sadler's Wells Company (1931–41) and later the Carl Rosa (1941–6) he sang a wide range of roles until his retirement from opera in 1946. His voice came under strain, but in his prime, as gramophone records show, he sang with ringing, incisive tone and lively temperament. On record he played a prominent part in the Wagner-in-English series conducted by Albert Coates. (A.D. Hillier and J. Jarrett: 'Tudor Davies: a Biography and Discography', *Record Advertiser*, ii (1971–2), no.4, pp.2–21; no.5, pp.2–9)

J.B. STEANE

Davies, Sir **(Henry) Walford** (*b* Oswestry, Shropshire, 6 Sept 1869; *d* Wrington, Somerset, 11 March 1941). English organist, composer and educationist. He began his musical training in the choir of St George's Chapel, Windsor, where for five years he was pupil assistant to Walter Parratt. In 1890 a composition scholarship took him to the RCM. There he studied with both Parry and Stanford and in 1895 joined the staff as a teacher of counterpoint. During those years he drew attention as a church organist, first at St George's Kensington, later at St Anne's, Soho, and then at Christ Church, Hampstead. In 1898 he became organist and choirmaster at the Temple Church, a post he held with much distinction for 21 years. From 1903 to 1907 he was conductor of the Bach Choir and in 1918 was appointed director of music to the Royal Air Force; the march he wrote for the RAF (scored by Dyson) is now his best-known composition. His engaging, outgoing personality and flair for the spoken word made him much in demand as a lecturer and adjudicator.

With one exception Davies' early works are quite unknown. In addition to two (unpublished) string quartets and three piano quartets, they include orchestral works, in particular a Symphony in D (1894) (his published Symphony, in G, dates from 1911), an Overture in D minor (1897) and the possibly autobiographical *Welshmen in London* (1897). His setting of Browning's *Prospice* for baritone and string quartet (or, with its optional double bass part, with string orchestra) has been hailed by Banfield as an 'extraordinary work'. Its breadth of conception, its dramatic pioneering string quartet accompaniment and soaring melody give it a lasting power he found it hard to repeat.

Colles's list of Davies' published works is very extensive, and includes many smaller works including various collections of hymns and popular songs. But apart from a few church anthems, including his familiar setting of 'Let us Now Praise Famous Men', and the two celebrated occasional encores *Solemn Melody* and *RAF March Past*, there remains little basis in performance on which to assess his achievement as a composer. In the 40 years after 1960 only three of his choral works enjoyed a single hearing, and performance even of these is now in doubt owing to the reversion of the contract with his publisher. Yet these three works – the ebullient folksong cantata *Three Jovial Huntsmen* (1902), his most celebrated work, the 74-minute oratorio *Everyman* (1904) and the more conventional cantata *Song of St Francis* (1912) – all revealed attractive music of some personality. In its day *Everyman* followed Elgar's *The Dream of Gerontius* as a widely popular choral work, though Davies's revision in the mid-1930s remained almost unknown.

Though he never gave up composing, Davies came to recognize that his natural bent lay in other directions. From 1919 to 1926 he was professor of music at Aberystwyth, and sought to broaden Welsh musical horizons through the work of the Welsh National Council of Music, whose chairmanship he retained until his death. In 1924 he succeeded Bridge as Gresham Professor of Music in the University of London and in the same year made his first broadcast to schools. He also held the post of organist at St George's Chapel, Windsor (1927–32), and served in an advisory capacity at the BBC (1927–39). In 1922 he was knighted and on the death of Elgar (1934) became Master of the King's Musick. By then he was a familiar voice to a great many music lovers; his popular radio series 'Music and the Ordinary Listener' had begun in 1926, and his gift for revealing the substance of music, analytically but painlessly, had gained him a devoted audience. Something of that gift can be glimpsed in his book *The Pursuit of Music* (London, 1935). No less important were his innumerable broadcasts to schools and his instructive recordings of the 1920s for His Master's Voice: *Melody Lectures* (HMV C 1063 to 1701) and *Twelve Talks on Melody* (HMV C 1759 to 1767). His manuscripts are held at the RCM.

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HUGH OTTAWAY/LEWIS FOREMAN

Davis [Davies]. Several musicians of this name were active in Dublin and London during the 18th century; usually no first name is given by which they may be identified. The following attempt to sort them out is based on the known facts and logical conjecture.

The earliest musician called Davis known to have been active in Dublin is John, a vicar-choral at St Patrick's Cathedral, 1672–*c*1675.

A Mrs Davis or Davies (*fl* 1726–32), probably a pupil of J.C. Pepusch, who sang in his benefit performance at Lincoln's Inn Fields, London, in 1726–7, went to Dublin in 1729 with Thomas Elrington of the Smock Alley Theatre; it may have been she who sang an Israelite in *Esther* and Eurilla in *Acis and Galatea* in Handel's company at the King's Theatre, London, in 1732.

A Mr Davis (*fl* 1735–45) was an organist, harpsichord player and composer in Dublin; he took part in *Acis and*

Galatea at the Aungier Street Theatre in 1735, where there were 'dances between the acts composed by him'. He is last reported as selling tickets at his house for a concert by his wife and daughter. He was married to the singer Mrs Davis (*fl* 1730–51), née Clegg, sister of the violinist John Clegg and the singer Miss Clegg. She first appeared in December 1730 at Baily's Room, Dublin, under her maiden name, advertised as a pupil of Bononcini; in 1733 she sang at a benefit for her brother, and entered upon her main period of popularity as a singer. From 1742 until 1747, when she had an accident, she devoted much energy to the promotion of her daughter's career, and in 1745 sang at her daughter's London début at Hickford's Room. She is last mentioned as singing at a benefit for Marella in December 1751. This daughter, known as Miss Davis (*b* Dublin, *c*1736; *d* ?Dublin, after 1755), was a child prodigy harpsichord player, a singer and a composer, who made her début on 5 February 1743 at the age of six; she gave annual benefit concerts in Dublin up to 1750, including one where she sang Italian songs of her own composition. She later gave up harpsichord playing in public but continued to teach.

A different Mrs Davis sang in works by Arne at the Aungier Street Theatre, 1743–6; Richard Davis (or Davies) was a flautist, 1739–40.

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BRIAN BOYDELL

Davis, Sir **Andrew (Frank)** (*b* Ashridge, Herts., 2 Feb 1944). English conductor. He studied at the RCM and at King's College, Cambridge, where he was an organ scholar. He then went to the Accademia di S Cecilia, Rome, to study conducting under Franco Ferrara. He took part in the Royal Liverpool PO's 1969 seminar for young British conductors, and in 1970 began a two-year engagement as associate conductor of the BBC Scottish SO. He has been principal guest conductor of the Royal Liverpool PO, 1974–7, music director of the Toronto SO, 1975–88, chief conductor of the BBC SO, 1988–2000, and music director of Glyndebourne Opera, 1989–2000 (his début at the house was in 1973 with *Capriccio*). He became music director of the Lyric Opera of Chicago in 2000. In these posts he has conducted a wide and eclectic repertory, stretching from Mozart to modern scores. At Glyndebourne his readings of Mozart, Rossini, Tchaikovsky, Janáček and Richard Strauss have been particularly admired. He conducted *Hänsel und Gretel* at the Metropolitan in 1996–7, returning the following year for *Capriccio*. On the concert platform his advocacy of British music from Elgar (notably the première and first recording of Anthony Payne's completion of the Third Symphony) to Tippett (especially *The Mask of Time*, which he has also recorded) and his direction of choral works on the largest scale have provoked admiration, as has his understanding of Shostakovich. Several of his most notable Glyndebourne performances have been recorded on video. Davis has appeared regularly at the Proms with the BBC SO, and has made many recordings with the orchestra, including acclaimed readings of symphonies by Elgar and Vaughan Williams. He is a conductor whose technical skill is enhanced by an inborn enthusiasm for and dedication to the task in hand that he is able to transfer to the forces before him. He was appointed CBE in 1992 and knighted in 1999.

ALAN BLYTH

Davis, Anthony (*b* Paterson, NJ, 20 Feb 1951). American composer. A graduate of Yale University, where he was the first Lustman Fellow, he gained international recognition in the 1970s as a virtuoso pianist and as the director of Episteme, a chamber ensemble specializing in improvisation. In 1992 Davis became Professor of Music in Afro-American Studies at Harvard, and in 1998 he assumed a full-time professorship at the University of California at San Diego; he has also held academic positions at Cornell and Yale. Best known as an operatic composer, Davis's works exemplify his aesthetic desire to create an authentic American operatic art form through the use of vernacular musical styles, as well as his attempt to break down the divisions between popular culture and serious art. His other work in the theatre includes his collaboration with the choreographer Ralph Lemon and his Broadway début, in 1993, as the composer for Tony Kushner's play *Angels in America*.

Davis's first opera, *X: the Life and Times of Malcolm X*, was developed at the American Music Theater Festival in Philadelphia and first performed in 1986 at the New York City Opera. Its stark and powerful libretto, by Thulani Davis, the composer's cousin, is based on a story by the composer's brother, Christopher Davis; in a series of fast-moving vignettes, it sketches the galvanic life and career of the American black activist Malcolm X. Featuring a dark, atonal palette, complex rhythmic patterns and poignant lyricism, *X* is stylistically typical of Davis's works. It is influenced by classical, popular and non-Western sources, including swing, scat, modal jazz and rap, which combine with the libretto's emulation of contemporaneous literary styles to re-create the sound of the era. Although the score includes some improvisatory passages, it is mainly constructed on traditional operatic lines. *X* was one of the first of an important new American genre: opera on a contemporary political subject. Davis's futuristic *Under the Double Moon* (1989, Opera Theater of St Louis), set to a libretto by the science-fiction writer Deborah Atherton, deals with human choice and change on the planet Undine. More intimate and lyrical than *X*, it draws musical inspiration from Balinese sources. The surrealistic *Tania* (1992, American Music Theater Festival) is loosely based on the 1974 abduction of American heiress Patricia Hearst. Its libretto by Michael-John LaChiusa explores the loss and destruction of identity and the ultimate search to regain it. The most jazz-orientated of Davis's operas, *Tania* provides a critique of contemporary American society and its dependence on political icons and media soundbites. In his non-linear fourth opera, *Amistad* (1997, Lyric Opera of Chicago), he and librettist Thulani Davis contemplate contradictions they believe implicit in the American ethic. Dramatizing the 1839 Amistad rebellion, a successful uprising of African captives on a ship bound for America, it also examines the emergence of the black American as an essential, ironic cultural entity. Notable for its evocative sea music and poignant choral writing, *Amistad* is arguably Davis's most sophisticated and musically diverse opera. Its score merges musical styles from the characters' cultures (Spanish, Anglo-American and African), satirizes American minstrel shows and portrays African gods and famous historical figures.

Davis's orchestral works, performed by the symphony orchestras of Chicago, New York, San Francisco and Pittsburgh, among others, share the angular musical style of his operas. The harmonies and textures of later orchestral works are less hard-edged, and at times evoke an elegaic mood (*Jacob's Ladder*) or an impressionistic atmosphere (*Tales (Tails) of the Signifying Monkey*). His chamber music is also in demand: Carnegie Hall commissioned his Violin Sonata for its centennial celebrations. In works such as *Happy Valley Blues*, Davis reveals his roots in jazz as well as a continued exploration of extended improvisation.

WORKS
(*selective list*)

Dramatic: X: the Life and Times of Malcolm X (op, 3, T. Davis, C. Davis, R. Levine), 1985–6, New York, 28 Sept 1986; Under the Double Moon (op, 2, D. Atherton), 1988–9, St Louis, 15 June 1989; Tania (op, 1, M.-J. LaChiusa), 1991, Philadelphia, 14 June 1992; Dance (ballet, R. Lemon), 1995, New York, 17 Nov 1995; Amistad (op, 2, T. Davis), 1996–7, Chicago, 29 Nov 1997

Orch: Wayang V, pf conc., 1985; Maps, vn conc., 1988; Notes from the Underground, 1988; Esu Variations, 1995; Jacob's Ladder, 1997; Tales (Tails) of the Signifying Monkey, 1998

Vocal: Lost Moon Sisters (D. DiPrima), S (vn, pf, perc)/(cl, b cl, bn, vn, vc, db, pf, perc), 1990; Voyage through Death to Life upon these Shores (R. Haydn), S, chorus, 1991; In this House of Blues (J. Ashbery), S, cl, pf, 1994

Chbr and solo inst: Wayang II, fl, trbn, vn, vc, db, pf, vib, mar, 1982; Middle Passage, pf, 1983; Litany of Sins, wind qnt, str qt, db, hp, 1991; Sonata, vn, pf, 1991; Happy Valley Blues, vn, gui, db, pf, 1995

Recorded interviews in *US-NHob*

Principal publisher: Schirmer

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K.R. Schwarz: '. . . and an Opera from Outer Space . . .', *New York Times* (11 June 1989)

P. Kennicott: 'Symbionese Liberation Opera', *Los Angeles Times* (14 June 1992)

K.R. Schwarz: 'A Composer Between Two Worlds', *New York Times* (7 June 1992)

K.R. Schwarz: article in *Anthony Davis* (New York, 1996) [Schirmer catalogue]

J. Davidson: 'Slave Ship', *ON*, lxii/4 (1997–8), 38 only

MARY LOU HUMPHREY

Davis, Carl (*b* Brooklyn, NY, 28 Oct 1936). American composer and conductor. He attended the New England Conservatory of Music and Bard College, studying composition first with Paul Nordoff and Hugo Kauder, and later with Per Nørgård in Copenhagen, where he worked with the Royal Danish Ballet. Following the success of the off-Broadway revue *Diversions* (1958), of which he was co-author, it was presented at the Edinburgh Festival in 1961. Davis moved to England that year and wrote music for the satirical television programme 'That Was the Week that Was', which launched his career. A remarkably prolific composer, he is best known for his many scores for film and television (including commercials). His score for *The French Lieutenant's Woman* (1981) won both BAFTA and Ivor Novello awards. In 1980 he wrote a new score to accompany Abel Gance's silent film, *Napoleon*; this was the first of many full-length scores for silent films in which he assumes styles at once historically apt and yet still identifiably his work. These have contributed to an international revival of 'live' screenings of these classics and, through the Thames Silents series, in their television presentation. His music for television has also raised and enhanced the profile of the craft of scoring for the small screen.

Davis has also composed theatre music, working with the Royal Shakespeare Company and the National Theatre. His ballet scores include the commission for the Northern Ballet Theatre's *A Simple Man* (1988), on images from the works of the painter L.S. Lowry. Much of Davis's output reinvents and reinterprets existing musical styles, as in his use of themes by Tchaikovsky for *Alice in Wonderland* (1995) for English National Ballet. Other compositions include musicals, opera and orchestral works. To mark the 150th anniversary of the Royal Philharmonic Society he collaborated on *Paul McCartney's Liverpool Oratorio* (1991). As a conductor, his work has also been wide-ranging, encompassing the deliberately populist programming of the 'Summer Pops' concerts with the Royal Liverpool PO and, since 1990, a position as Principal Guest Conductor of the Munich SO. In 1983 he was made a Chevalier de l'ordre des arts et des lettres.

WORKS
(*selective list*)

DRAMATIC WORKS

Paul McCartney's Liverpool Orat., S, A, T, B, chorus, boy's chorus, orch (1991) [collab. McCartney]

Ops: The Arrangement, 1967 [TV]; Orpheus in the Underground, 1976 [TV]; Peace, 1978

Ballets: Dances of Love and Death, 1981; Fire and Ice, 1986; The Portrait of Dorian Gray, 1987; A Simple Man, 1987; Liaisons Amoureuses, 1988; Lippizaner, 1988; A Christmas Carol, 1992; Savoy Suite, 1993; Alice in Wonderland, 1995

Musicals: The Projector, 1971; Pilgrim, 1975; Cranford, 1976; Alice in Wonderland, 1978; The Wind in the Willows, 1985; Kip's War, 1987

Incid music for stage: Forty Years On, 1969; Habeas Corpus, 1973

ORCHESTRAL

Nar and orch: The Pigeon's Progress (1988); A Duck's Diary (1990); The Town Fox (1990)

Orch: Ov. on Australian Themes (1981); Vars on a Polish Beggar's Song, vn, orch (1983); Lines on London, sym. (1984); Cl Conc. (1984); Philharmonic Fanfare (1986); Glenlivet Firework Music (1987); Eine Kleine Bach Musik (1987); A Christmas Carol Suite (1993); Corsican Suite (1996); A Circle of Stones (1996)

With str orch: Fantasy, fl, str, hpd (1985); Beginners Please!, str, pf, perc (1987)

Several fanfares for brass ens; arrs for orch, wind and brass band of concert suites and themes from films

FILM AND TELEVISION

Silent film scores: Napoleon, 1980; The Crowd, 1981; Flesh and the Devil, 1982; The Wind, 1983; The Thief of Bagdad, 1984; The Big Parade, 1985; Greed, 1985; Ben-Hur, 1987; City Lights, 1988 [re-creation of score by C. Chaplin]; Intolerance, 1988; The Immigrant, 1991; The Four Horsemen of the Apocalypse, 1992; The Gold Rush, 1993 [re-creation of score by Chaplin]; The Phantom of the Opera, 1996

Film scores: The Other World of Winston Churchill, 1967; The Only Way, 1970; Up the Chastity Belt, 1971; Up Pompeii, 1971; The Lovers, 1973; The National Health, 1973; The French Lieutenant's Woman, 1981; Champions, 1984; The Rainbow, 1988; Scandal, 1988; Fragments of Isabella, 1989; Frankenstein Unbound, 1989; The Trial, 1993; Liberation, 1994; Widows' Peak, 1994; Anne Frank Remembered, 1995

TV scores: The World at War, 1972; The Naked Civil Servant, 1975; Treasure Island, 1977; The Mayor of Casterbridge, 1978; Our Mutual Friend, 1978; The Old Curiosity Shop, 1979; Fair Stood the Wind for France, 1980; Hollywood, 1980 [series]; Oppenheimer, 1980; Pickwick Papers, 1981; La Ronde, 1982; The Far Pavilions, 1983; Macbeth, 1983; The Tale of Beatrix Potter, 1983; The Unknown Chaplin, 1983; Silas Marner, the Weaver of Raveloe, 1985; Hotel du lac, 1986; The Accountant, 1989

The Secret Life of Ian Fleming, 1990; The Crucifer of Blood, 1991; The Diary of a Madman, 1991; A Year in Provence, 1992; Thatcher, the Downing Street Years, 1993; The Return of the Native, 1994; Pride and Prejudice, 1995; Cinema Europe, the

Other Hollywood, 1996; A Dance to the Music of Time, 1997; The Cold War, 1998; Coming Home, 1998; Real Women, 1998

Principal publisher: Faber Music

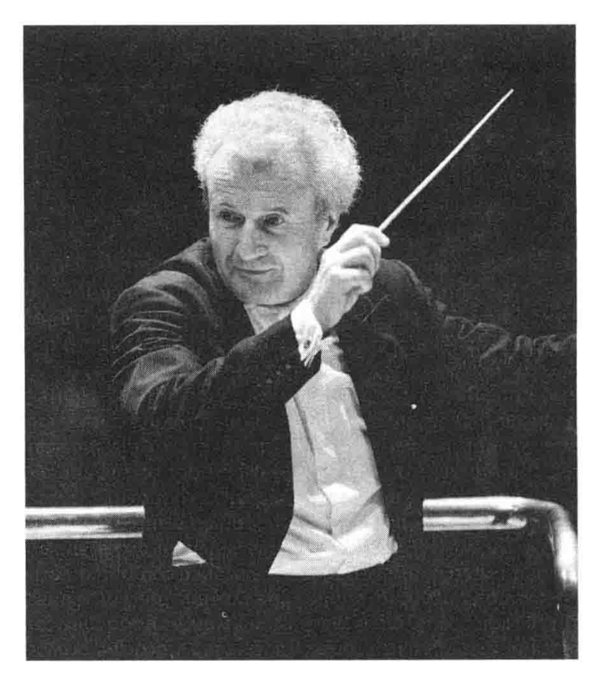
DAVID KERSHAW

Davis, Sir Colin (Rex) (*b* Weybridge, 25 Sept 1927). English conductor. He studied the clarinet under Frederick Thurston at the RCM and was a bandsman in the Household Cavalry. Unable to play the piano, he was barred from the RCM conducting class, but when a group of RCM players formed the Kalmar Orchestra Davis often conducted it. From that came the Chelsea Opera Group, whose Mozart performances of the early 1950s under Davis, in Oxford and Cambridge, impressed those who heard them for their brilliance, spirit and sensitivity. His inability to play the piano precluded an opera-house apprenticeship; after some lean years in odd jobs (coaching in Cambridge, conducting suburban choirs), he was appointed assistant conductor of the BBC Scottish Orchestra in 1957. He came to prominence at his Sadler's Wells début (*Die Entführung*, 1958), at an Edinburgh Festival concert the following year (Stravinsky's *Danses concertantes* and Mozart's 'Prague' Symphony), and later in 1959 at the Royal Festival Hall, taking over *Don Giovanni* from an ill Klemperer, when he met with critical acclaim. In 1960, at Glyndebourne, he conducted *Die Zauberflöte* when Beecham was ill. He was appointed chief conductor at Sadler's Wells Opera in 1959 and from 1961 to 1965 was the company's music director. There he excelled in *Idomeneo*, *The Rake's Progress* and *Oedipus rex*, and *Fidelio*; his Wagner, Verdi and Puccini were less successful. He introduced Weill's *Mahagonny*, and Pizzetti's *Assassinio nella cattedrale* to the British public and conducted the première of Bennett's *The Mines of Sulphur* (1965).

In 1965 Davis left Sadler's Wells and was increasingly in demand as a symphonic conductor, particularly with the LSO. In 1966 he made his Metropolitan Opera début, with *Peter Grimes*. From 1967 to 1971 he was principal conductor of the BBC SO; William Glock was controller of music, and it was an appointment in line with Glock's adventurous policy. In 1971 he conducted the Berlin PO with great success; in 1972 the Boston SO engaged him as principal guest conductor. He had made his Covent Garden début with the Royal Ballet in 1960 (*La valse* and *The Fairy's Kiss*) and with the opera company in 1965 (*Le nozze di Figaro*), and conducted there, among other works, productions of *Les Troyens* (1969) and of Tippett's *The Midsummer Marriage* (1970), and the première of Tippett's *The Knot Garden* (1970).

Davis succeeded Solti as music director of Covent Garden in 1971, and during his 15 years there he conducted more than 30 operas, most significantly works by Mozart, Berlioz and Verdi (notably *Otello*, with Vickers in the title part, and *Falstaff*), *Peter Grimes* (also with Vickers), and operas by Tippett (he gave the première of *The Ice Break*, a work dedicated to him, in 1977). He also conducted a complete *Ring* cycle, in Götz Friedrich's exciting production (1974–6), and the completed three-act *Lulu* (1981). His début at the Bayreuth Festival came with *Tannhäuser*, also with Friedrich, in 1977, and his début at the Vienna Staatsoper in 1986.

After leaving Covent Garden in 1986 Davis worked most frequently in the concert hall, as music director of the Bavarian RSO (1983–92), as honorary conductor of the Dresden Staatskapelle, and with the LSO, of which he became principal conductor in 1995. He had already



Colin Davis conducting the LSO at the Barbican Concert Hall, London, 1995

resumed his fruitful connection with the orchestra in 1987, and he conducted a Sibelius cycle in 1992 and a concert performance of *Les Troyens* the following year, both of which have become the stuff of legend. More recently he has added grand performances of Bruckner, Richard Strauss and Elgar, the première of Tippett's last major work, *The Rose Lake* (1995), and a Berlioz cycle begun with *Benvenuto Cellini* in 1999, all confirming his partnership with the LSO as one of the most important of its time.

Davis has developed from the enthusiastic, impulsive firebrand of his early years into a mature master; yet he remains as passionate and involved in his work as ever. He is essentially a visionary and an inspirational conductor, and has often managed to bring those characteristics into the recording studio. His extensive discography ranges from thrilling accounts of Beethoven's Seventh Symphony (with the RPO) and *Oedipus rex* (with Sadler's Wells), both from 1961, through much Mozart and Berlioz (*Idomeneo*, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito* and *Les Troyens* are especially notable) to his pioneering Tippett, his impassioned Sibelius and his powerfully individual readings of Britten's *Peter Grimes* and *The Turn of the Screw*. Davis was knighted in 1980.

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H. Matheopoulos: 'Sir Colin Davis', *Maestro: Encounters with Conductors of Today* (London, 1982), 147–66
R. Alston: *Colin Davis – for the Record* (London, 1997) [with discography]
G. Kay: 'Opera's Odysseus', *Opera*, l (1999), 1276–81

ANDREW PORTER/ALAN BLYTH

Davis, (Blind) Gary (*b* between Clinton and Laurens, SC, 30 April 1896; *d* Hammonton, NJ, 5 May 1972). American gospel and blues singer and guitarist. He was blinded as a child, but learnt the harmonica, banjo and guitar by the age of seven. When his left wrist was broken

it was incorrectly set, and the distortion enabled him to play unorthodox chords. As a member of a country string that included the legendary Blind Willie Walker, Davis acquired a broad repertory of rags, reels, carnival tunes and blues. His free-flowing blues technique, as in *I'm throwin' up my hands* (1935, ARC) and recorded under the name of Blind Gary, had a great influence on other blues guitarists in the eastern USA. In 1933 Davis was ordained a minister in Washington, North Carolina, and afterwards played religious music almost exclusively. *Lord stand by me* (1935, ARC) is a rare recording of his preaching style. *Twelve Gates to the City* (1935, ARC), with its rolling rhythms, reveals his great speed and fluency on the guitar, alternating thumb and finger picking.

In 1940 Davis moved to New York as a street singer in Harlem. *Blow Gabriel* and *If I had my way* (1956, Riv.) show his outstanding guitar technique with its slides and syncopations, and the husky, somewhat high-pitched and strained voice, interspersed with cries and comments, with which he sang his 'holy blues'. His importance as a leading black American religious singer was widely recognized only in the mid-1960s, when he was recorded extensively for Prestige, Vanguard and Folkways, and appeared at festivals and on concert tours.

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S. Grossman: *Rev. Gary Davis: Blues Guitar* (New York, 1974)
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PAUL OLIVER

Davis, Gussie Lord (*b* Dayton, OH, 3 Dec 1863; *d* New York, 18 Oct 1899). American songwriter. He had little formal training in music but studied privately with teachers at the Nelson Musical College, Cincinnati, where he was employed as a janitor. The moderate success of his first published song, *We Sat Beneath the Maple on the Hill* (1880), encouraged him to continue writing. Later he became a protégé of the songwriter James E. Stewart, who undoubtedly helped him to gain entry into the music publishing world. In 1890 he moved to New York and within three years had become one of the top songwriters of Tin Pan Alley. More than a million copies of his most popular song, *In the Baggage Coach Ahead* (1896), were sold. Davis was the first black songwriter to win international acclaim for his ballads, which combined sweet lyrical melodies in waltz rhythms with heart-wrenching texts. He wrote more than 600 songs (sacred, comic, minstrel and ethnic as well as lyrical), of which approximately 300 were published.

WORKS
(*selective list*)

Dramatic: A Hot Old Time in Dixie (musical), 1899; King Herod (cant), 1892

*c*600 songs, lyrics by Davis unless otherwise stated, incl. We Sat Beneath the Maple on the Hill, 1880; Irene, Good Night, 1886; The Lighthouse by the Sea, 1886; 'Neath the Maples Long Ago, 1886; The Court House in de Sky (J. Macon), 1887; My Sailor Lad's Return (J. Ring), 1887; Wait Till the Ride Comes In (G. Propheter), 1887; The Fatal Wedding (W. Windom), 1894; Picture 84, 1894; Down in Poverty Row, 1896; In the Baggage Coach Ahead, 1896; Send Back the Picture and the Ring, 1896; Just Set a Light (H. Neal), 1897; My Creole Sue, 1898

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E. Southern: *The Music of Black Americans: a History* (New York, 1971, 2/1983)
E. Southern and J. Wright: 'In Retrospect: Gussie Lord Davis', *BPM*, vi (1978), 188–230 [incl. list of more than 200 songs in the Whittlesey Files, *US-Wc* and reprints of 7 songs]

EILEEN SOUTHERN

Davis, Ivan (*b* Electra, TX, 4 Feb 1932). American pianist. He studied with Silvio Scionti before receiving a Fulbright Award to work with Carlo Zecchi at the Accademia di S Cecilia in Rome in 1955. Later he studied privately with Horowitz in New York. A number of competition successes followed, including second prize in the Busoni International Competition in 1958 and the Liszt Prize in New York in 1960, leading to his début with the New York PO in Carnegie Hall (1962) and an international career. His Queen Elizabeth Hall début recital in London in 1968 caused a sensation, and has become a collector's item on record. Further recordings, largely of 19th-century showpieces, have confirmed his exceptional exuberance and technical brilliance, most notably a Gottschalk recital of true virtuoso flair. In 1965 Davis was appointed a piano professor at the University of Miami, Coral Gables.

BRYCE MORRISON

Davis [Davies, Davys], **Mary** [Moll] (*b c*1650; *d* London, bur. 24 Feb 1708). English soprano, dancer and actress. From her first appearance on the stage as a girl in the early 1660s Mary Davis was particularly praised, by Pepys and others, for her dancing. Late in 1667 her singing of 'My lodging it is on the cold ground' so attracted Charles II that it 'Rais'd her from her Bed on the Cold Ground, to a Bed Royal'. As his mistress she sang and danced at court, appearing in John Crowne's masque *Calisto* in 1675 and singing Venus in Blow's *Venus and Adonis*, in which her daughter by the king, Lady Mary Tudor, was Cupid. In 1686 she married the French-born composer and woodwind player James Paisible.

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O. Baldwin and T. Wilson: 'An English Calisto', *MT*, cxii (1971), 651–3
R. Luckett: 'A New Source for Venus and Adonis', *MT*, cxxx (1989), 76–9
A.R. Walkling: 'Masque and Politics at the Restoration Court: John Crowne's *Calisto*', *EMc*, xxiv (1996), 27–62

OLIVE BALDWIN, THELMA WILSON

Davis, Miles (Dewey, III) [Prince of Darkness] (*b* Alton, IL, 25 May 1926; *d* Santa Monica, CA, 28 Sept 1991). American jazz trumpeter and bandleader. An original, lyrical soloist and a demanding group leader, he was the most consistently innovatory musician in jazz from the late 1940s until the mid-1970s.

1. Life. 2. Music.

1. Life. Davis grew up in East St Louis and took up the trumpet at the age of 13; two years later he was already playing professionally. He moved to New York in September 1944, ostensibly to enter the Institute of Musical Art but actually to locate his idol, Charlie Parker. He joined Parker in live appearances and recording sessions (1945–8), at the same time playing in other groups and touring in the big bands led by Benny Carter and Billy Eckstine. In 1948 he began to lead his own bop groups, and he participated in an experimental workshop centred on the arranger Gil Evans. Their collaborations with Gerry Mulligan, John Lewis and Johnny Carisi culminated in a series of nonet recordings for Capitol under Davis's name and later collected and reissued as *Birth of the Cool*. In 1949 Davis performed with Sonny Rollins and Art Blakey, and with Tadd Dameron, until heroin addiction interrupted his public career intermittently from mid-1949 to 1953. Although he continued to record with famous bop musicians, including Parker, Rollins, Blakey, J.J. Johnson, Horace Silver and members of the Modern Jazz Quartet, he worked in clubs infrequently and with inferior accompanists until 1954.

In 1955 Davis appeared informally at the Newport Jazz Festival. His sensational improvisations there brought him widespread publicity and sufficient engagements to establish a quintet (1955–7) with Red Garland (piano), Paul Chambers (double bass), Philly Joe Jones (drums) and John Coltrane, who in 1956 was joined and later replaced by Rollins. In May 1957 Davis made the first of several remarkable solo recordings on trumpet and flugelhorn against unusual jazz orchestrations by Gil Evans. In the autumn he organized a quintet, later joined by Cannonball Adderley, that proved short-lived; in the same year he wrote and recorded music in Paris for Louis Malle's film *Ascenseur pour l'échafaud*.

On his return to the USA Davis reformed his original quintet of 1955 with Adderley as a sixth member. For the next five years he drew the rhythm sections of his various sextets and quintets from a small pool of players: the pianists Garland, Bill Evans (1958–9) and Wynton Kelly; the drummers Jones and Jimmy Cobb; and the bass player Chambers. Personnel changes increased in early 1963, and finally Davis engaged a new rhythm section as the nucleus of another quintet: Herbie Hancock (1963–8), Ron Carter (1963–8) and Tony Williams (1963–9). To replace Coltrane, who had left in 1960, Davis tried a succession of saxophonists, including Sonny Stitt, Jimmy Heath, Hank Mobley (1961), George Coleman (1963–4) and Sam Rivers; ultimately he settled on Wayne Shorter (1964–70).

Because of his irascible temperament and his need for frequent periods of inactivity, these sidemen were by no means entirely faithful to Davis. Nevertheless, the groups of 1955–68 were more stable than his later ones of 1969–75. Often the instrumentation and style of his ever-changing recording ensembles (up to 14 players) diverged considerably from that of his working groups (generally sextets or septets). Influential new members joined him in the late 1960s and early 1970s: Chick Corea, Joe Zawinul, Keith Jarrett, John McLaughlin, Dave Holland, Billy Cobham, Jack DeJohnette and Airto Moreira. As with Davis's previous colleagues, the excellence of these sidemen bore eloquent witness to his stature among jazz musicians.

Davis had sickle-cell anaemia. For years he had combatted the effects of this congenital disease by hand exercises – he trained as a boxer – but in 1975 the deterioration of his joints obliged him to retire. He had major operations on his hip and also suffered from a stomach ulcer and gallstones. In 1980 he made new recordings, and in the summer of 1981 began to tour extensively with new quintets and sextets. Although he was incapacitated by a stroke in February 1982, he resumed an active career in the spring of that year. Only the drummer Al Foster remained with him, serving as a sideman to 1975 and again from 1980 to 1985. New young members of Davis's groups included Branford Marsalis, the guitarist John Scofield and the saxophonist Kenny Garrett.



Miles Davis, 1969

In his final decade Davis was described as a 'living legend', a title he detested because it went against his continuing inclination to be associated with new popular music and energetic youthful activities, but one that was nonetheless accurate, since it reflected his position as the former partner of both Parker and Coltrane. He received an honorary Doctorate of Music from the New England Conservatory in 1986 in honour of his longstanding achievements.

2. Music. Davis rejected the standards set for jazz trumpeters in the 1940s by Dizzy Gillespie's bop improvisations, partly because of his limited technique (some of his early recordings were marred by errors), but principally because his interests lay elsewhere. He created relaxed, tuneful melodies centred in the middle register. Not reluctant to repeat ideas, he drew from such a small collection of melodic formulae that many solos seemed as much composed as improvised. Harmonically he was also conservative, and tended to play in close accord with his accompanists. Beneath this apparent pervasive simplicity lay a subtle sense of rhythmic placement and expressive nuance.

These characteristics remained central to Davis's playing throughout his career. Their mature expression first came on the nonet sessions (in particular *Move/Budo*, *Jeru/Godchild* and *Boplicity/Israel*, all 1949, Cap.), which inspired the cool-jazz movement. Davis's liking for moderation meshed perfectly with his arranger's concern for smooth instrumental textures, restrained dynamics

and rhythms, and a balance between ensemble and solo passages. In the 1950s, as cool jazz became popular, Davis ignored this style, instead surrounding himself with fiery bop players.
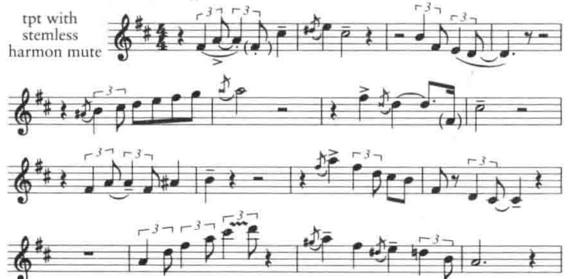
Davis's fallow period in the early 1950s came to an end with his celebrated blues improvisation *Walkin'* (1954, Prst.). In a session with Sonny Rollins in the same year he introduced the stemless harmon mute to jazz; its intense sound led to delicate recordings by his first quintet (for example, *Bye Bye Blackbird* and *'Round Midnight* on *Round about Midnight*, 1955–6, Col.), which are even more memorable than the fierce swing of the Garland-Chambers-Jones rhythm section on fast bop tunes. Many jazz trumpeters turned to flugelhorn after Davis had demonstrated its potential in his collaborations with Gil Evans (notably *Summertime*, on *Porgy and Bess*, 1958, Col.); these recordings offer rare examples in jazz of lush orchestral settings with sustained emotional substance, and present an ideal foil for the relaxed tunefulness, melodic and harmonic simplicity and subtle swing of Davis's improvisations (ex.1).

By the late 1950s Davis had tired of bop structures, and turned to a new approach formulated at this time by Gil Evans and Bill Evans and later called 'modal playing'. However, the use of modes in Davis's recordings of 1958–9 (*Milestones*, on *Milestones*, 1958, Col., *So What*, *Flamenco Sketches*, on *Kind of Blue*, 1959, Col.) had less significance for the future than the slowing of harmonic rhythm. In place of fast-moving, functional chord progressions, Davis used diatonic ostinatos (vamps), drones, half-tone osciallation familiar from flamenco music and tone-dominant alternation in the bass line.

Until 1965 Davis's groups performed a small repertory of bop, blues, popular songs and ostinato tunes. During these years the technical and emotional compass of his playing expanded greatly, which can be heard to advantage on *My Funny Valentine* and *Fair and More* (both 1964, Col.). The addition of Wayne Shorter to the ensemble led to a change in repertory that began with *E.S.P.*(1965, Col.). Discarding standard tunes, Davis's groups recorded improvisations in a chordless, tonally ambiguous bop style, as well as new ostinato pieces on which the Hancock-Carter-Williams rhythm section found extraordinarily flexible ways of expressing 4/4 rhythms.

In 1968–9 Davis turned to jazz-rock. *In a Silent Way* and *Bitches Brew* (both 1969, Col.) blended the sounds of acoustic and electronic instruments, and melodic jazz improvisations with open-ended rock accompaniment. From this point on Davis regularly edited his recordings from lengthy taped performances, both live and in the studio. Thus Teo Macero, his recording engineer, and producer from 1959 to 1983, became in a sense the most important 'member' of Davis's ensembles. From 1969 to 1975 these various groups made use of electronically altered trumpet, Indian *sitār* and *tablā*, and African and Brazilian percussion, as well as funky black-American dance rhythms (*Big fun*, 1969–72, Col., and *On the Corner*, 1972, Col.). Their music is best described by the term fusion, which embraces a blend of musical elements broader than jazz-rock. During Davis's efforts to resume his career in the 1980s, the results were a rough juxtaposition of disparate sounds rather than a fusion, but the album *Decoy* (1983–4, Col.) offers fine examples of his style. Davis himself concentrated on trumpet, but he also played synthesizer; his performance on both instruments can be heard on the title track of *Star People* (1982–3, Col.). Among his projects in his final years was an effort to unite jazz and rap music.

Ex.1 Davis's improvisation on the first chorus of *Summertime*, from *Porgy and Bess* (1958, Col.); transcr. B. Kernfeld



The identification of Davis's compositions is not a simple matter. He wrote several important bop themes, including *Donna Lee* and *Half Nelson* (recorded with Parker) and *Boplicity* (with the nonet). As a leader, he sometimes followed the widespread practice of appropriating music: such pieces popularized by and credited to Davis include *Tune-up* and *Four* (actually by Eddie 'Cleanhead' Vinson), *Solar* (actually *Sonny* by Woody Herman) and *Blue in Green* (almost certainly by Bill Evans). But a number of pieces from this decade, including *Milestones*, *So What*, *All Blues* and *Freddie Freeloader*, are Davis's own. *Flamenco Sketches* exemplifies another commonplace approach to jazz composition, in which he would develop an idea from a sideman (in this instance, Evans again) according to his approach at the time; later, during his jazz-fusion decades, this collaborative approach characterized Davis's music-making. *Nardis*, first heard on Adderley's *Portrait of Cannonball* (1958, Riv.) and subsequently a staple of Evans's repertory, became a jazz standard without his ever having introduced it on record.

Two volumes of transcriptions of Davis's solos have been published: *Miles Davis: Jazz Improvisation* by T. Hino (Tokyo, 1975) and *Miles Davis* by S. Isacoff (New York, 1978), the latter based entirely on Hino's edition.

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BARRY KERNFELD

Davis, Richard (*d* Worcester, April 1688). English composer. He was a chorister at Worcester from 1639 to 1644. At the Restoration he was appointed one of the Worcester lay clerks and in 1664 cathedral organist and (probably) Master of the Choristers (he was certainly listed as *Instructor choristarum* in 1671). Towards the end of his tenure he seems to have suffered ill-health. He wrote a Service in C and 12 anthems (*GB-WO*) but, unfortunately, reconstruction of most of this music is problematic owing to missing treble parts.

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IAN SPINK

Davis, William (*d* Worcester, *c*1745). English composer and organist, son of Richard Davis. He was a chorister at Worcester Cathedral during the 1680s, becoming a lay clerk in 1693 and some time later organist of the 'Little Organ', situated at the west end of the nave. For a short time he seems to have been organist of York Minster (1721–2), but returned to Worcester as Master of the Choristers (1723–45).

His anthems are good examples of what Croft's provincial contemporaries were capable of. Most of them are to be found in his autograph manuscript (*GB-Ob* Mus c.16), along with a St Cecilia Ode ('Assist you mighty Sons of art') and numerous songs. A book of keyboard pieces inscribed 'Will Davis / Eius Liber' (*Lbl*) is also in his hand. It contains mainly organ music by Blow, and some harpsichord pieces, including a suite signed 'Will Davis'.

WORKS

Jub, d, full with verses, *c*1715, *GB-Ob**, *WO* (inc.), substitute for Bs in Bevin's Dorian Service
Service, g (incl. chant for Ven), *WO* (inc.)
Magnificat and Nunc dimittis, f, full, *Ob*
18 anthems: Behold God is my salvation, SSB, *Ob**; Cry aloud and spare not, SATB, org, *Ob**, *WO* (inc.); Have mercy upon me, O God, A/SATB, org, *Ob**; Help, Lord, for the godly man, A/SAATB, org, *Ob**, *WO* (inc.); I will give thanks, *WO* (inc.); Let God arise, A, A, B/SATB, org, 1705, *Ob**, *WO* (inc.); Lord grant my just request, SSB, org, *Ob**; Lord why sleepest thou, A/SSATB, org, *Ob**, *Ob*; O be merciful, *WO* (inc.); O Lord make thy servant Anne, A, A, B/SATB, org, *Ob**, *WO* (inc.); O sing unto the Lord, *Ob* (inc.); Ponder my words, O Lord, *WO* (inc.); Praise the Lord, O Jerusalem, for the peace of Ryswick, 1697, *WO* (inc.); The word of the Lord is tried in the fire, for the victory at Ramillies, 1706, A, T, T, B/SATB, org, *Ob**, *WO* (inc.); They that go down to the sea, A, T, B/SATB, org, 1702, *Ob**, *WO* (inc.); They that put their trust in the Lord, A, T, B/SATB, org, *Ob**, *WO* (inc.); Who can tell how oft he offendeth, *WO* (inc.); Why standeth thou so far off, O Lord, *WO* (inc.)
Assist you mighty sons of art (ode), A, B, SAB, str, *Ob**
18 songs: 9 for S, bc, *Ob**, *Ob*; 4 for S, B, bc, *Ob**; Hail happy pair (A Song upon Mr Spelman's Wedding), 1697, *Ob**; In vain I seek to charm, S, b, *Ob**; Let's drink disappointment (Dr Sacheverell's Health), 1710, *Ob**; Love and law (London, *c*1710); Malpeg: A Worster health, to six generals, 2vv (London, *c*1709)
Such a bargain, catch, *Ob**
Almand, saraband, hpd, *Lbl*, doubtful

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IAN SPINK

Davison, A(rchibald) T(hompson) (*b* Boston, 11 Oct 1883; *d* Brant Rock, MA, 6 Feb 1961). American music educationist and choral conductor. He studied at Harvard University (AB 1906, AM 1907), where he gained the doctorate in 1908 with a dissertation on Debussy's harmony. Except for his studies with Widor in Paris (1908–9) he was associated with Harvard throughout his career, as Austin Teaching Fellow (1909–10), organist and choirmaster (1910), lecturer (1912–17), assistant professor (1917–20), associate professor (1920–29), professor of choral music (1929–40) and James Edward Ditson Professor of Music (1940–54); he was also curator of the Isham Memorial Library (1941–55). As director of the Harvard Glee Club (1912–33) and the Radcliffe Choral Society (1913–28) he was responsible for introducing the repertory of serious music (including, in particular, Renaissance *a cappella* music) to American collegiate choral societies. Davison published important educational works on choral conducting and composition, and several historical studies of church music and music education. The *Historical Anthology of Music*, compiled in collaboration with Willi Apel, is well known to students and teachers of music history, and his Concord Series of Educational Music was the most widely used in the USA before World War II. His compositions, written early in his career, include two comic operas, a musical, a symphonic poem *Hero and Leander* and a *Tragic Overture*.

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JON NEWSOM/R

Davison, Frederick (*b* c1815; *d* London, 12 Nov 1889). English organ builder. *See under* GRAY & DAVISON.

Davison, J(ames) W(illiam) (*b* London, 5 Oct 1813; *d* Margate, 24 March 1885). English critic. Born in Bloomsbury, where he lived most of his life, he learned singing and the piano from his mother, the actress Maria Duncan. At London University he excelled in French, classics and literature, but had no formal music training except, at about 18, some piano lessons from W.H. Holmes and harmony from G.A. Macfarren. In bursts of enthusiasm in the 1830s and early 40s, he composed overtures, songs and piano pieces. The songs of 1842–4, including *Swifter far than summer's flight*, *The Lover to his Mistress* and *I have wept mine eyes tearless*, were probably his best works; they were the only ones he acknowledged in later years.

By 1835 Davison had begun to find his real voice in music journalism; that year he wrote for the *Musical Magazine* under the name 'Arthur Pendragon'. In 1838–40 he was a music reviewer and translator for Harrison's *Monthly Collection*, and by 1842 a contributor to the *Court Gazette* and *Musical World*; this last he edited from late April 1843 until his death, meanwhile writing most of Wessel & Stapleton's house journal, the *Musical Examiner* (1842–4). His colourful persona as a spokesman for 'native talent', advocating the music of his friends Macfarren, William Sterndale Bennett, Henry Smart, Thomas Mudie and Edward Loder, gained attention. This tack was a writer's prerogative, meant to encourage real achievement by young British composers, but as a critical stance it was used too often. Like Davison's own concert-giving and later, overt friendliness with visiting musicians and marriage to the pianist Arabella Goddard (in 1859), it tended to undercut his independence and credibility.

In late 1845 Davison substituted for C.L. Kenney on *The Times*, and by August 1846, with a big piece on Mendelssohn's *Elijah* at Birmingham, Davison had become that paper's chief musical writer, a post he held more or less regularly for 32 years. He valued the power of the critic, believing it his duty to promote good musical taste among a broad public. His writing for *The Times* though pointed and confident, was sober compared with that in the weekly *Musical World*, which, aimed at music professionals and under his own control, printed his more personal effusions from the provocative to the silly. It was the combination of these two posts, both so prominent and so long held, rather than the depth of his musical intellect, that elevated Davison among London critics. He also contributed to the *Pall Mall Gazette* (mid-1860s), *Saturday Review* (1865–75) and *Graphic* (1874–85).

As a professional critic Davison was in his prime in the 1850s and 60s, but his opinions had solidified by 1846. Whether from the limits of his musical education or simply personal preference, his taste was firmly rooted in the German classics from Bach to Beethoven. Mendelssohn became his ultimate idol, so that when he heard much of the new music by Chopin, Liszt, Verdi, Gounod, Schumann, Brahms, Wagner and even Schubert, his opinions were often negative and protectionist, even hostile. His polemical tone, use of overstatement and love of verbal jousting – all part of an instinctive journalistic style – only added to his later reputation as a reactionary, out of step and overly partial to a few favourites. But against any picture of Davison as a villain (Reid's book is grossly one-sided in its attempts to discredit him) must be placed a fuller, more nuanced view of his work. In the mid-1840s he was both articulate about late Beethoven and enthusiastic about Chopin (though he later regretted the latter position). He was also one of the first English critics to acknowledge Berlioz's originality and power though he did not always like or understand his music. The two men became close friends, and Berlioz dedicated his overture *Le corsaire* to Davison in 1852. On Wagner, Davison vacillated between hostility and praise. In 1855 he was highly critical of the composer, but after attending Bayreuth in 1876 became a convert to the *Ring*; he was rhapsodic over *Tristan*. His larger-than-life personality and vast circle of friends bear witness to an extraordinary sociability.

Davison's real influence is debatable. Certainly he created Wagner as a public issue, affected the provincial careers of many touring musicians, and more than once encouraged innovatory concert series: the chamber music focus of the important Monday Popular Concerts was largely his idea, and he wrote their analytical programme notes from 1859 to his death.

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LEANNE LANGLEY

Davisson, Ananias (*b* Virginia, 2 Feb 1780; *d* Weyer's Cove, Rockingham Co., VA, 21 Oct 1857). American composer, printer and tune book compiler. His *Kentucky Harmony* (Harrisonburg, VA, 1816/*R*, 5/1826) was the first shape-note tune book to be published in the South and the first of 13 shape-note tune books to be published before 1860 in the Shenandoah Valley. Davisson printed each of his tune books himself, following *Kentucky Harmony* with *Supplement to the Kentucky Harmony* (Harrisonburg, 1820, 3/1825), *An Introduction to Sacred Music* (Harrisonburg, 1821), and *A Small Collection of Sacred Music* (Mount Vernon, VA, ?1826). In spite of the term 'Supplement' in its title, the *Supplement to the Kentucky Harmony* was the most innovative of Davisson's tune books, containing a much larger proportion of folk hymns and thus a greater orientation toward the South than his *Kentucky Harmony*. Davisson claimed 47 tune settings which are predominantly in the southern folk-hymn style; some of these, including the most popular, 'Idumea' and 'Tribulation', were among the tunes most frequently reprinted in later Shenandoah Valley tune

books, as well as those of the deep South, such as William Walker's *Southern Harmony* (1835) and B.F. White and E.J. King's *The Sacred Harp* (1844).

See also SHAPE-NOTE HYMNODY, §2.

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HARRY ESKEW

Davul. A large thong-braced, double-headed cylindrical drum of Turkey and many other countries of the Middle East and South-eastern Europe where it is known by related names, including *daouli* (Greece), *daule* (Albania), *dohol* (Iran), *dhol* (Armenia), *doli* (Georgia) and *ṭabl turkī* (Arab countries). The Turkish *davul* is made by stitching together the ends of a large wooden plank (which is steamed or put through a wood-bending mangle) and fitting strengthening hoops internally at both ends of the cylinder. The two heads, one thicker than the other, are usually made from sheepskin or goatskin and are tensioned to each other by a variety of zigzag lacings around the cylinder. Two beaters are used: one large heavy crook- or club-shaped beater called *tokmak* ('mallet') or *çomak* ('stick') and another, smaller and lighter, called *çubuk* ('shoot' or 'twig'). When played the drum is suspended over the left shoulder and the heavier beater used on the thicker head, generally to mark the strong beat or beats. The *davul* is nearly always played with one or more *zurna* (oboe) for outdoor dancing and processional music: hence the term *davul-zurna*, standing for both the instrumental ensemble and its repertory (*see* TURKEY, §VI, 1(iii)). Sometimes *davul* alone is used to accompany the voice; it is also used as a signalling instrument, for example to announce the beginning and end of each period of fasting during Ramadan. Picken described and discussed Turkish types in detail and mentioned its ceremonial use at *cirit* (a traditional equestrian game), horse racing and wrestling – reminders of its historical association with Islamic chivalry. In discussing its origins he related *davul* to the 8th-century Akkadian term *tabālu*, but added that the main constructional features of the *davul* were known in South Asia 1500 years before the first records of its use in the eastern Mediterranean (14th century). He concluded that the type evolved some time after the earliest migration of Indo-European speakers into Western Asia. Variants of the name are used for a variety of barrel-shaped double-headed laced drums in many parts of South Asia, including ḌHOL (widespread, also including Afghanistan), *ḍhol* or *duhl* (Pakistan), *daula* (Sri Lanka) and ḌHOLAK (in India and Pakistan). The Turkish *davul* also migrated westwards as far as Spain where it is known as *atabal* or *atabal turqués*.

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□

Davy, Charles (*b* Norwich, 1722/3; *d* Onehouse, Suffolk, 8 April 1797). English divine and writer. He was educated at Caius College, Cambridge, and held appointments as rector in East Anglia. About 1766–7 Davy studied music theory with a 'Mr S.', whom he hoped would set the texts Davy had written in 1769 for two oratorios, *Balaam* and *Ruth*. It is possible that 'Mr S.' was Christopher Smear, with whom Davy wrote *An Essay upon the Principles and Powers of Vocal and Instrumental Music* (*GB-Lbl*). Proposals to print were issued in 1768 and the *Essay* was completed in 1772, when Davy requested permission to dedicate it to Charles Burney (the request was declined); but the work never appeared. To gain 'a just idea of the Grecian music', Davy had compared the compass of the voice in song with the compass of the voice in speaking; this was published in his *Conjectural Observations on the Origin and Progress of Alphabetic Writing* (London, 1772). From about 1773 he wrote on music and other subjects in a series of letters to his two sons, published in *Letters ... upon Subjects of Literature* (Bury St Edmunds, 1787).

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JAMIE C. KASSLER

Davy, John (*b* Upton Hellions, nr Crediton, 23 Dec 1763; *d* London, 22 Feb 1824). English composer. He was illegitimate and was brought up by a Devonshire blacksmith who played the cello in the local church choir. He displayed a precocity in music at a very young age, and was taught the harpsichord by James Carrington and then Richard Eastcott; by the age of 12 he was an articled pupil of William Jackson, organist of Exeter Cathedral. When he moved to London in 1790 and began playing the violin in the Covent Garden orchestra Davy made little mark; perhaps he was a timid character. About this time he published a set of glees as his op.1, and some simple songs followed; but his natural bent was for instrumental music. The theatres were slow to encourage him. His first two theatrical scores, the opera *A Pennyworth of Wit* (which had no spoken dialogue) and the ballet *Alfred the Great*, were for Sadler's Wells; neither survives. He was 37 before he got a chance to write an opera for a West End theatre, *What a Blunder!*, his most ambitious work. It had the usual spoken dialogue, a heroine called Leonora and a Spanish setting; the songs and ensembles are unremarkable, but the overture is among the best of its time. The themes are interesting and tautly developed with adventurous modulations in the Viennese style. (The work survives only in piano arrangement.) The overture to *Harlequin Quicksilver* is also of some interest, with a Polacca that looks like the finale of a violin concerto; presumably Davy played it himself.

Because of the vogue for the harp, Davy was able to find a publisher for some well-written divertimentos for harp and piano and an outstanding sonata for harp solo. In the outer movements the second subjects have unusual charm and the themes are developed with a power shown by no other English composer of the time. But Davy had to spend most of his creative energy collaborating with indifferent composers in a succession of trivial Covent Garden operas, ballets and pantomimes, and as he lost heart his own contribution lapsed into near nonsense. Between 1808 and 1818 he composed hardly anything. His last theatre score, for Shakespeare's *The Tempest*,

was no more than a pastiche. By this time Davy was drinking too much, and he died in poverty. Today he is remembered, if at all, for a fine sea-song, 'The Bay of Biscay', introduced in his opera *Spanish Dollars*. In fact the tune was that of a shanty sung to him by the tenor Charles Incledon, who had picked it up when he was a sailor in the 1780s.

WORKS

all first performed in London; all printed works published in London

STAGE

LCG – *Covent Garden*
LLH – *Little Theatre, Haymarket*

A Pennyworth of Wit, or The Wife and the Mistress (op, T.J. Dibdin), Sadler's Wells, 18 April 1796; lost
Alfred the Great, or The Danish Invasion (ballet d'action, M. Lonsdale), Sadler's Wells, 4 June 1798; lost
What a Blunder! (comic op, J.G. Holman), LLH, 14 Aug 1800, vs as op.5 (1800)
[La] Perouse, or The Desolate Island (ballet d'action, J. Fawcett), LCG, 28 Feb 1801, collab. J. Moorehead; 6 airs arr. pf/hp (1801)
The Cabinet (op, Dibdin), LCG, 9 Feb 1802, vs (1802); collab. Braham, Corri, Moorehead and Reeve
The Brazen Mask, or Alberto and Rosabella (ballet d'action, Dibdin and Fawcett), LCG, 5 April 1802, songs (1802); collab. J. Mountain
The Caffres, or Buried Alive (op, E. Eyre), LCG, 2 June 1802; lost
Red Roy, or Oswyn and Helen (ballet d'action), LLH, 10 Aug 1803, ov. as op.7 (1803)
The Miller's Maid (op, F. Waldron), LLH, 25 Aug 1804; lost
Thirty Thousand, or Who's the Richest? (op, Dibdin after M. Edgeworth), LCG, 10 Dec 1804, vs (1805); collab. Braham and Reeve
Harlequin Quicksilver, or The Gnome and the Devil (pantomime, Dibdin), LCG, 26 Dec 1804, ov. and songs (1805)
Spanish Dollars, or The Priest of the Parish (op, A. Cherry), LCG, 9 May 1805; vs (1805)
Harlequin's Magnet, or The Scandinavian Sorcerer (pantomime, Dibdin), LCG, 30 Dec 1805, songs (1806)
The Blind Boy (melodrama, W.B. Hewetson), LCG, 1 Dec 1808, ov., background music and one song (1806)
The Lord of the Manor (op, 3, J. Burgoyne), LCG, 24 Oct 1812, *GB-Lcm*; after Jackson's opera; collab. Bishop, Doyle, Reeve, R. Welsh
The Farmer's Wife (comic op, 3, C.I.M. Dibdin), LCG, 1 Feb 1814; collab. Bishop, Reeve and others
Rob Roy Macgregor, or Auld Lang Syne (op, I. Pocock after W. Scott), LCG, 12 March 1818, vs as op.15 (1819); 1 chorus by Bishop
The Fisherman's Hut (melodrama, J. Tobin), Drury Lane, 20 Oct 1819, songs (1819); collab. M.P. King
Women's Will – a Riddle (op, E.L. Swift), LCG, 20 July 1820, vs as op.16 (*c*1820)
The Tempest (after W. Shakespeare), LCG, 15 May 1821, ov. and addl music to F. Reynolds's version, with other music by H. Purcell, T. Arne and T. Linley (ii), vs (1821)
Songs in other stage works, many pubd singly, incl.: Family Quarrels (T. Dibdin), LCG, 18 Dec 1802; Harlequin's Habeas, or The Hall of Spectres (T. Dibdin), LCG, 27 Dec 1802, songs (1802); Guy Mannering, or The Gipsey's Prophecy (D. Terry and Scott), LCG, 12 March 1816

OTHER VOCAL

6 Quartetts for Voices, op.1 (*c*1790)
12 Favorite Songs, 1v, pf, op.2 (1792)
3 Vocal Duets, 2vv, pf (1807)
6 Madrigals (Shakespeare), 4vv, op.13 (*c*1814)
Numerous songs pubd singly, incl. The Brunette, T, fls, vns, bc (*c*1790), and Just like Love is yonder Rose, lv, pf (?1801)
Lord, who shall dwell in thy Tabernacle, verse anthem, 4/4vv, org; Ponder my words, O Lord, verse anthem, 2/4vv, org: both 1811, *GB-Lbl**
2 double and 4 single chants, *c*1812, *Lbl**
Ode for the Anniversary of Nelson's Victory and Death, LCG, 21 Nov 1806, ?lost, cited in Loewenberg
Ah, better far beneath the Spreading Shade, glee, 3vv; Why should the Lover, glee, 3vv: both *Lbl**

INSTRUMENTAL

A Favorite Duett for 2 Performers, pf/hpd (*c*1800); [4] Divertimentos, hp, pf, op.6 (*c*1803); Grand Sonata, hp (1805); Sonata, pf (1820)
Cease your Funning, the Favorite air. . . in the Beggar's Opera, arr. pf (n.d.)
Numerous songs arr. pf/hpd, pubd singly

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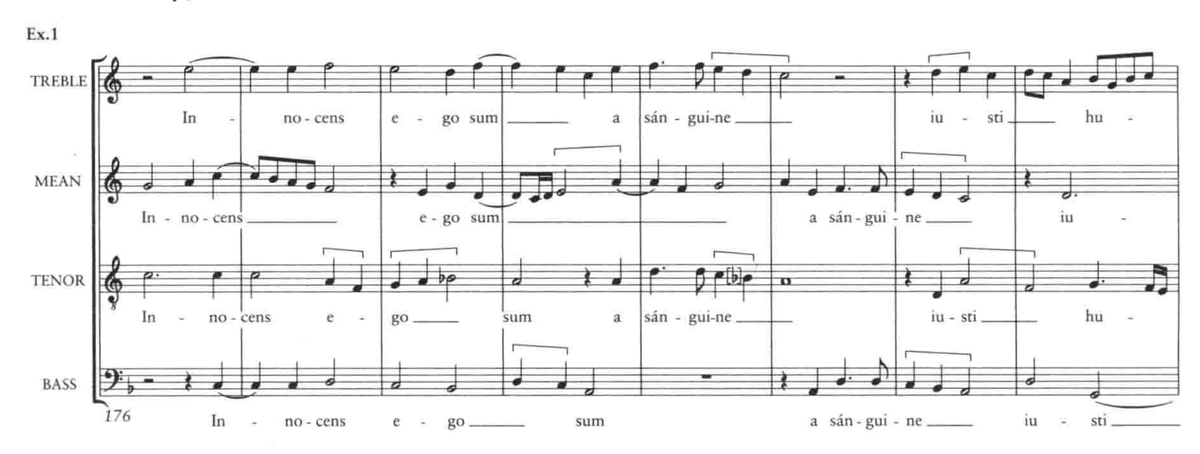
ROGER FISKE/R

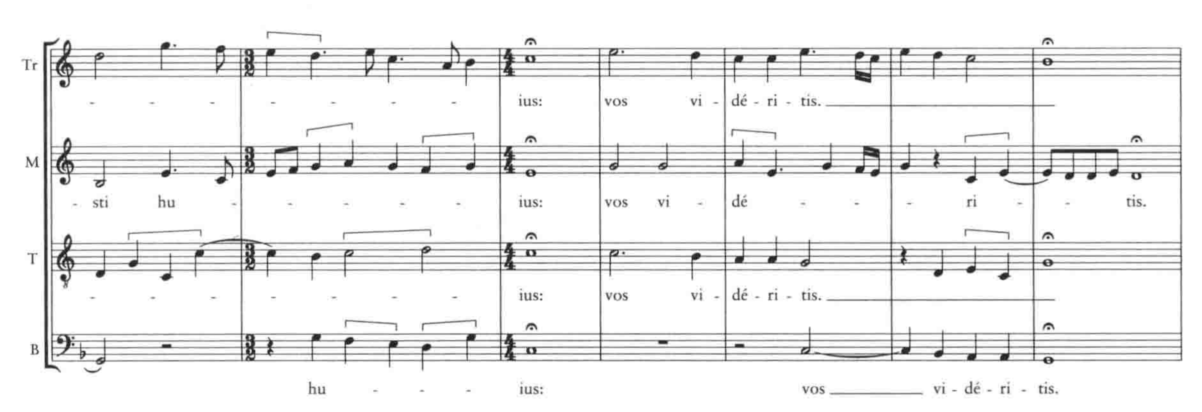
Davy [Davys], **Richard** (*b c*1465, *d* 1538). English composer. He is one of the most important composers represented in the Eton Choirbook, where it is noted that he wrote the antiphon *O Domine caeli terraeque* in a single day while at Magdalen College, Oxford. A Richard Davy was a scholar of Magdalen from about 1483, and may be the same person of that name who in 1490–91 held the posts of organist and *informator choristarum* jointly with William Bernard; Davy was the sole holder of both posts in 1491–2. By 1494 Davy had left the choir at Madgalen, and in the following year the college paid for the binding of a book containing his songs, masses and antiphons.

The composer's career is difficult to trace after 1494. A Richard Davy was ordained subdeacon and deacon in the diocese of Exeter in 1491 (Grattan Flood gives an undocumented assertion that the Magdalen Davy was ordained priest in 1497; see also MB, xi, p.xiii). It is probable that the Exeter Davy is the same 'Sir Richard Davy' who was paid in 1493–4 for mending pricksong books for the parish church of St Andrew, Ashburton, in Devon (John Harper, unpublished research), and who at Michaelmas 1494 was appointed to the college of vicars-choral at Exeter Cathedral. The Exeter Davy remained at the cathedral until at least 1506 (his name is not on the list drawn up in 1509).

By 1512 a Richard Davy was employed as one of the senior singing-men at Fotheringhay College, some 60 miles north-east of Oxford, in Northamptonshire (a county in which Magdalen College controlled much land). Fotheringhay was founded in 1411 by the House of York, and the Yorkist kings Richard III and Edward IV are known to have visited Magdalen in September 1481 and July 1483 respectively; one might speculate that these occasions sparked some sort of personnel exchange between Oxford and Fotheringhay. The records of the latter institution are comparatively sparse, but it is known that at least one other singing-man, a certain Thomas Fletcher, who was at Magdalen in 1509, migrated to Fotheringhay in 1512. By 1528 the Fotheringhay Davy was drawing the largest salary among the clerks, and was still receiving payment there in 1535. In his will, dated 31 March 1538, Davy, 'seyke and dysseased in body', requested to be buried in the parish side of the church in the middle aisle between the west door and the gravestone of the Fotheringay composer Cotterell.

None of these Davys seems compatible with the Richard Davy who was chaplain, from 1501 to 1516, to Sir William Boleyn (*d* 1505) and his son, Sir Thomas Boleyn, at Blickling, Norfolk (see Grattan Flood); Emden suggested that this man is identifiable with the Richard Davys formerly of Merton College.





Only Browne and Lambe have more pieces in the Eton Choirbook than Davy; the greater floridity but more underlying simplicity of his music suggests that he could belong to a later generation. Further copies of his music in *GB-Kjc* K 31 (James 234), *Cu* Dd.13.27, *Lbl* Add.34191 and *Lbl* Harl.1719 attest to his popularity. Historically his most interesting achievement is his four-voice setting of the Passion according to St Matthew (ex.1). This follows 15th-century precedent in setting the entire *Synagoga* part, and not merely the *voces turbarum* as in later compositions. The first 11 of its 42 choruses are now entirely missing (they have been supplied in Harrison's edition from the music of later sections), while of nos.12–23 only two parts are extant.

WORKS

Editions: *The Eton Choirbook*, ed. F.Ll. Harrison, MB, x–xii (1956–61, 2/1967–73) [H x-xii]
Early Tudor Songs and Carols, ed. J. Stevens, MB, xxxvi (1975) [S]

In honore summae matris, 5vv H xi, 105
O Domine caeli terraeque, 5vv, H xi, 62
Salve Jesu mater vera, 5vv, H xi, 73
Salve regina, 5vv, H x, 108
Stabat mater, 5vv, H xi, 83
Virgo templum Trinitas, 5vv, H xi, 94

A blessid Jhesu, 3vv, *GB-Lbl* Add.5465, *US-NYp* Drexel 4180; S 113
A myn hart remembir the well, 3vv, *GB-Lbl* Add.5465, S 118
Jhoone is sike, 3vv, *Lbl* Add.5465, *US-NYp* Drexel 4180, S 124 (for a lost source see E.F. Rimbault: *A Little Book of Songs and Ballads*, London, 1851, p.40)

LOST OR INCOMPLETE

Magnificat, 5vv, lost
Magnificat, inc., 4vv, H xii, 162 (incipit only printed)
Passio Domini in ramis palmarum, inc., 4vv, H xii, 112
Gaude flore virginali, 6vv, H xii, 136
Nowe the lawe is led, 2vv (T only), *GB-Lbl* Add.5465; S 37

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DAVID SKINNER

Davys [Davies], **Mary** [Moll]. *See* DAVIS, MARY.

Dawīdha. A term for the Psalter in the Assyrian Church; *see* SYRIAN CHURCH MUSIC, §3(iii).

Dawson, Lynne (*b* York, 3 June 1956). English soprano. She studied at the GSM, made her début as Countess Almaviva with Kent Opera in 1986 and sang Music in Monteverdi's *Orfeo* (a role she later recorded) at Florence the following year. Her other roles have included Zdenka in *Arabella* (1988) and Xiphares in *Mitridate* (1991), both at the Châtelet, Paris; Pamina for Scottish Opera (1988); Konstanze at La Monnaie (1990), a role she subsequently recorded with Hogwood; and Teresa (*Benvenuto Cellini*) at Amsterdam in 1991. She is a good linguist and has brought particular conviction and charm to the roles of Angelica in Handel's *Orlando*, Pamina, and Sandrina in Mozart's *La finta giardiniera*. Her warmly coloured, clear-textured voice, with its sensitively

controlled vibrato, is admirably suited to the Baroque and Classical repertory. Dawson's unaffected personality and interpretative freshness communicate themselves strongly in English Baroque operas, her recordings of which include *Venus and Adonis*, *Dido and Aeneas*, *The Fairy Queen* and *Timon of Athens*. Her other operatic recordings include Gluck's *Orfeo* and *Iphigénie en Aulide* and Mozart's *Zaide* and *Don Giovanni*. Dawson is also a stylish and sympathetic concert singer, and has recorded music ranging from Handel oratorios and Bach cantatas, through Schumann lieder, to works by Herbert Howells and Arvo Pärt.

NICHOLAS ANDERSON

Dawson, Peter (*b* Adelaide, 31 Jan 1882; *d* Sydney, 26 Sept 1961). Australian bass-baritone. He studied at home with J.C. Stevens, then in England with Charles Santley, singing to him at an audition Handel's 'O ruddier than the cherry', which became one of his calling cards over the next 50 years. Santley arranged Dawson's first concert tour of Britain, with Emma Albani, in 1902, the event that was to launch his career. Apart from appearances as the Nightwatchman in *Die Meistersinger* during the Covent Garden season of English opera in 1909 under Richter, he favoured oratorio and concerts over opera, declaring the latter to be 'too much work for too little pay'. However, he did not exclude opera from his recitals and practically always mixed aria with classical song and ballads in his programmes. Dawson described himself as a 'singer of the people' and believed it essential to communicate directly with his public; to this end he sang all his repertory in English, employing impeccable diction. His bluff, outgoing personality, strong, well-produced voice and faultless technique are reflected in his many recordings (spanning half a century), all of which arrest the listener with their immediacy of interpretation. He published an autobiography, *Fifty Years of Song* (London, 1951/*R*).

ALAN BLYTH

Dawson, William Levi (*b* Anniston, AL, 23 Sept 1899; *d* Montgomery, AL, 2 May 1990). American composer and choral conductor. He first heard black American folksongs as a child in rural Alabama. At the age of 15 he left home to attend the Tuskegee Institute, where he studied the piano and composition, and participated in the band and choir. After his graduation he moved to Kansas City, Missouri, where he played the trombone in local jazz ensembles and on the Redpath Chautaugua circuit (1921). During this period he taught music at Kansas Vocational College (Topeka, 1921–2) and Lincoln High School (Kansas City, 1922–7), and obtained the BMus degree from the Horner Institute of Fine Arts, Kansas City (1925).

After moving to Chicago, where he played the bass with jazz performers such as Louis and Lillian Armstrong, Johnny Dodds and Earl Hines, Dawson continued his studies at the Chicago Musical College (where his teachers included Borowski) and the American Conservatory of Music. He also played first trombone in the Chicago Civic Orchestra. Serving as the music director of Ebenezer Baptist Church renewed his interest in black American folksong, and prompted him to begin publishing arrangements of black American spirituals.

In 1931 Dawson returned to the Tuskegee Institute where he taught until 1956. Under his direction, the Tuskegee Choir received international acclaim. He later toured internationally as a guest conductor, often performing his own arrangements of spirituals.

Dawson was one of the two or three most significant black American composers of the first half of the 20th century, and black American folksong formed the core of his aesthetic. His musical language, however, is equally indebted to jazz and contemporary concert music. His best-known composition, *The Negro Folk Symphony* (1934; rev. 1952), is one of a trio of symphonies based on black American folk idioms written by black American composers during the early 1930s. Along with the symphonies of William Grant Still and Florence Price, *The Negro Folk Symphony* epitomizes the musical aspirations of Harlem Renaissance intellectuals. The symphony's three movements, entitled 'The Bond of Africa', 'Hope in the Night' and 'O Lem-me Shine', clearly reflect Dawson's interest in black American culture. His vocal music, particularly his arrangements of spirituals (*Talk about a Child that do Love Jesus* and *King Jesus*) have become permanent fixtures in the choral repertory.

Principal publishers: Kjos, Shawnee, Warner

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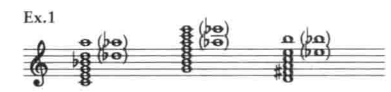
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WILLIE STRONG

Day, Alfred (*b* London, Jan 1810; *d* London, 11 Feb 1849). English music theorist. His father discouraged his musical interests in favour of medicine, which according to early biographical accounts he studied in London and Paris, receiving a diploma in homeopathic medicine from Heidelberg. Only his death certificate, which lists his profession as 'surgeon', indicates that he actually practised medicine. His only music teacher was W.H. Kearns, but he associated with several talented musical contemporaries; the most important of them was Sir George Alexander Macfarren at whose insistence Day began the preparation of his controversial *Treatise on Harmony*. Work on the treatise was begun in 1840, the year in which Day became a critic of new music for the *Musical World*. The periodical's editor George Macfarren, his good friend's father, soon became dissatisfied with the 'laconical bitterness' of Day's unsigned reviews and appointed J.W. Davison as his replacement. The publication of Day's treatise (London, 1845, 2/1885 ed. G.A. Macfarren) was greeted with critical disdain, and for many years Macfarren was the only proponent of Day's theoretical views. When he was questioned about the efficacy of his teaching Day's hypotheses, Macfarren went so far as to resign his appointment at the RAM because he refused to 'succumb by teaching contrary to his convictions'.

Day believed that two styles of harmonic writing existed: the diatonic or strict style, in which all dissonances needed careful preparation, and the chromatic or free style, in which dissonances might be used freely and 'notes foreign to the diatonic scales [could be introduced] without the key being changed'. All chords in the key, in his view, were generated from one of three 'roots' or 'fundamentals': the tonic, dominant or supertonic. By superimposing as many as six 3rds on each of these notes, Day was able to explain the existence of other chords in

a manner which, in many instances, differed markedly from conventionally accepted rationalizations. Only the simultaneities in ex.1 were indigenous to his theory of



harmony. The resultant sonorities were virtually parallel, the notable exception being that an 11th chord could occur only on the dominant.

Many unnecessary intricacies resulted from the rather rigid and arbitrary construction of these fundamental combinations. For example, what is conventionally seen as a C major or minor subdominant chord (such as F–A(A♭)–C) was interpreted by Day as a dominant chord containing a 7th, a major or minor 9th and an 11th, with the root, 3rd and 5th omitted. The same construction with the 5th superimposed would be explained as an added 6th (such as F–A–C–D). The augmented 6th, however, was derived from two roots. The interval A♭–F♯ in Day's system contains the minor 9th of the fundamental G and the major 3rd of the root D. Day also perceived an augmented triad as the root, 3rd and minor 13th of a fundamental sonority (e.g. C–E–A♭–G♯); consequently, he believed that composers generally spelt augmented chords incorrectly. He described a minor key as the result of arbitrary, not natural, changes of the 3rd and 6th degrees of the major scale; for consistency, he then advocated the exclusive use of the harmonic form of the minor scale.

Although Day's theories, in many respects, cloud rather than clarify the essential principles of harmony, they exercised a profound influence on musical pedagogy in England through the subsequent writings of Macfarren, Ouseley and the early works of Ebenezer Prout.

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PATRICIA COLLINS JONES

Day [Kappelhoff], **Doris** (*b* Cincinnati, 3 April 1924). American singer and actress. She sang with the Bob Crosby band and Fred Waring before her recordings with Les Brown's Band of Renown, particularly *Sentimental Journey* (1944), brought her nationwide recognition. She made her first film, *Romance on the High Seas*, in which she introduced the song 'It's magic' (1948), and won Academy awards for her performances of 'Secret Love' in *Calamity Jane* (1954) and 'Que sera, sera' in *The Man Who Knew Too Much* (1955). Her greatest success, however, was her role in *Love Me or Leave Me* (1955). She appeared in 39 films including, in the 1960s, a series of sex comedies, in which she portrayed a naive, virginal heroine with freckles and a shy smile. Her singing, based on the style of Ella Fitzgerald, was mellifluous, ingratiating and even intimate.

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ARNOLD SHAW

Day, John (*b* Dunwich, Suffolk, 1522; *d* Walden, Essex, 23 July 1584). English printer, father of RICHARD DAY. He was one of the most successful general printers of his generation, but his music printing was almost entirely limited to two works: *Certaine Notes set forth in Foure and Three Parts* and *The Whole Booke of Psalmes, Collected into English Metre by T. Sternhold, I. Hopkins & Others ... with Apt Notes to Synge them withal*, known as the Sternhold-Hopkins psalter. *Certaine Notes* was probably compiled before 1553 and partially printed in 1560, but it was not until 1565 that the whole anthology was completely issued, under the amended title *Mornyng and Evenyng Prayer*. Day first published *The Whole Booke of Psalmes* in 1562, under the terms of a monopoly granted to him by the crown in 1559 that gave him sole right to print the work, which became extremely popular. He had the patent of monopoly renewed in 1567 and 1577, the latter renewal extending the terms to include his son, RICHARD DAY, who had joined him that year. Day acquired several other printing monopolies on which he built a virtual printing empire, becoming master of the Stationers' Company in 1580. In 1583 he is reported as owning four presses, from which he produced 36 separate editions of the Sternhold-Hopkins psalter. Whether or not he played any part in the choice of the psalm tunes is difficult to determine, but there is ample evidence that he regarded the book as a business asset. His only secular music printing was Thomas Whythorne's *Songes for Three, Fower and Five Voyces* (1571) which was a commercial failure. It is difficult to accept Whythorne's claim that the book failed because it had been 'very ill printed' as all the products of the Day press are of a high standard and he must have employed journeymen of great skill. His music books show a clean, crisp impression with spacious layout and accurate registration. He had two shops in London, one in Aldersgate and another in St Paul's Churchyard; his son succeeded him when he died.

For illustration *see* PRINTING AND PUBLISHING OF MUSIC, fig.21.

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MIRIAM MILLER

Day, Richard (*b* London, 21 Dec 1552; *d* before 1607). English music publisher, son of JOHN DAY. He was trained as a scholar, becoming a Fellow of King's College, Cambridge, in 1574. Family pressures obliged him to

return to his father's business in London, and he was admitted to the Stationers' Company in 1577. With his father he held several printing monopolies, including one that gave them sole right to print the Sternhold-Hopkins psalter, in which the metrical psalms were set to music. After his father's death in 1584, Day never printed this work himself but assigned his rights to other printers; he authorized 46 separate printings, bringing the total printed under the monopoly to 82. The work was continually pirated and Day was involved in several legal actions. When Thomas Morley acquired a general music-printing monopoly from the queen in 1598, the terms conflicted with Day's. Morley published Richard Allison's *Psalmes of David in Metre* (1599), in which Alison had reset the old church tunes and added an instrumental accompaniment. Day regarded this as an infringement of his long-standing monopoly, and a dispute ensued between them which the Bishop of London attempted to settle. He did not succeed, and whether any settlement was reached is not known. In 1604 James I sold all the printing monopolies to the Stationers' Company, the psalter monopoly among them. Day's fate is obscure: he had taken holy orders in 1583, becoming vicar of Reigate, but left the following year.

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MIRIAM MILLER

Daye [Daue, Dauey] (*fl c*1430–60). English composer. A short Kyrie setting in score and an incomplete Gloria setting, both for three voices and dating from the early to mid-15th century, are attributed to him or her in a fragment of a choirbook, now *GB-HFr 57533*.

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ANDREW WATHEY

Dayo y Lana, Miguel Matheo de. *See* DALLO Y LANA, MIGUEL MATHEO DE.

Daza [**Daça**], **Esteban** (*b* Valladolid, *c*1537; *d* Valladolid, 1591–6). Spanish vihuelist and composer. He was the eldest of fourteen children in a respected middle-class family, owners of a private chapel in the prestigious monastic church of S Benito. Six of his siblings entered religious orders, while Esteban and three of his brothers studied at the University of Valladolid. Having graduated by 1563, he chose – contrary to the wishes of his father – not to continue his studies in law. The family lived austerely, but income from rents was sufficient for Esteban not to need to practise a profession. He appears also to have shirked the customary responsibilities of an eldest son, leaving them to his brother Baltasar. For a short period following the death of his mother in 1585 he lived with his other unmarried siblings in a house bequeathed to them by an uncle, and from 1589 until at least December 1590 he resided in a house owned by his brother Baltasar outside the city wall. He died some time between 1591 and 1596, and was presumably buried in the family chapel in S Benito.

On 29 June 1575, Daza was granted a licence to publish his *Libro de Musica en cifras para Vihuela, intitulado el Parnasso* (Valladolid, 1576/*R*1978; ed. R. de Zayas, *Esteban Daça: Parnasso*, Los vihuelistas, Madrid, 1983) with copyright for ten years. On 13 January 1576 he contracted with Diego Fernández de Córdoba to produce an edition of 1500 copies at a cost of 1575 *reales*. Published on 12 April 1576 and sold for 136 maravedís per copy, *El Parnasso* is dedicated to a family friend, Hernando de Hábalos de Soto, a lawyer in the Royal Chancellory and a member of Philip II's Supreme Council. The book's introduction is paraphrased from Narváez's *Delphín* (1538), and further internal detail shows Daza also to have been familiar with Mudarra's *Tres libros* (1546).

El Parnasso is divided into three books of music, and demands a high level of instrumental competence. The first book (ed. in RRMR, liv, 1982) contains 14 fantasias in four parts and four in three parts, composed in a polished though conservative style following the example of the theorist Santa María. The fantasias are composed of points of imitation using brief subjects to achieve a concise yet complex polyphonic discourse. They are structured with attention to proportional balance as well as narrative continuity, and it is likely that they were composed first in score and subsequently translated into tablature. Indications of the mode of each work and the location on the instrument (course and fret) of the F or C clefs clarify for the player the variable relationship between mode and pitch. A further four fantasias 'in long passages to develop the hands' alternate sections of imitative polyphony with passages based on scales and figuration.

The second and third books constitute an anthology of intabulated motets and secular works closely faithful to their vocal models. Daza added cadential ornamentation and chromatic inflection, and divided semibreves into repeated minims. In each work, the part designated 'to be sung if desired' is indicated by the addition of dots placed next to the tablature numbers, and the text is printed beneath the tablature. No discernible preference is shown for any particular vocal range, but the manner of notation makes it clear that the author's intention was for them to be sung by the vihuelist. Book 2 comprises 13 motets by Spanish and foreign composers including Pedro and Francisco Guerrero, Basurto, Richafort, Maillard and Crecquillon, in addition to six works from the first books of motets (1544) by Simon Boyleau. One *romance*, 13 *sonetos* and *villanescas* by such composers as Ceballos, Francisco Guerrero, Navarro and Ordonez, 11 villancicos and two French chansons make up book 3. Vocal models survive for only nine of the Spanish works.

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J. Griffiths: 'Esteban Daza: un enigma desvelado de un vihuelista español', *La enseñanza de la lengua y cultura españolas en Australia y Nueva Zelanda*, ed. A. Monclús Estela (Madrid, 1993), 135–55
J. Griffiths: 'Esteban Daza: a Gentleman Musician in Renaissance Spain', *EMc*, xxiii (1995), 437–48

JOHN GRIFFITHS

D.C. *See* DA CAPO.

De. The sharpened form of DOH in TONIC SOL-FA.

Deagan. American firm of instrument makers. John C. Deagan (*b* England, 1852; *d* Hermosa Beach, CA, 1932) established in 1880 the J.C. Deagan Musical Bells Co. of St Louis, which moved to San Francisco in 1891 (becoming J.C. Deagan & Co. in 1895) and then to Chicago in 1897. His firm's instruments were manufactured to a high degree of precision; he was responsible for the recognition of a′ = 440 as standard pitch. The first instrument manufactured by his firm was an orchestral glockenspiel that had steel bars tuned according to Hermann von Helmholtz's principles. This was followed by cathedral chimes (1886), the first xylophone of orchestral quality (1886), and tuned sleigh bells (1893). By 1910 the Deagan catalogue consisted of 600 items, including 63 models of glockenspiel, 80 xylophones, and 60 sets of chimes; in 1916 the first large, electrically driven, tubular brass church bells were introduced. Two important innovations made by the firm were a vibraphone with aluminium alloy tone bars (1927) and the Celesta-Chime, an electric tower carillon (1937). In 1961 the firm introduced three new marimbas, a concert xylophone, 'symphonic' orchestral chimes, a deluxe bell-lyra, and a new glockenspiel. In 1978 Deagan became associated with the Slingerland Drum Co. (*see* SLINGERLAND) as a division of C.G. Conn. In 1984 both names and their product lines were purchased by the Sanlar Corporation and in 1986 the Deagan name was sold to Yamaha, which at the end of the 20th century manufactured only orchestral bells and tubular chimes under this brand. For further information see M. Wheeler: 'J.C. Deagan Percussion Instruments', *Percussive Notes*, xxxi/2 (1992), 60–64.

EDMUND A. BOWLES

Deak, Jon (*b* Hammond, IN, 27 April 1943). American composer and double bass player. He studied at the Oberlin College Conservatory, the University of Illinois, Urbana-Champaign and the Juilliard School of Music. In 1969 he joined the double bass section of the New York PO and in 1973 became its associate principal. His early compositional influences included Spike Jones, Jimi Hendrix, the standard orchestral repertory, surrealist art, the New York 'downtown' arts scene and Walt Disney, as well as Martirano, Cage and Druckman. These coalesced during the 1970s into a fascination with human speech as music, leading to cartoon-like works with dada-like texts, sometimes satirizing movies and televisions shows, in which instruments mimic the inflections of spoken dialogue. In 1980 he turned his attention to folk tales. His Concerto for Double Bass and Orchestra 'Jack and the Beanstalk' (1991) has been performed by over 30 ensembles. More tonal and more virtuosic than his earlier works, his later music requires instrumentalists (and even sometimes the conductor) to become overtly theatrical, assuming dramatic roles that may include spoken dialogue. From 1994 to 1997 Deak served as composer-in-residence with the Colorado SO, where, in addition to composing, he taught orchestral composition to children, a project to which he has been passionately committed.

WORKS
(*selective list*)

Dire Expectations (Gothic melodrama, 5), 2 fl, b cl, bn, dbn, str qnt, 1976; Lucy and the Count (Love Dreams from Transylvania), solo db, str qt, 1981; B.B. Wolf (An Apologia), db + spkr, 1982; Conc. 'The Headless Horseman of Sleepy Hollow', spkr, str qt, orch, 1991; Db Conc. 'Jack and the Beanstalk', db, orch, 1991; The Snow Queen, spkr + conductor, va obbl, db obbl, orch, 1991

GREGORY SANDOW

Deal and Walmer Handelian Society. *See* HANDEL SOCIETIES.

Deale, Edgar Martin (*b* Dublin, 1 Aug 1902). Irish composer and administrator. As a boy, he sang in the choir of Christ Church Cathedral, Dublin, under Charles Kitson. Largely self-taught as a composer, apart from sporadic lessons with Turner Huggard and W.J. Watson, he wrote around 40 works between the early 1940s and the late 1970s while maintaining a career as a leading Dublin insurance manager. His compositional style is lyrical and his vocal and choral works, many of them settings of Irish poetry, show particular sympathy to the voice. He also completed numerous choral arrangements of traditional Irish songs. With Brian Boydell and Olive Smith, he founded the Music Association of Ireland and was actively involved in many of its projects. He edited the association's *Catalogue of Contemporary Irish Composers* (Dublin, 1968), the first publication of its kind. He also served as governor of the Royal Irish Academy of Music, president of the Culwick Choral Society and director of Concert and Assembly Hall Ltd. In the 1960s and 70s he campaigned vigorously to save Georgian Dublin from developers. Other projects included the founding of the Irish Association of Civil Liberty and the Safety First Association of Ireland (now the National Safety Council).

WORKS
(*selective list*)

Inst: Ceol Mall Réidh [Slow Moving Music], orch, 1946; Bach: Genuflection Towards, orch, 1967; Carols Without Words, orch, 1967; Dublin Suite, ob d'amore, pf, 1969; Little Suite, eng hn, 1970; Sean-Scéalta [Legends], eng hn, 1970; 2 Sketches, Dublin, 1970; 3-Part Inventions, ens, 1973; Verse Forms, orch, 1973
Choral: 3 Christmas Songs (W. Yole), 1940; To all you Ladies now at Land (C. Sackville), 1942; Walter de la Mare Suite, 1945; Arranmore (T. Moore), 1953; A Virgin Unspotted, 1955; Hymnus ante somnum (Propertius), 1960; 5 Poets – 7 Songs (W. Shakespeare and others), Bar, SATB, cl, pf, 1961, arr. orch, 1965; Breathe a Gay Goodnight (G. Russell), 1963; A Pageaunt of Human Lyfe (T. More), SATB, orch, 1966; The Cloths of Heaven (W.B. Yeats), 1967; Everever Everever More (E.M. Deale), S, SATB, pf, 1967; 4 Facets (P. Colum), suite, SATB, pic, 1967; O Men from the Fields (Colum), 1967; Pangur Bán (trad. Irish), 1967; The Time I've Lost in Wooing (Moore), 1972; Weep Not, My Wanton (R. Greene), 1972
Solo vocal: A Pageaunt of Human Lyfe (T. More), song cycle, 1945; Shining Bright (R. Coghill), 1960; Poems by Bryan Guinness no.1, 1962; The Louthwoman's Ballad (E.M. Deale), 1967; O Men from the Fields (P. Colum), 1968; Pangur Bán (trad. Irish), 1968; For the Feast of Christmas (anon. 16th century), suite, 1972; The Time I've Lost in Wooing (T. Moore), 1973; Weep not, my Wanton (R. Greene), 1973; Poems by Bryan Guinness no.2, 1973

MSS in *IRL-Dtc*

Principal publishers: Elkin, OUP, Roberton

EVE O'KELLY

De Amicis [De Amicis-Buonsollazzi], **Anna Lucia** (*b* Naples, *c*1733; *d* Naples, 1816). Italian soprano. Taught by her father, she began performing in comic operas with her family in the 1750s in Italy, Paris and Brussels, then in 1762 made her London début at the King's Theatre. Following her début as a serious singer in J.C. Bach's *Orione* (1763), she left comic opera. As prima donna in Milan (1764–5), Venice (1764), Vienna and Innsbruck (1765), Naples (1766) and Florence (1767), she became involved in theatrical disputes and wished to retire. But after marriage (1768) to the Florentine physician Francesco Buonsollazzi she resumed her career, singing in Venice (1768–9, 1770–71) and Naples (1769–70, 1771–2, in Jommelli's *Armida abbandonata* and *Ifigenia in Tauride*). Mozart praised her highly, and in the role of Junia she ensured the success of his *Lucio Silla* in Milan (1772). Engagements in Naples (1773–6), Turin (1776–9) and the Italian première of Gluck's *Alceste* (1778, Bologna) concluded her brilliant career, though she sang for at least another ten years in private Neapolitan productions.

De Amicis amazed listeners with her vocal agility. Burney described her as the first to sing staccato divisions, and the first to 'go up to E flat in altissimo, with true, clear, and powerful *real* voice'. She was equally impressive as an actress: Metastasio wrote that 'among the dramatic heroines ... there was absolutely no one but the Signora De Amicis suited to portray the character ... with the fire, the boldness, the frankness, and the expression necessary'.

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B. Brunelli, ed.: *Tutte le opere di Pietro Metastasio*, iv–v (Milan, 1954)

KATHLEEN KUZMICK HANSELL

Dean, Roger (*b* Manchester, 6 Sept 1948). English composer, active in Australia. He studied the double bass with Eugene Cruft after displaying precocious talent. Self-taught as a composer, Dean maintained an aesthetic opposition to precisely notated scores during the 1970s. In such works as *Autonomy* and *Heteronomy* (both 1980) he explored non-notated ways of controlling the musical process during improvisation and different modes of player interaction. Through this exploration he developed an intensification of rhythmic processes through repetition, metric modulation and multiple layering. The results of this work are found in a series of recordings with Lysis, an ensemble which he founded in 1975, and with Ken Wheeler, John Wallace, Graham Collier and others. During the 1980s many of these principles were applied to notated and part-improvised scores. Dean's harmonic language moves between diatonicism, atonality and microtonality; in his microtonal works he has used digitally synthesized, MIDI-coded and sampled elements. His process of transforming pre-existing material is evident in the brass quintet *B-A and B.A.* (1985), which uses B.A. Zimmermann's *Die Soldaten* as a source. Rhythm, texture and meaning interact in text-sound works such as *Poet without Language* (1991) and *Caged John Uncaged* (1992). An improviser and interpreter of notated scores on both double bass and keyboard, Dean is also a scientist, founding the ensemble austraLYSIS after moving to Sydney in 1989 to direct the Heart Research Institute.

WORKS
(selective list)

Orch: Piece A, jazz orch, 1981; Studies 1–2, jazz orch, 1981; Artforming, jazz orch, 1983; Inventions and Rights, jazz orch, 1989; Sonopetal, 1995

Ens: A.S.: a tribute to Alan Skidmore, 1970; Autonomy 3–4, 1980; Heteronomy 1–4, 1980; Suite: Time, jazz ens, 1980; The Debris of All Certainties, vn, 2 ens, 1981; New Remembrances 1–2, 1982; Metropolitan After Images, 1985; You-Yangs: after Fred Williams, improvising ens, 1985; Alela, ens, sequencer, 1986; Round Midday, jazz ens, 1986; Djurdi-Djurdi, 1987; The Horses, 1987; Bass Metal, ens, tape, 1991; Not Defying Gravity, ens, dancers, 1991; TimeDances, ens, dancers, 1991; TimeDancesPeace, ens, dancers, 1991, Nuraghic Echoes, spkr, ens, 1993, collab. H. Smith

3–5 insts: Trio, cl, vc, vib, 1967; Qt, tpt, db, pf, perc, 1975; To Paul Bley, pf, db, perc, 1976, rev. 1990; Autonomy 1, pf, db, perc, 1980, rev. 1990; Breaking Worlds, cl, vn, db, 1980; A.A., jazz trio, 1982; B-A and B.A., brass qnt, 1985; Dye Pulse, sax, db, perc, 1989; Reins, sax, db, perc, elecs, 1989; Take Five Again, sax, db, perc, 1989; Tones and Times, sax, db, perc, 1989; Silent Waves, spkr, 2 insts, tape, 1992, collab. Smith; Elektra Pulses, str qt, tape, 1993

1–2 insts: Study, db, 1969; After Bill, pf, 1981; Certain Roads to Uncertain Lands, vn, db, 1981; Conversely, tpt, pf, tape, 1981; Blues Multiple, cl, pf, 1983; Motel Mobile, fl, gui, 1985; Heteroduplex, 2 pf, 1987; Seven is Even, perc, 1989, rev. 1991; Timestrain: Trane's Time Emit, cl, pf, elecs, 1989; Harry's Tune, pf, 1990; Sound Engines, 2 pf, 1990; Poet without Language, spkr, synth, 1991, collab. Smith; Caged John Uncaged, spkr, db, 1992, collab. Smith; ... it gets complicated ..., pf, 1992; Raising not Climbing, vc, 1993; The Riting of the Runda, spkr, tape, cptr, 1994, collab. Smith; Three Bagatelles, pf, 1994; Warshaweshadow, vc, tape, 1995

Principal recording companies: Mosaic, Soma, Tall Poppies

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New Structures in Jazz and Improvised Music since 1960 (Milton Keynes, 1992)
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PETER McCALLUM

Dean, Thomas. *See* DEANE, THOMAS.

Dean, Winton (Basil) (*b* Birkenhead, 18 March 1916). English writer on music. A son of Basil Dean, the theatre producer, he was educated at Harrow and Cambridge, where he read classics and English (BA 1938, MA 1941); he studied music privately with Philip Radcliffe. At Cambridge he saw and participated in some of the Handel oratorio stagings of the 1930s, which implanted a deep feeling for Handel as a dramatic composer. After World War II Dean began to become known as a writer on music and especially on 19th-century opera. His first book was a study of Bizet (1948), notable for its balanced criticism and its penetrating discussion of the composer's development as a musical dramatist (it was later expanded to incorporate new documentary material). He became a regular contributor to various periodicals, notably the *Musical Times* and *Opera*; his criticism of opera performances in the *Musical Times* over a long period is notable for its vigour and elegance of expression and its clear view of the nature of musical drama.

Dean's most important single work is his substantial study *Handel's Dramatic Oratorios and Masques* (1959), which, with its thorough examination of source material and its breadth of intellectual approach, set new standards in English musical scholarship and in Handel criticism. In it he argued that Handel's dramatic gifts found their fullest expression in the oratorios of his mature years and that many of these works were apt for stage revival.

Dean's book did much to stimulate interest in the staging of Handel's works, his operas as well as his oratorios; and when he spent a year (1965–6) at the University of California, Berkeley, as Ernest Bloch Professor, his lectures were on the style and dramatic method of Handel's operas (published in 1969 as *Handel and the Opera Seria*). His extended historical, critical and source study of the operas up to 1726, in collaboration with J. Merrill Knapp, was published in 1987 and a second volume (alone) was begun soon after. Dean has prepared a number of editions, including (in collaboration with Sarah Fuller) Handel's *Giulio Cesare in Egitto*. While Handel has remained at the centre of his studies, Dean has written with equal distinction on other topics, notably French opera in the post-Revolution period and Italian opera in the decades preceding Verdi. He was made FBA in 1975 and a vice-president of the Halle Händel Gesellschaft in 1991, won a City of Halle Handel Prize in 1995 and was awarded the honorary MusD at Cambridge in 1996.

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Bizet (London, 1948, rev. 2/1965 as *Georges Bizet: his Life and Work*, 3/1975/*R*; It. trans., rev., 1980; Ger. trans., rev., 1988)
Carmen (London, 1949)
'Music – and Letters? An Impertinent Enquiry', *ML*, xxx (1949), 376–80
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Franck (London, 1951)
'Giacomo Puccini (1858–1924)', *The Heritage of Music*, ed. H. Foss, iii (London, 1951), 153–71
'The Dramatic Element in Handel's Oratorios', *PRMA*, lxxix (1952–3), 33–49
'Bizet's Ivan IV', *Fanfare for Ernest Newman*, ed. H. Van Thal (London, 1955), 58–85
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'Bizet's Self-Borrowings', *ML*, xli (1960), 238–44
'Shakespeare and Opera', *Shakespeare in Music*, ed. P. Hartnoll (London, 1964), 89–175
'The True Carmen?', *MT*, cvi (1965), 846–55
'Opera under the French Revolution', *PRMA*, xciv (1967–8), 77–96
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'Some Echoes of Donizetti in Verdi's Operas', *Studi verdiani III: Milan 1972*, 122–47
'Donizetti's Serious Operas', *PRMA*, c (1973–4), 123–41
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STANLEY SADIE

Deane, Basil (*b* Bangor, Co. Down, 27 May 1928). Northern Ireland musicologist. From 1946 to 1951 he studied at the Queen's University, Belfast (BA 1949, BMus 1951), and he was appointed assistant lecturer at Glasgow University in 1953. In 1956 he became a full lecturer, and in 1959 (the year in which he took the doctorate at Glasgow University) he was appointed senior lecturer at Melbourne University. He returned to England in 1968 and was appointed James Rossiter Hoyle Professor of Music at Sheffield University. He became professor of music at Manchester University in 1975 and director of music of the Arts Council, 1980–83. His interests have ranged from Roussel to German Baroque opera (he has prepared performing versions of works by Keiser) and the music of Alun Hoddinott; he has also particularly studied the period around 1800, notably Cherubini and Beethoven, on whose early development he has worked and whose symphonies he discussed in a perceptive essay in *The Beethoven Companion*.

WRITINGS

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Albert Roussel (London, 1961/*R*)
Cherubini (London, 1965)
'The Symphonies and Overtures', 'The Concertos', *The Beethoven Companion*, ed. D. Arnold and N. Fortune (London, 1971; New York, 1971, as *The Beethoven Reader*), 218–317, 318–30
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Alun Hoddinott (Cardiff, 1978)
'Alun Hoddinott: the Seventies and After', *Soundings* [Cardiff], ix [*recte* viii] (1979–80), 6–13

DAVID SCOTT/ROSEMARY WILLIAMSON

Deane, Raymond (*b* Tuam, Co. Galway, 27 Jan 1953). Irish composer. He lived on Achill Island until the age of ten, when his family moved to Dublin. He studied the piano at the Dublin College of Music and then took the

BMus at University College, Dublin (1970–74). He attended the Darmstadt summer courses in 1969 and between 1974 and 1979 he was in two-year periods a student successively at the Basle Musik-Akademie, the Musikhochschule in Cologne and the Hochschule der Künste in Berlin. His teachers included Gerald Bennett (in Basle), Stockhausen (in Cologne) and Isang Yun (in Berlin). He has lived and worked as a composer in Dublin, London and Paris, and he has travelled widely in Europe and South America. Deane was elected to membership of Aosdána, the state-sponsored association of Irish artists, in 1986 and he acted as Irish delegate at the ISCM festivals in Mexico (1993), Stockholm (1994) and Essen (1995). He is a founding member of the Association of Young Irish Composers. He is also active as a pianist, particularly in the performance of contemporary music.

Deane has published a novel, *Death of a Medium* (London, 1991), and his occasional writings include the essay 'The Honour of Non-Existence: Classical Composers in Irish Society', *Music and Irish Cultural History*, ed. G. Gillen and H. White (Dublin, 1995), 199–211, which challenges many of the prevailing cultural assumptions about music in Ireland, in particular, as he views it, the 'cultural imperialism' of the Celtic in Irish music. He is among the most trenchant critics of contemporary music in Ireland especially regarding the eclipse of contemporary classical music by other, more popular, modes of writing. Deane's own output is small. Some of the early works, including *Embers* for string quartet, later revised for chamber orchestra, and *Idols* for organ, show a preoccupation with minimalist techniques that re-surface in later compositions, including *Quaternion* for piano and orchestra and *Dekatriad* for 13 solo strings. He has identified *Avatars* for piano as a central work in which a modified serial technique is used to generate an expanded tonal vocabulary. *Dekatriad* sustains this manipulation of tonality, in which 'an attempt to get back to B♭' controls the surface structure of the piece. Although many of his textures tend towards lyricism and introspection, some works, including *Fügung* for bass clarinet and harpsichord and the oboe concerto also exploit virtuoso techniques. Deane has occasionally set Irish texts, but he exhibits an eclectic and deliberately European cast of mind over a readily identifiable 'Irishness'. His best works achieve a singularity of voice which few other Irish composers have without recourse to the folk tradition.

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Orch: Sphinxes, 1971; Compact, pf, orch, 1976; Enchaînement, 1982; de/montage, chbr orch, 1985; Chbr Concertino, 1985; Rhizome, hpd 4 hands, str, 1985; Thresholds, 1987, rev. 1991; Quaternion, pf, orch, 1988; Catenae, chbr orch, 1990–91; Krespel's Conc., vn, orch, 1990; Ob Conc., 1993–4; Epitomes, 1994; Dekatriad, 13 solo str, 1995

Vocal: Slàn le suiri, mixed chorus, 1974; Tristia (E. Dickinson, P. Celan, T. Hardy), S, fl, cl, perc, pf, vn, va, vc, 1980; Krespel, solo vv, chorus, orch, 1983; Dischants, mixed chorus, 1983–4; Achair (M.O Direain), S, fl, rec, ob, cl, perc, hp, str qt, 1987; . . . e mi sovvien l'eterno . . . (G. Leopardi), mixed chorus, 1987; November Songs (P. Kavanagh), T/Mez, ob, cl, pf, vn, vc, 1990; Una musica riposa, S, 3 insts, 1993; 2 Songs for Paris (Hart, Moses) Mez, va, pf, 1995

Chbr: Aliens, cl, trbn, va, org, hpd, 1972; Equivoke, fl, hn, org, pf, vc, 1972; Embers, str qt, 1973, arr. str orch, 1980; Epilogue, fl, pf, 1973, arr. ob, elec gui, 1994; Amalgam, vn, ens, 1975; Parallels, a sax, pf, 1975; Ein Blatt baumlos, vc, perc, 1977, rev. 1990; Aprèslude, fl, cl, perc, hp, va, vc, 1979; Mutatis mutandis, fl, 1978; Lichtzwang, vc, pf, 1979; Silhouettes, str qt, 1981; Rhizome, hpd 4 hands, str ens, 1985; Ecarts, str trio, 1986; Birds and Beasts, vn, pf, 1991–3; Alembic, wind band, perc, 1992; Seachanges, pic, fl, pf, perc, vn, vc, 1993; Catacombs, cl, vn, vc, pf, 1994; 2 Silhouettes, reed qt, 1994; Fügung, b cl, hpd, 1995; Silhouettes, wind qnt, 1995; Moresque, ob, perc, 1996

Kbd: Orphica I–IV, pf, 1969–73 rev. 1981; Idols, org, 1971; Linos I, pf, 1973; Linos II, pf, 1973; 4 Inscriptions, hpd, 1973; Pf Sonata no.1, 1974; Triarchia, pf, 1977; Agalma, org, 1978; Pf Sonata no.2, 1981; Avatars, pf, 1982; 2 Silhouettes, org, 1988; After-Pieces I–IV, pf, 1989–90; Contretemps, 2 pf, 1989; Giuco piano, pf, 1988; Nouvelles équivoques, hpd, 1990; Apostille, org, 1993; Chorale (After-Piece V), pf, 1995–6

HARRY WHITE

Deane [Dean], **Thomas.** There were at least four musicians of this name active in England in the first half of the 18th century. Two were based in London, where, on 18 April 1707, at a benefit concert held in York Buildings for Thomas Deane jr., his father played 'a Solo of the famous Archangelo Corelli', one of the first public performances by an English violinist of any of the op.5 sonatas. Thomas Deane sr, a member of the opera house orchestra in 1707–8, may well have been a son of (or otherwise related to) Richard Deane, who was appointed one of the royal trumpeters in 1660. Court records of the period also mention a Gervase Deane, who died as a Chapel Royal chorister under Blow in 1708. Thomas Deane jr, generally billed as an archlute player, also sang and composed, and the 'Allmand by Mr Dean' to be found in *The Second Part of the Division Violin* (London, 1705) is probably his. Which of the two it was who served as organist of St Sepulchre, Holborn, from March 1705 until June 1712 (when, having failed to appear for the last nine months, he was dismissed) is not clear.

Another Thomas Deane took the Oxford degree of DMus on 9 July 1731, and on his matriculation the day before described himself as aged 44, 'the son of William Deane of Notts, clericus'. According to Hawkins it was this man (apparently the only composer of that name known to him) who contributed to *The Division Violin.* He was organist of St Michael's, Coventry (now Coventry Cathedral), from 1733 to 1749, and of Warwick Parish Church from 1719 to 1744, when he was dismissed. A benefit concert for him to be held at St Mary's, Warwick, was advertised in the *Worcester Postman* (26 May 1721).

Yet another Thomas Deane, 'of Worcester', wrote an overture and seven incidental instrumental pieces for John Oldmixon's *The Governor of Cyprus* (1703). Whether or not any of the people mentioned here were related to the Thomas Deane who was organist of Bristol Cathedral from 1640 to 1668 is anyone's guess.

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H. DIACK JOHNSTONE

DeAngelis, Angelo ['Rivotorto'] (*b* Este; *d* ?Padua, *c*1825). Italian organist and composer. Possibly a pupil of F.A. Vallotti, in 1764 he became second organist at the basilica of S Antonio, Padua. Vallotti died in January 1780 and

was succeeded by A. Ricci on 26 April, at which time DeAngelis competed unsuccessfully for the position of *maestro di cappella* of Padua Cathedral, S Maria Assunta; although neither he nor his two competitors received enough votes (according to cathedral documents of 9 December 1780 and 20 January 1781), F.A. Marchetti was selected *maestro* on 12 May 1781. DeAngelis continued to serve as second organist of S Antonio until ill-health caused him to resign in 1807. A libretto of his sacred cantata *Davide* of 1787 (*I-Pc*) describes him as organist of S Antonio and *maestro* of the Nobile Collegio di Santa Croce.

In April 1828, a few years after his death, his brother Antonio gave manuscript copies of Angelo's sacred music to the cathedral library on condition that 30 masses be officiated for him. The surprisingly large collection of scores shows DeAngelis as a skilled craftsman who often wrote demanding parts for solo voices and accompanying orchestral instruments.

WORKS

DRAMATIC

Santa Barbara (sacred drama), Padua, Seminario, 1770
L'astratto per il lotto (dramma giocoso), Padua, Nuovo, May 1775
Davide (sacred cant.), Padua, Collegio di Santa Croce, 18 July 1787

SACRED VOCAL

in I-Pc, many in more than one source, unless otherwise indicated; most with orch

3 Masses (Ky–Gl–Cr groups), 3vv; 8 Ky, 6 for 4vv, 2 for 5vv; 10 Gl, 4vv (1 in *I-Vnm*); 1 Domine fili, 2vv; 2 Domine Deus, 1 for T solo, 1 for B solo; 3 Qui tollis, 1 for S solo, 2 for T solo; 2 Qui sedes, 1 for T solo, 1 for B solo; 2 Quoniam, 1 for T solo, 1 for 3vv; 9 Cr, 4vv
2 Requiems, 1 for 3–4vv, 1 for 5vv; Dies irae, 4vv
Ants of the BVM: Alma Redemptoris, 4vv; 3 Ave regina, 1 for A solo, 1 for B solo, 1 for 8vv; 2 Regina coeli, 4vv; 6 Salve regina, 2 for S solo, 2 for A solo, 1 for 4vv, 1 for 8vv
Canticles: 3 Mag, 4vv; 2 Nunc dimittis, 1 for 4vv, 1 for 8vv
Hymns: 4 Ave maris stella, 2 for S solo, 1 for A solo, 1 for 4vv; Iste confessor, 3vv; Iste quem laeti, 4vv; 8 Pange lingua, 5 for 3vv, 3 for 4vv; 15 Tantum ergo, 9 for S solo, 1 for A solo, 2 for T solo, 2 for B solo, 1 for 3vv; Te Deum, 4vv; 9 Te lucis, 2 for S solo, 2 for A solo, 2 for T solo, 2 for B solo, 1 for 8vv; Veni Creator Spiritus, 4vv; Vexilla regis, 4vv, bound with another Vexilla, 3vv, Arbor decora, T solo, and O Crux Ave, S solo
Lits of the BVM: 3 for 3vv (1 in *I-Vnm*), 6 for 4vv
Pss: Beatus vir, 4vv; Confitebor, 2vv; 4 Cum invocarem, 3 for 4vv, 1 for 8vv; De profundis, 4vv; 4 Dixit Dominus, 4vv; 6 Ecce nunc, 5 for 4vv, 1 for 8vv; In te Domine, 8vv; 2 Laudate pueri, 1 for 2vv, 1 for 3vv; Nisi Dominus, 2vv; Qui habitat, 8vv; Pss for Terce, 8vv, *I-Pca*; Pss for Vespers, 8vv, *Pca*; Pss for Compline with 4 ants, 8vv
Other sacred vocal: 3 resps, Si quaeris, 1 for 4vv, 2 for 8vv; resp, Domine Jesu Christe, 3vv; resp, Libera me Domine, 4vv; Motet sopra la Natività del Signore, A solo; motet, Suscipe me Domine, 4vv; 2 Gloria Patri, 1 for A solo, 1 for T solo

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SVEN HANSELL/MARIA NEVILLA MASSARO

De Angelis, Nazzareno (*b* Rome, 17 Nov 1881; *d* Rome, 14 Dec 1962). Italian bass. After singing as a boy in the Cappella Sistina and Cappella Giulia choirs in Rome, he studied with Giuseppe Fabbri and others. He made his début in 1903 at L'Aquila in *Linda di Chamounix*, and during the 1906–7 season appeared at La Scala in works such as *La Gioconda*, *Tristan und Isolde* and *Aida*. He returned to La Scala nearly every year until 1914, and then occasionally between 1918 and 1933, taking part in revivals of Spontini's *La vestale* (1908), *Les vêpres siciliennes* (1909), *Médée* (1910) and *Nabucco* (1913); he scored great successes in *Norma* (1912), Montemezzi's *L'amore dei tre re* (the first performance, 1913), *Mosè* (1918), *Mefistofele* (1918) and *Die Walküre* (1924), which were all, with *Il barbiere di Siviglia* and *Don Carlos*, strong points of his repertory. Between 1909 and 1925 he appeared at the leading South American theatres; he sang with the Chicago Opera in 1910–11 and appeared regularly at the Rome Opera from 1911 until his retirement in 1938. De Angelis's voice was large in volume and range, with a rich timbre skilfully varied by inflection and shading. A vigorous actor and a master of broad and expressive phrasing, he was the finest Italian bass between 1910 and 1930.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Dearie, Blossom (*b* East Durham, NY, 28 April 1926). American popular singer and pianist. She began her career as a member of the Blue Flames, a vocal group within Woody Herman's orchestra, and the Blue Reys, a similar group in Alvino Rey's band. In 1952 she went to Paris, where she performed with Annie Ross and also formed her own vocal group, the Blue Stars, whose jazz rendition of *Lullaby of Birdland* (sung in French) was a big hit in the USA. Two other vocal groups, the Double Six of Paris and the Swingle Singers, developed from the Blue Stars. Dearie returned to the USA in the late 1950s and subsequently appeared in night clubs in New York and Los Angeles, accompanying herself at the head of her own trios. From 1974 she made recordings for her own company, Daffodil Records, and in 1985 she became the first recipient of the Mabel Mercer Foundation Award.

Dearie has a small, light voice, sometimes employing a thin, tight vibrato, and sings with intelligence, clarity and originality. Her performance is enhanced by the way she strokes and caresses certain words and pounces upon and attacks others; she also makes use of blues effects. She is an elegant, refined and witty singer. Her repertory includes much original material, and she is a competent pianist in the bop style.

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ED BEMIS

Dearing, Richard. *See* DERING, RICHARD.

Death metal. *See* THRASH METAL.

Deathridge, John (William) (*b* Birmingham, 21 Oct 1944). English musicologist. He studied at Oxford University with Egon Wellesz and F.W. Sternfeld, taking the doctorate in 1973 with a dissertation on Wagner's sketches for *Rienzi*. From 1971 to 1980 he was full-time director of music at St Wolfgang, Munich; during this time he continued his research on Wagner and acted as a conductor and broadcaster, also working (from 1978) as an editor of the Wagner complete edition; he held a

similar position, full-time, from 1980 to 1983. He was fellow and director of studies in music at King's College, Cambridge (1983–96), and university lecturer (1983–95) and reader in music (1995–6). In 1996 he became King Edward Professor of Music at King's College, London. He has also taught at Princeton University (1990–91) and the University of Chicago (1992).

Deathridge's main area of research is German music in the 19th and 20th centuries, especially the music of Wagner and its reception history. He is also interested in music and social theory, particularly the work of Adorno and the Frankfurt School. He has been active as a conductor, organ recitalist and piano accompanist, as a radio and television broadcaster and as a reviewer for scholarly music journals in Germany and Britain.

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ROSEMARY WILLIAMSON

Debain, Alexandre-François (*b* Paris, 1809; *d* Paris, 3 Dec 1877). French instrument maker. Trained as a cabinet-maker, he is said to have worked briefly for Charles-Joseph Sax in Brussels around 1825, later working as foreman in a Parisian piano factory. In 1830 he began making pianos and organs in Paris; in 1834 he established Debain & Cie and began making a small pressure-system free-reed instrument called Organino. In 1842 he patented a larger instrument with four sets of reeds and a divided keyboard, under the name of HARMONIUM, which established the basic style of that instrument for many years to come. Other inventions include a piano-harmonium called the Symphonium, patented in 1846, along with an automatic player for pianos and organs called the Antiphonel (*see* BARREL PIANO and MECHANICAL INSTRUMENT). An improved version of the Antiphonel, called the Piano-mécanique, was exhibited at the Crystal Palace in London in 1851. He also patented improvements to the accordion. Although the term 'harmonium' became a synonym for REED ORGAN in Europe, Debain's patents prevented others from using the name for many years. The factory closed after Debain's death, but Chaperon or possibly Rodolphe & Fils are said to have continued making instruments based on his patents.

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BARBARA OWEN

Debali, Francisco José (*b* Kileen, Wallachia, 1791; *d* Montevideo, 13 Jan 1859). Hungarian composer. His family name, of Magyar origin, was originally Debaly. He played the oboe in Austrian and Hungarian military bands until he settled in Italy in 1820, where he held senior positions in military bands. In 1838 Debali arrived in Montevideo with his Italian wife and their children; their son José, who also became a musician, was born there in 1841. His positions in Montevideo included orchestra conductor at the Casa de Comedias theatre (1841–8) and senior musician in two military bands (1852–3, and 1855–7).

Debali's extant compositions include 143 works gathered in the Debali collection at the Museo Histórico Nacional in Montevideo. This collection also includes about 750 pieces copied by Debali, which are considered to constitute the repertory performed at the Casa de Comedias theatre from 1821 to 1858. His works include the music for the Uruguayan national anthem; band music including marches, divertimenti, polonaises and waltzes; religious music for voices and orchestra; orchestral overtures; variations for soloists and orchestra; and music for solo piano.

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LEONARDO MANZINO

De Bassini, Achille [Bassi] (*b* Milan, 5 May 1819; *d* Cava de' Tirreni, 3 Sept 1881). Italian baritone. He was the type of the 'noble' baritone for whom Verdi wrote parts exploiting a high tessitura, firm legato and dramatic power such as to make traditionalists complain that he shouted. He made his début in 1837 at Voghera in the title role of Donizetti's *Belisario*. At La Scala he succeeded in other Donizetti roles and as Carlo in *Ernani*. He created three Verdi roles: the Doge in *I due Foscari* (1844, Rome), Seid in *Il corsaro* (1848, Trieste) and Miller in *Luisa Miller* (1849, Naples); he also sang in *Attila*. Verdi wanted him for Rigoletto in 1851. Perhaps because of losses in the 1848–9 revolutions, he spent years in St Petersburg, where Verdi wrote for him the part of Melitone in *La forza del destino* (1862), commenting that he had a 'humorous' vein perfectly suited to the character. He was still singing in Italy in 1871. His wife, the soprano Rita Gabussi (*b* Bologna, *c*1815; *d* Naples, 26 Jan 1891), created Mercadante's Medea (1851) and was Verdi's original choice for Azucena. Their son, Alberto De Bassini (*b* Florence, 14 July 1847; *d* after *c*1906), sang as a tenor in Italy and Russia and later with touring companies in

the USA; about 1906 he was teaching in New York. He made records in 1902–4.

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JOHN ROSSELLI

De Bellis, Giovanni Battista (*b* ?Itri, nr Formia, *c*1585–90; *d* ?Gaeta, between 1623 and 1637). Italian composer and organist. From Itri he went to Naples, where he was favoured by the Carafa family: his first two books of five-part madrigals are dedicated to two of its members. In 1619, when he signed the dedication of his first book of madrigals for four voices, he was living at Gaeta. A note to the reader in this print mentioned a forthcoming second collection of his sacred works, but neither this nor the first is extant. Della Valle mentioned that when he visited Gaeta in 1637 he was disappointed to find that De Bellis was no longer living. He described him as a choirmaster: he probably held this position at the cathedral there. Della Valle praised his canzonettas, which are also lost, and singled out his *Lamento di Orfeo* as having well-made recitatives. The madrigal books, however, are old-fashioned in their infrequent chromaticism, decided emphasis on imitation, and stereotyped imitating motifs. These motifs use quick repeated notes or conjunct patterns within a narrow range. Entries are often crowded in strettos, which are thick with doubled 3rds or 10ths and are occasionally arranged in effects of piled 3rds. The third contains several works closer in style to contemporary Neapolitan madrigals, with more open textures and more clearly delineated, melodically cogent phrases.

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KEITH A. LARSON

De Blanck Martín, Olga (*b* Havana, 11 March 1916). Cuban music educationist and composer. She graduated in piano and music theory from the Hubert de Blanck Conservatory, Havana (founded by her father), took private lessons with Amadeo Roldán and Pedro San Juan, and also studied with Brazilian composer Burle Marx while living in New York (1935–8) and with Julián Carrillo and Jiménez Mabarak in Mexico (1943–4). She was appointed deputy director of the Hubert de Blanck Conservatory in 1945 and director in 1955. Together with Gisela Hernández she developed a new system of music education and brought about profound changes in music teaching in Cuba; she also set up the educational and academic publishing firm Ediciones de Blanck, produced many musical editions, including works by contemporary Cuban composers, and helped establish the Museo de la Música in Havana. Her musical comedy *Vivimos hoy* was first performed in 1943 and her song *Mi guitarra guajira* won first prize in the Cuban National Song Competition in 1948. Many of her compositions are inspired by folk music and skilful use is made of Cuban rhythms and of traditional popular Cuban instruments, in particular the guitar, whose characteristic sound resonates throughout the whole of her output.

WORKS
(*selective list*)

Stage: Vivimos hoy (musical comedy, 3, M.J. Casanova), 1943; Hotel Tropical (musical comedy, 3, Casanova), 1944; Un cuento de Navidad (musical comedy, 3, Casanova), 1958; El encuentro (ballet), 1962; Bohio (ballet), 1964; El caballito enano (musical tale, D. Alonso), 1967; El mago de Oz (incid music, 1), 1967; Saltarín (musical tale, Alonso), 1967
Choral and sacred: Cantata guajira (E. Ballagas), solo v, mixed vv, orch, 1967; Misa cubana, mixed vv, org, 1987; Así dijo Santa Rosa Filipa, 1v, org, 1989
Inst: Pentasílabo, pf, güiro, quijada, tumbadora, 1972; Portocromía, pf, 1981
Numerous songs (1v, pf), some with addl Cuban insts, 1935–87; *c*110 children's songs; educational music, collab. G. Hernández; and arrs.

ALICIA VALDÉS CANTERO

De Blanck (Valef), Hubert (*b* Utrecht, 11 June 1856; *d* Havana, 28 Nov 1932). Cuban composer of Dutch birth. He studied at the Liège Conservatoire and subsequently in Germany, made several concert tours in Europe as a pianist and also worked as a conductor in Poland. In 1882 he visited Havana, settling there the following year. In 1884 he founded the Classical Music Society to promote chamber music, and in 1885 founded the first Cuban conservatory, where Eduardo Sánchez de Fuentes and Ernesto Lecuona were among the students. De Blanck was head of the music section of the National Academy of Arts and Letters, and was involved in the Cuban independence cause (1895–8) as treasurer of the revolutionary junta of Havana. He was expelled from Cuba in 1896 and lived in New York until the end of the war. He composed many pieces related to the freedom of Cuba, including *Paráfrasis del himno nacional* for piano (1897), *Himno a Martí* for two pianos (1905) and the opera *Patria*, first performed in 1899, an attempt to create a national and patriotic opera.

The style of De Blanck's works is decidedly Romantic. Among his many compositions are orchestral works such as the *Suite sinfónica* (1881), *Poema sinfónico* (1894) and *La danza tropical* for soprano and orchestra (1904), chamber music, piano pieces, songs including *La fuga de la tórtola* (1914) and sacred music. He wrote two further operas (*Actea*, composed *c*1892, and *Hicaona*, *c*1899) as well as zarzuelas (*Dolores*, 1916). His daughter Olga de Blanck Martín (*b* 1916; *d* 1998) was also a teacher and composer.

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E. Martín: *Panorama histórica de la música en Cuba* (Havana, 1971)

VICTORIA ELI RODRÍGUEZ

DeBlasio, Chris (*b* West Long Branch, NJ, 22 Feb 1959; *d* New York, 21 July 1993). American composer. He studied theatre arts at New York University and composition at the Manhattan School of Music, where his principal teachers included John Corigliano and Giampoalo Bracale. During his short life he pursued three musical interests: music theatre, art song and sacred

music. Among his works are two complete musicals, *Instant Lives* (1984) and *A Murder is Foretold* (1990), scores for several plays, the song cycles *All the Way Through Evening* (1993) and *In Endless Assent* (1993), and commissions from Union Theological Seminary, Central Synagogue and Trinity Church (all in New York). His style combined idiomatic writing for the voice (whether in a popular idiom or in solemn Biblical settings) with a sure and haunting melodic gift; his few non-vocal works, such as *God is our Righteousness* (1992), are equally adept. On hearing of his death from AIDS-related illnesses, Corigliano described DeBlasio as 'a young composer who embodied that rarest of all things – a truly original lyric voice'.

WORKS
(selective list)

Stage: Instant Lives (musical, after H. Moss), 1984; A Murder is Foretold (musical, S. Holland, after O. Wilde), 1990; incid music

Vocal: The Best-Beloved (Ps lxiii, J. Donne, W. Drummond, F. Quarles), SATB, str orch, 1990: Ps lxiii; Holy Sonnet; My thoughts hold mortal strife; My beloved is mine and I am his; All the Way Through Evening (P. Brass), song cycle, Bar, pf, 1993 [final song pt of The AIDS Quilt Songbook]; In Endless Assent (E. Bishop), song cycle, 1993

Inst: God is our Righteousness, 1992; other inst works

TIM PAGE

Dębołęcki [Dembołęcki], **Wojciech** (*b* Konojady [now Konojad], Pomerania, 1585–6; *d* between Sept 1645 and Feb 1647). Polish composer. He entered the Franciscan order at Kraków in 1598, and in 1611 or 1612 he was ordained in Opole, where he lived from 1605. Between 1615 and 1617 he lived successively at Kalisz, Lwów, where he directed the music at the monastery church, and Chełm. During a period spent at Olomouc from 1619 he helped to found a society for the ransom of soldiers captured by the Turks. He served as a military chaplain in 1621 and 1622 and studied theology in Rome for two years, gaining a doctorate in 1625. He then returned home as provincial of the Franciscan order in Poland but later resigned to become general commissar for the release of prisoners held by the Turks, and provincial at Kamieniec Podolski. He lived in Rome between 1630 and 1632 before returning again to Poland as priest at the monastery at Lwów. Two volumes of music by him survive: *Benedictio mensae cum gratiarum actione* for five voices (Toruń, 1616); and an incomplete copy of *Completorium romanum* for five voices and continuo, op.3 (Venice, 1618). The first of these is still in the Renaissance contrapuntal style, but the second affords one of the earliest appearances in Poland of the Baroque style based on the continuo.

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MIROSŁAW PERZ

De Boubers, Jean-Louis (*b* Lille, 8 June 1731; *d* Brussels, 30 July 1804). French bookseller, printer and type founder, active in the southern Netherlands. Born into a family of printers, he was the son of Henri de Boubers and Marie Catherine Gavroy. He married Marie-Thérèse Joseph Panckoucke, a sister of the French bookseller Charles-Joseph Panckoucke, and later married Marie-Thérèse Joseph d'Audenarde. A bookseller in Dunkirk by about 1747, then a printer-bookseller in Liège from 1761, he established himself in Brussels in 1768 after two years of apprenticeship with Jean-Joseph Boucherie. On 18 October 1769 he opened the first permanent bookshop in the Théâtre de la Monnaie selling librettos of lyric works, some with music. De Boubers was also a type founder, at first in partnership with Mathias Rosart, son of the printer Jacques-François Rosart. He produced new printing type in 1779 which he sold to numerous printers in the Netherlands as well as to individuals, including the Prince de Ligne. De Boubers edited some occasional pieces, two of which were published for the inauguration of Charles de Lorraine's statue in Brussels in 1775. De Boubers inserted several pages of music in the journal he edited, *Annonces et avis divers des Pays-Bas autrichiens*; he was also involved in the sale of various instrumental works by Nardini and G.C. Wagenseil.

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MARIE CORNAZ

De Boyescu, Parepa. *See* PAREPA, EUPHROSYNE.

De Brassine. *See* BRASSIN family.

Debrnov, Josef. *See* SRB, JOSEF.

De Broda, Paulus. *See* PAULUS DE RODA.

De Bromhead, Jerome (*b* Waterford, 2 Dec 1945). Irish composer and radio producer. He received his early musical training as a boy soprano, and studied the piano and the guitar privately. In 1963 he entered Trinity College, Dublin, as a medical student, but changed his focus to the arts after three years (BA 1969, MA 1974). He studied harmony and counterpoint with A.J. Potter at the Royal Irish Academy of Music (1966–9) and composition with James Wilson (1970–74). He pursued composition further with Seóirse Bodley (1975) and Franco Donatoni (1978). In 1969 he joined RTÈ as a television presentation director and, in 1980, became music producer with RTÈ radio, a position he held until his retirement on health grounds, in 1996. He became a member of Aosdána in 1986.

De Bromhead's compositional style developed from a free use of dissonance, through the employment of serial procedures, to a harmonic language on the edge of tonality. *Anno* (1969) and *Gemini* (1970) were the first Irish works written for solo guitar. He continued to write for that instrument in *Vespertine* (duo with flute, 1981) and the Concerto for Guitar and Strings (1991). Other orchestral works include *Venti eventi* (1978) and two symphonies (1985, 1996).

WORKS

DRAMATIC

Man in Ireland (film score), str qt, 1978; New Lands (chbr op, J. Carroll), S, Mez, Bar, pf, 1993

INSTRUMENTAL

Orch: Frenetics, 1971; Agonistikos, 1974; Abstract Variations, 1976; Danzostinata, 1978; Venti eventi, 1978; Sym. no.1, 1985; Conc., gui, str, 1991, Sym. no.2, 1996

Chbr and solo inst: Anno, gui, 1969; Gemini, gui, 1970; Str Qt no.1, 1971; Str Trio, 1972; Door to Door to Door, perc, pf 4 hands, 1973; Benthos, pf, 1974; Brass Qt, 1974; Rotastasis, 2 fl, 2 cl, 2 vn, va, vc, gui, 1975; Xasolos, tpt, 1975; Frames, fl, db, elec gui, 1976; Parameters, fl, cl, bn/b cl, vn, vc, pf, 1976; Moto impetuo, org, 1977; Prelude, va, pf, 1977; Str Qt no.2, 1977; Grounds, sax,

VOCAL

Choral: Dirge from Donne's Devotions (J. Donne), 1975; Blath an Aitinn [Bloom of Gorse Bush] (M. Mac an tSaoi), 1976; Iomrahm [Rowing] (L. Prut), 1978; Hy Brasil (various), S, A, T, B, SATB, orch, 1980; Joy (various), 1982; Music for 'No Myth' (F.G. Perry), Mez, spkrs, fl, hn, 2 vn, va, vc, perc, 1992

Solo: The House of Pleasure (C. Swift), 1v, pf, 1976; The Assize of Sighs (B. Merriman), Mez, tape/pf, 1993; Clear Light and Thunder (B. Lynch), Mez, pf, 1996

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AXEL KLEIN

De Busne, Antoine. See BUSNOIS, ANTOINE.

De Busscher [de Buescher], **Henri** (*b* Brussels, 29 Oct 1880; *d* Los Angeles, 25 Aug 1975). Belgian oboist. He was the second, and most distinguished, of three brothers who began their musical lives as boy sopranos (the De Busscher Trio). All three studied the oboe under Guillaume Guidé at the Brussels Conservatory. Albert, the youngest, became oboist at the Monte Carlo Opéra, and then first oboe with the New York SO until 1913. Henri's first engagements were with the Ysaÿe Orchestra, the Brussels Opera, and then in Paris. In 1904, having decided against conducting or singing as a career, he joined Henry Wood's Queen's Hall Orchestra, remaining there until 1915. He was then first oboe with the New York SO, staying until 1920 when he moved to Los Angeles. There he remained until his retirement in 1948. During this period he taught both singing and oboe, and founded the De Busscher Chamber Music Society. His preference for an instrument with automatic octave mechanism was undoubtedly influential in the western USA. Between 1948 and 1956 De Busscher (nominally retired) played first oboe in the Columbia Studio Orchestra; he continued to teach his impeccable style until 1970.

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PHILIP BATE/GEOFFREY BURGESS

De Bussy (*fl* ?Paris, 1553–83). French composer. The names Bussy and De Bussy were common in 16th-century France and appear frequently in Parisian archives. Le Roy & Ballard attributed to De Bussy 26 chansons in anthologies printed between 1553 and 1583; but nearly half of these were ascribed to other composers in earlier or contemporary collections. The texts are mostly amorous *épigrammes* or rustic anecdotes in the style of Marot, although two (in RISM 1553[19] and 1554[27]) are spiritual poems, one by Marguerite of Navarre. The generally suave homophonic style of the courtly pieces is akin to that of Sandrin's; indeed two (*Qui souhaittez*, 1554[25], and *De quoy me sert*, 1559[13]) had already been ascribed to Sandrin and four others (*Dieu te gard*, *Toutes les fois*, 1559[13], *Vous qui voulez*, 1561[3], *Si quelquefois*, 1561) to Gentien. Although steady duple metre predominates, a few chansons have short opening sections in triple metre and two use the compound metre and syllabic homophony favoured by the new *voix de ville* (e.g. by Arcadelt, Certon and Mornable). Mastery of syllabic counterpoint is illustrated in the longer narrative pieces with recurrent refrains and popular melodies (e.g. *Dieu te gard bergere*, 1575[5]). Of the five three-voice chansons, three are strophic *voix de ville*, and were reprinted in a volume of songs by Arcadelt (1573[15]).

WORKS

26 chansons, 3, 4vv, 1553[19], 1553[22], 1553[23], 1554[25], 1554[26], 1554[27], 1559[13], 1561[2], 1561[3], 1561[4], 1561[7], 1567[12], 1573[15], 1575[5], 1578[14], 1578[15], 1583[7], 1583[8]; 20 ed. in SCC, x (1994), 23 ed. J.I. Sime, *The Chansons of De Bussy and Millot: a Study in Originality, Plagiarism and Parody* (thesis, U. of London, 1986)

FRANK DOBBINS

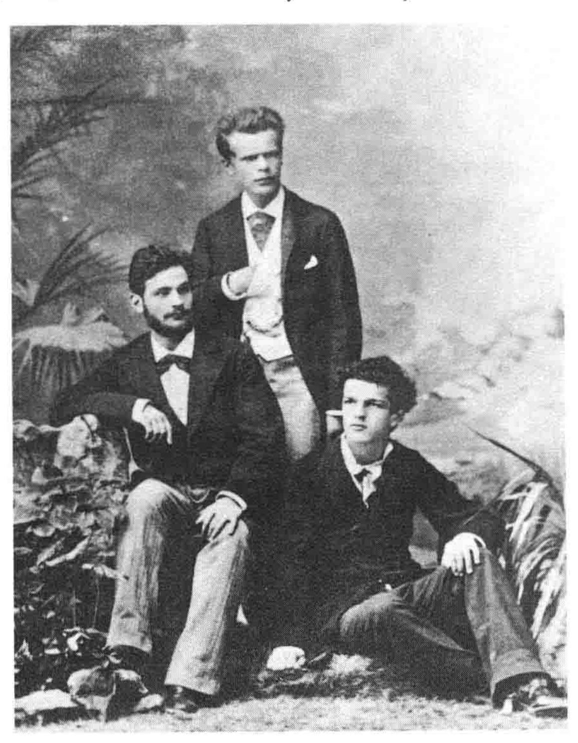
Debussy, (Achille-)Claude (*b* St Germain-en-Laye, 22 Aug 1862; *d* Paris, 25 March 1918). French composer. One of the most important musicians of his time, his harmonic innovations had a profound influence on generations of composers. He made a decisive move away from Wagnerism in his only complete opera *Pelléas et Mélisande*, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic.

1. Childhood and studies. 2. The 'bohemian' and symbolist years. 3. *Pelléas et Mélisande*. 4. 'Debussyism'. 5. The last years. 6. Debussy and currents of ideas. 7. Models and influences. 8. Sources and interpretation. 9. Theatre works and projects. 10. Musical language. 11. Orchestration and timbre. 12. Reception and influence.

1. CHILDHOOD AND STUDIES. Debussy's family was originally of modest peasant stock, settled in the Auxois district of Burgundy from at least the 17th century, and moving to the Paris region around 1800. The composer's grandfather was a wine seller and later a joiner. His father, Manuel-Achille, served in the marine infantry for seven years, then settled with his wife in St Germain-en-Laye to run a china shop. Their first son, Achille-Claude, was born there, although it was two years before he was baptized. His father dreamt of making a sailor of him. In 1870, during the Franco-Prussian War, the family took refuge in Cannes with Manuel's sister, Clementine, who arranged for Debussy to have his first piano lessons with an Italian musician, Jean Cerutti. Meanwhile in Paris, the war had robbed Manuel of his employment and he joined the forces of the Commune, with the rank of captain. He was arrested and condemned to four years imprisonment in 1871, but after a year in detention the sentence was commuted to suspension of his civil rights. On the advice of Charles de Sivry, Achille was entrusted to Antoinette Mauté, Verlaine's mother-in-law, who prepared him for entrance to the Paris Conservatoire, to which he was admitted in 1872 (he never attended an ordinary school). His first Conservatoire teachers were Antoine Marmontel for piano and Albert Lavignac for solfège. They quickly recognized that he had a good ear and was an able sight-reader, although they regarded him as 'a little backward in the rudiments'. In 1875–7, he won minor prizes for solfège and for piano, but having failed to win a *premier prix* for piano he was forced to give up the idea of a career as a virtuoso; he enrolled in Emile Durand's harmony

class, then in August Bazille's accompaniment class, in which he won his only *premier prix*. He began to compose *mélodies* in 1879, on texts by Alfred de Musset (*Madrid*, *Ballade à la lune*). In the summer of 1880 he was engaged by Nadezhda von Meck, Tchaikovsky's patron, to teach her children and to play duets with her, first in Arcachon and then in Florence, where he wrote his first piece of piano music and the Piano Trio (fig.1). On his return to Paris he enrolled in Ernest Guiraud's composition class, supporting himself by working as accompanist in the singing classes of Victorine Moreau-Sainti. It was there he met his first love, Marie Vasnier, for whom he wrote *mélodies* on poems by Gautier, Leconte de Lisle and Banville. He joined Mme von Meck in Russia for two months in 1881, and again in Moscow in the following summer, followed by two months in Vienna. He was runner-up for the Prix de Rome in 1883, with his cantata *Le gladiateur*; by that time his works already included more than 30 *mélodies*, two *scènes lyriques*, choruses, a cello suite, and a symphony (scored only for piano four hands). He became accompanist for the Concordia choral society, where Gounod took him under his wing, and meanwhile composed yet more *mélodies* for Marie Vasnier, on texts by Bourget and Verlaine. In 1884, his cantata *L'enfant prodigue* won him the Prix de Rome. He spent two years in Rome at the Villa Medici, where the director, the painter Hébert, thought highly of him. He met the requirement to write a series of 'envois' for the Institut with *Zuleima* (lost), the symphonic suite *Printemps* and *La damoiselle élue*, completed after his return to Paris in 1887.

2. THE 'BOHEMIAN' AND SYMBOLIST YEARS. The next few years were a time of financial struggle for Debussy. He frequented the literary and artistic cafés where the symbolists gathered, and formed friendships with Paul Dukas, Robert Godet and Raymond Bonheur (fig.2). Two of his *Ariettes oubliées* were performed by the Société Nationale de Musique and he began to compose the *Cinq poèmes de Baudelaire* and the *Fantaisie* for piano and orchestra. It was the most Wagnerian period of his life: he went to Bayreuth in 1888 and 1889, but eventually recognized that he had to free himself from Wagner's influence. He became fascinated by the theatre of Annam and the Javanese gamelan at the Universal Exposition of 1889, a discovery which completed the formation of his aesthetic beliefs. He embarked on an opera, *Rodrigue et Chimène*, with a text by the Parnassian poet Catulle Mendès based on the story of El Cid, although Mendès's ardent Wagnerism was at the opposite extreme from his newly developed tastes. He worked on it for two years, while enjoying a relatively stable emotional life thanks to his long relationship with Gabrielle (Gaby) Dupont. Towards the end of 1890 he came into contact with Mallarmé, who asked him to write a musical contribution to a theatre project (never realized) centred on the poem *L'après-midi d'un faune*. He made the acquaintance of Satie, and published *mélodies* and piano pieces including a *Marche écossaise* for piano duet (later orchestrated), commissioned by an American diplomat of Scottish ancestry in honour of his clan. He discovered Poe and Maeterlinck, and for a while hoped to set the latter's *La princesse Maleine*. In 1892 he started to compose his *Proses lyriques* on texts written by himself under the influence of symbolist poets.

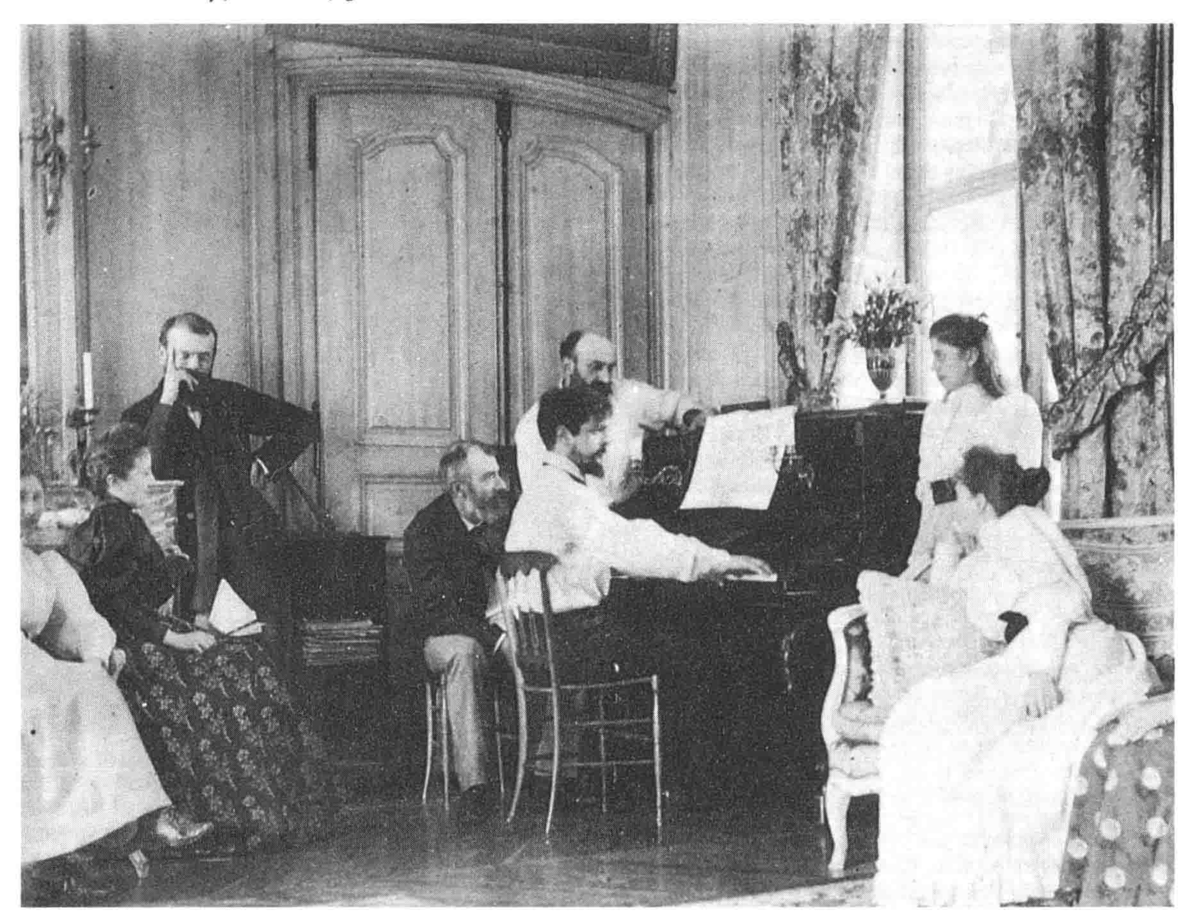


1. Madame von Meck's trio, 1880: (from left to right) Danil'chenko, Rakhul'sky and Debussy

Debussy made his first appearance on the larger stage of Parisian artistic society in 1893, with performances of *La damoiselle élue* at the Société Nationale and of the String Quartet by the Ysaÿe Quartet. He became a close friend of Ernest Chausson, who gave him both financial and moral support (fig.3). He discovered Musorgsky's *Boris Godunov* around the same time that he attended a performance of Maeterlinck's *Pelléas et Mélisande* at the Bouffes-Parisiens. He had been going to Mallarmé's Tuesday salon for two years, and returned to the *L'après-midi d'un faune* project, producing the *Prélude*. At the end of the year he met Pierre Louÿs, and travelled with him to Ghent to obtain Maeterlinck's permission to compose *Pelléas*. He began work on it during the summer, having abandoned *Rodrigue et Chimène* once and for all.



2. Claude Debussy (right) with Raymond Bonheur on the bank of the river Marne at Luzancy, 1893
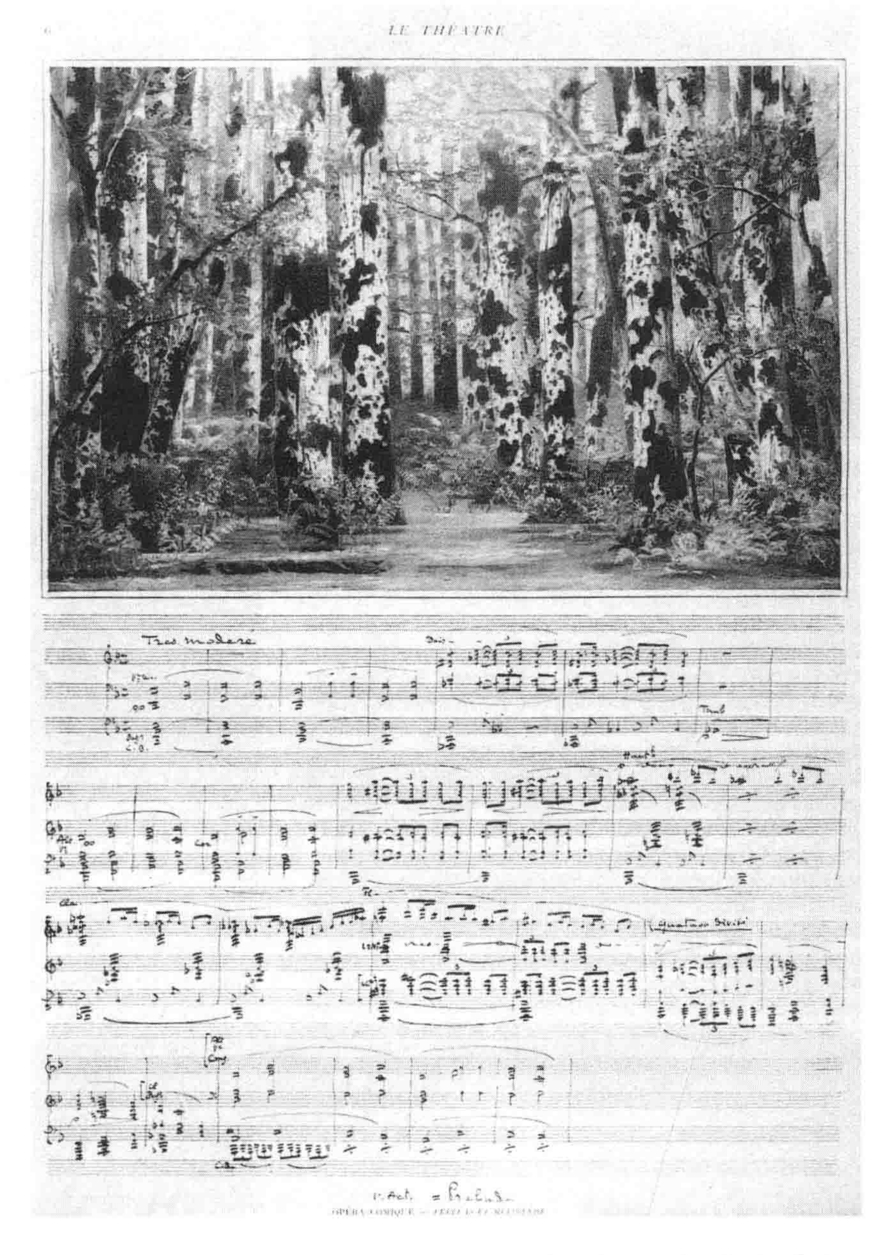


3. Debussy (at the piano) at the home of Ernest Chausson, 1893, with (from left to right) Yvonne Lerolle, Mme Lerolle, Raymond Bonheur, Henry Lerolle, Chausson, Christine Lerolle and Mme Chausson

3. 'PELLÉAS ET MÉLISANDE'. Debussy finished a first version of the opera in 1895. He considered a number of projects with Pierre Louÿs, notably an opera based on his *Cendrelune*; a ballet on the novel *Aphrodite* came to nothing; *La saulaie*, on a poem by Rossetti, went no further than some sketches; the only collaboration with Louÿs to bear fruit was the *Chansons de Bilitis* (1897–8). But Debussy had at last found a publisher, Georges Hartmann (then covertly directing the firm of Fromont), who not only believed firmly in his talent but also paid him a monthly retainer. Several attempts were made to get *Pelléas et Mélisande* staged (complete or in part): at the Théâtre Libre, by Ysaÿe in Belgium, at Robert de Montesquiou's Pavillon des Muses and at Lugné-Poe's Théâtre de l'Oeuvre, but these foundered. Debussy's other chief preoccupation was an orchestral triptych, *Nocturnes*, which he intended at first for Ysaÿe, as a work for solo violin and orchestra; he decided to make the three pieces purely orchestral in 1897, but their long gestation went on until the end of 1899; the first two ('Nuages' and 'Fêtes') were performed a year later under Camille Chevillard and were coolly received by the critics.

In 1901 Debussy himself joined the critical fraternity. Writing for the *Revue blanche*, at first under the pseudonym 'Monsieur Croche', he used his column to develop some of his less orthodox ideas: favourable to Musorgsky, hostile to Saint-Saëns and the weighty conventions of traditional genres, indulgent towards Massenet and often ironic about the conditions of musical life. At last, on 3 May 1901, the director of the Opéra-Comique, Albert Carré, gave him a written undertaking to put on *Pelléas*. Preparations were held up by Maeterlinck, who wanted his mistress Georgette Leblanc to take the role of Mélisande. In spite of public demonstrations at the dress rehearsal and first performance (30 April 1902), and a chilly reception from several of the critics, the work caught on and made a powerful impression on the musical world at large (fig.4).

4. 'DEBUSSYISM'. Armed with new authority, Debussy returned to criticism in 1903 in the pages of *Gil Blas*: it was there that he first wrote in praise of Rameau and the French national tradition, which he felt had been diverted from its proper path by German influences. He undertook a new orchestral triptych, *La mer* ('three symphonic sketches'), and signed a contract with Durand for a major series of 'Images': six pieces for solo piano and six for two pianos or orchestra; these eventually became the two sets of *Images* for solo piano and one for orchestra.

Four years after his marriage to Lilly Texier (a model) in autumn 1899, Debussy met Emma Bardac, an amateur singer and the wife of a banker. When he went to live with Emma in 1904, Lilly attempted suicide: a drama which led to the rupture of several friendships. Shortly after this, in 1905, Debussy entrusted exclusive rights in his works to the publisher Durand. His compositions



4. *Opening scene (the forest, design by Lucien Jusseaume) of Debussy's 'Pelléas et Mélisande', Opéra-Comique (Salle Favart), Paris, 30 April 1902, with themes from the orchestral prelude in Debussy's hand: from 'Le théâtre' (June 1902)*

were now frequently played at concerts and the term 'debussysme' came into vogue, used both as a compliment and as a term of abuse. Debussy also published *Masques* and *L'isle joyeuse* for piano (originally intended as the first and last pieces of a triptych), and two collections of mélodies: *Chansons de France* and a second book of *Fêtes galantes*; he finished scoring *La mer*, the first performance of which, on 15 October 1905, under the indifferent direction of Camille Chevillard, once again drew a cool response from the critics. Debussy's daughter Claude-Emma (Chouchou) was born two weeks later. At this time Debussy's long-term project was *Images* for orchestra, but several other works preoccupied him more immediately: an opera based on Bédier's *Le roman de Tristan*, *Siddhartha* (a Buddhist drama by Victor Segalen) and two operas on works by Poe, *Le diable dans le beffroi* and *La chute de la maison Usher*. Both Poe projects were very important to him though he had difficulty finding the right musical character and colour for them.

He made his conducting debut in 1908, directing *La mer* for the Concerts Colonne, with greater success than any previous performances of the work. *Pelléas* was given in Germany and New York, and his first biography, by Louise Liebich, was published in London (1908), a year before the one by Louis Laloy, published in Paris. After the first season of the Ballets Russes, Diaghilev asked him to write a ballet set in 18th-century Venice: Debussy drafted the scenario of *Masques et bergamasques* but quickly decided against composing it.

In 1909 Debussy accepted Fauré's invitation to become a member of the advisory board of the Conservatoire, and the young composer and conductor André Caplet became his collaborator and confidant. During a visit to Britain at the end of February 1909, the first signs of

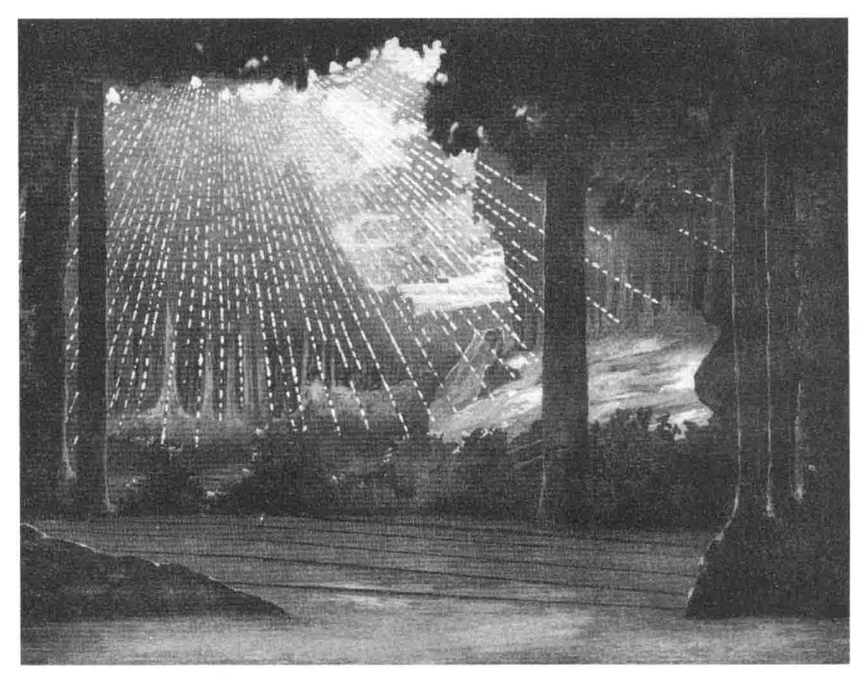


5. Claude Debussy with his second wife, Emma Bardac

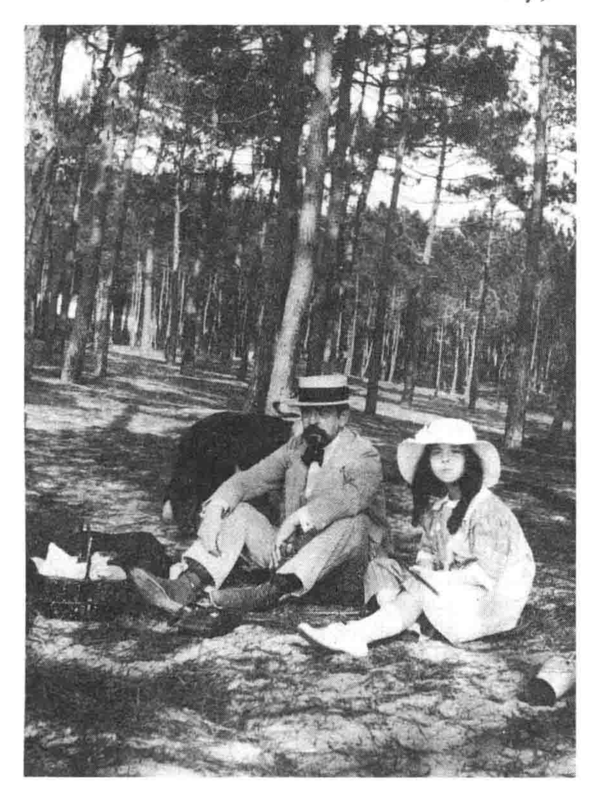
illness manifested themselves. He returned to composing for the piano and started the first book of *Préludes* at the end of the year. *Ibéria* and *Rondes de Printemps* received their first performances in 1910, directed by Pierné and the composer, but it was another three years before the complete *Images* for orchestra were performed together. On his return from a tour to Vienna and Budapest in 1910, Debussy agreed to compose *Le martyre de Saint Sébastien*, a 'mystery' in five acts by Gabriele D'Annunzio, for the dancer Ida Rubinstein. He wrote it in two months, with Caplet's help for the orchestration (1911), but critical opinion was divided about its success (fig.6). A commission from another dancer, the Canadian Maud Allan, led him to compose a ballet, *Khamma*, on a scenario set in ancient Egypt, but tiring of Allan's demands he left the orchestration to Charles Koechlin. A request from Diaghilev in 1912 produced *Jeux*, a 'poème dansé' on a scenario by Nizhinsky, who also did the choreography. The first performance (15 May 1913) was somewhat overshadowed by another première given two weeks later in the same Ballets Russes season: that of *The Rite of Spring*. A friendly relationship had existed between Debussy and Stravinsky since 1910, and Debussy admired both *Firebird* and *Petrushka*; in June 1912 he had played Part 1 of *The Rite* with Stravinsky in its piano four-hand version at Louis Laloy's house. He started to write reviews again in 1913, this time for the *Revue musicale S.I.M.*, and conducted the first performance of the complete *Images* for orchestra (26 January 1913). He composed a second book of *Préludes* for piano, a 'ballet for children' *La boîte à joujoux* (piano solo version), and the *Trois poèmes de Mallarmé*. On the invitation of Serge Koussevitzky he spent a fortnight in Russia, giving concerts in St Petersburg and Moscow; early in 1914, he went to Rome, Amsterdam, The Hague, Brussels and London. The essential purpose of these travels was to support his family.

5. THE LAST YEARS. At first the war depressed Debussy into a state of creative sterility from which he produced only the *Berceuse héroïque* for piano (later orchestrated), commissioned by the *Daily Telegraph* for *King Albert's Book*. The summer of 1915, spent in a villa on the channel coast at Pourville, was a productive one: in quick succession he composed the Cello Sonata, *En blanc et noir*, the *Etudes*, and the Sonata for flute, viola and harp, but at the end of the year he underwent a debilitating colostomy (for rectal cancer). Suffering both pain and financial difficulties, he took up one of his old projects again, *La chute de la maison Usher*. He wrote another version of the libretto but composed a complete sketch of only one scene. In March 1917 he finished the Violin Sonata but three other sonatas remained unrealized projects. His last concert appearance was to play the Violin Sonata with Gaston Poulet at St Jean-de-Luz in September 1917.

6. DEBUSSY AND CURRENTS OF IDEAS. The tenacity with which the label 'Impressionist' has clung to Debussy, and the consequences of this for the understanding of his



6. Set design by Léon Bakst for Act 5 (Paradise) of 'Le martyre de Saint Sébastien', for which Debussy composed the incidental music, Théâtre du Châtelet, Paris, 1911



7. Claude Debussy with his daughter Chouchou at Le Moulleau, 1916

work, calls for discussion of his allegiances to the literary and artistic movements of his time.

Never having been to school, and aware of the gaps in his intellectual training, Debussy was an autodidact (except in music) who was conscious early in life of the values that could enrich his personality. His late but most enduring education came between the ages of 25 and 30 from his contacts with the symbolists. The French symbolist movement lasted scarcely more than a dozen years, from 1885 onwards, and affected poetry, art and, to a lesser extent, the theatre. It was characterized by rejection of naturalism, of realism and of overly clearcut forms, hatred of emphasis, indifference to the public, and a taste for the indefinite, the mysterious, even the esoteric. Debussy felt as powerfully as the symbolists the impact of the 'decadent' novels of Joris Karl Huysmans, and shared their admiration of Baudelaire; he was personally acquainted with writers such as Paul Bourget, Henri de Régnier, Paul Valéry and André Gide, and became an intimate friend of Pierre Louÿs. He was an habitué of Stéphane Mallarmé's salon, the movement's temple, and he flirted with the occultists he encountered at Edmond Bailly's bookshop L'Art Indépendant (where *Cinq poèmes de Baudelaire* went on sale). Besides the tastes he shared in common with the symbolists, we can find more personal tendencies, such as his admiration for the poems of Jules Laforgue, which left traces when he wrote his own poetry for the *Proses lyriques*. Music was at the centre of much artistic activity at the time. Following Verlaine's lead, René Ghil and, above all, Mallarmé held the idea of a 'musicalization' of poetry, while Odilon Redon called himself a 'musiciste', and placed music, like his own paintings and drawings, 'in the ambiguous world of the indeterminate'. But the overriding meeting point was Wagner. Never had so many writers and painters attended the Concerts Lamoureux. The passion for the 'total art' depicted by the high priests of the *Revue wagnérienne* (edited by Edouard Dujardin, whom Debussy met) fascinated the symbolists. At first Debussy was swept up in the current, which leaves strong traces in *La damoiselle élue* and *Cinq poèmes de Baudelaire*, but after his second visit to Bayreuth (1889) he became increasingly detached to the point of being regarded as a heretic by his Wagnerite friends. In 1893 he announced an article to be entitled 'The Futility of Wagnerism' but it never appeared. In February 1897 he was the only musician present at the banquet given for Mallarmé to celebrate the publication of *Divagations*.

The links which Debussy maintained with the visual arts were just as significant. During his stay in Rome he wrote: 'I've had enough of music, of the same everlasting landscape; I want to see a Manet and hear some Offenbach'. Louis Laloy, his first French biographer, revealed in 1909 that 'He received his most profitable lessons from poets and painters, not from musicians', while he himself told Varèse in 1911 'I love pictures almost as much as music'. He met Toulouse-Lautrec, knew Maurice Denis, who designed the cover of *La damoiselle élue* (fig.8), Odilon Redon, who gave him a lithograph, and Whistler, from whom he borrowed the title of his *Nocturnes*; he may also have met Gauguin, who had a 'mania for relating painting to music' and likened colours to instrumental timbres. He subscribed to magazines such as *Pan* in which he found reproductions of work by Khnopff, Vallotton, Crane and Munch. He regarded Turner as 'the finest creator of mystery in art' and went to see his paintings in London in 1903, confiding a little later to Ricardo Viñes that *Masques* and *L'isle joyeuse* owed something to them. On the whole, the artists he knew personally (Henri Lerolle, Alfred Stevens, Henry de Groux) were not of the same stature as the poets. His friendship with the sculptress Camille Claudel (the poet Paul Claudel's sister) was particularly important; Robert Godet recounted that they established agreement instantly on a number of essential points: love of Degas, indifference or scepticism towards some of the Impressionists who had become ubiquitous, and admiration for Japanese artists, especially Hokusai (whose work adorns the cover of *La mer*; for illustration *see* DURAND). Debussy was impressed by the private world sculpted by this young pupil of Rodin: her piece *La valse* remained on Debussy's desk until his death. One of his rare piano pupils, Mademoiselle Worms de Romilly, went so far as to write that he 'always regretted not having worked at painting instead of music'. Ever since his years at the Conservatoire, Debussy had felt that he had more to learn from artists than from career-obsessed musicians: 'You are getting nowhere, M. Croche will tell them, because you know nothing but music and obey barbaric laws'. Three of his works were dedicated to artists: one of the *Images* for piano to Alexandre Charpentier, one of the *Proses lyriques* to Henri Lerolle, and *Estampes* to Jacques-Emile Blanche.

Although the nature of influences exerted at one remove is not easy to define, it must be acknowledged that the development of free verse in poetry and the disappearance of the subject or model in painting made Debussy think about issues of musical form. Furthermore, the virtues of



8. Cover of the vocal score of Debussy's 'La damoiselle élue' (Paris: Libraire de l'art indépendant, 1893): lithograph by Maurice Denis

stylization (Japanese prints), the value of the quick sketch (Camille Claudel), the qualities associated with the 'arabesque' and the possibilities of a dreamlike world bordering on anguish (Munch, Poe) were all aesthetic notions that Debussy retained from his association with poets and artists of the symbolist era. He often discussed music with a vocabulary borrowed from the visual arts; in the guise of M. Croche, he 'talked about a score as if it were a picture'; he liked to use the word 'arabesque' to describe widely different kinds of music, from plainsong to Javanese music, by way of Bach. The very titles of his works are indicative of his closeness to the visual arts (*Arabesques*, *Nocturnes*, *Images*, *Estampes*) while critics compared him to Monet, Le Sidaner or even Klimt.

It was the members of the Institut de France who were the first to call his music 'Impressionist', in 1887, with reference to *Printemps*, his second 'envoi' from Rome. This was the first instance of a misunderstanding which has persisted to the present day. The term took hold in particular after *La mer*. Debussy himself was sometimes careless about its use, allowing the following to be written about *La mer* in the Concerts Colonne programme note: 'It is, in a word, musical impressionism, following an exotic and refined art, the formula for which is the exclusive property of its composer'. When he tried to counteract the usage, for example by placing the titles in small type at the end of each of the *Préludes* for piano, it was too late. He wrote to his publisher in 1908: 'I'm attempting "something different", *realities* in some sense – what imbeciles call impressionism, just about the least appropriate term possible'.

Pelléas can be considered as the masterpiece of French symbolism, though the movement which inspired the opera came to an end at the same time as its first performances. Debussy should not be confined only to the symbolism in which he steeped himself as a young man, and which helps us to understand the formation of his personal language. But it is even more important to refute the label of 'Impressionist', which is still applied to him even today. The stylistic features which are usually advanced to justify the label (veiled, iridescent lines, disintegration of sounds, predominance of colour in the orchestration) are based on misinterpretations both of the nature of painting and of the true originality of Debussy's musical style. However, the composer occasionally provided evidence to support the 'Impressionist' tag, notably when he wrote to Emile Vuillermoz in 1916; 'You do me a great honour by calling me a pupil of Claude Monet'.

Once he was famous, the composer was receptive to the ideas spread by writers in favour of a return to the classics, which led him to extol the values of a national tradition (Rameau) and to choose to set poems by Charles d'Orléans and Tristan Lhermite. The decisive turning-point in his aesthetic evolution came between *Pelléas* and *La mer*: he no longer referred to poets or visual artists in his correspondence as ideals on which to model himself or his music. He rejected the Fauves and made gentle fun of the production style of the Ballets Russes. Eventually he came close even to rejecting the stimulus of other music, writing early in 1914: 'There comes a moment in life when one wants to concentrate, and now I've made a resolution to listen to as little music as possible.'

7. MODELS AND INFLUENCES. The elements from which Debussy gradually built up his personal style were of course many. Though he spent a dozen years at the Conservatoire, he instinctively picked up there only what seemed to suit his natural bent; he explained to a journalist from the *New York Times* in 1910 that as a student he had striven to compose as he was expected to, adopting a more personal style for the works he wrote outside the Conservatoire. At the Conservatoire he acquired a

knowledge of the traditional musical canon (Bach, Mozart, Beethoven, Schumann, Weber), and to this he added an acquaintance with the choral works (Handel, Liszt, Gounod) which he accompanied for the rehearsals of the Concordia choral society, and with the earlier repertory (Palestrina, Lassus, Victoria) which he heard in Rome and at St Gervais in Paris. The significance of some models was observable only in certain details of his technique: for example, the unconventional use of unresolved 7th and 9th chords, in the manner of Chabrier and Grieg, found in the *Tarentelle styrienne*, or the pedal effect borrowed from Ravel's *Sites auriculaires* for *La soirée dans Grenade* (which in fact can be traced back to his own *Prélude à l'après-midi*). The different levels of these influences, their nature and degree of importance require clarification. The first level is that of simple reminiscence, especially before Debussy forged his own personal style. If the manner of Massenet and Gounod is not absent from the first 30 *mélodies* (mostly written for the soprano voice of Marie Vasnier), no study of them has succeeded in uncovering actual borrowing; equally, Marguerite's monotone recitative in *Faust* ('Je voudrais bien savoir') cannot be considered a direct model for *Pelléas*. An orchestral coloration not far removed from that of Lalo can be found in some of the pieces written with a view to winning the Prix de Rome, and an orientalism reminiscent of Delibes is evident in the Piano Trio. Debussy's attitude towards Franck, whose classes he attended only sporadically, varied without ever being very positive. He evolved in the very influential ambience of the 'bande à Franck', of which d'Indy was later the leader. Though he criticized Franck's somewhat schematic use of modulation and four-square phrasing, he picked up his technique of cyclic form as a means of ensuring the unity of a work: it left its mark on the Quartet and the *Fantaisie* for piano and orchestra as well as *La mer*.

Debussy admired Chabrier from his youth, taking from him examples of formal and harmonic liberty analogous to those he found in poets and visual artists. The affinities between *La sulamite* and *La damoiselle élue* and between *Pièces pittoresques* and *Suite bergamasque* have often been mentioned; other affinities can be found with the *Valses romantiques* (especially the third one), which Debussy played to Liszt and even with *Gwendoline*, the overture of which Debussy conducted. In the case of Chopin, to whose memory Debussy dedicated his *Etudes* and whose works he edited for Durand, the lineage is a spiritual one in terms of formal and harmonic freedom; while exact audible allusions are rare, the tactile sense of Chopin's pianism can be felt throughout Debussy's mature piano writing. As M. Croche, he expressed gratitude that Chopin had written not true sonatas but 'very highly elaborated sketches', and Chopin's *Barcarolle* was one of his favourite pieces. It is not known what he thought of the concert his friend Godet conceived for the pianist Marie Panthès in Geneva during the last few months of his life, based on a series of comparisons between his own *Etudes* and pieces from Chopin's op.10 and op.25.

The Russian influence was the most obvious one to Debussy's contemporaries, and its significance was emphasized by Cocteau after the composer's death. On the eve of the first performance of *Nocturnes*, after sight-reading works by Borodin and Rimsky-Korsakov, André Gide found that they 'oddly diminished Debussy' for him. The influence is most explicit in the Balakirev-like 7/4 episode of the piano *Nocturne* of 1892. Debussy was between 18 and 20 when he spent one summer in Arcachon and Florence and one with Madame von Meck in Russia, where he discovered a number of works, and took the scores of some of them home to Paris. He was greatly struck by Madame von Meck's idol, Tchaikovsky (as can be heard in the *Danse bohémienne*, his first surviving piano piece), but even more by Balakirev, Rimsky-Korsakov and Borodin. Traces of their influence can be found in his youthful *mélodies*, and his memories were revived by the Russian concerts at the 1889 Exposition in Paris. He discovered Musorgsky later, in the 1890s. There has been much debate about precisely when Debussy first became acquainted with *Boris Godunov*: the only certainty is that he already knew the opera by the time he started *Pelléas* in 1893. Apart from the expressive correspondences between the deaths of Boris and Mélisande, its influence extends to the somewhat Musorgskian character of Golaud and above all of Yniold, whose vocal inflections are very close to those of the Russian composer's *Nursery*. The final F–E ostinato of *Boris Godunov* recurs in the grotto scene of *Pelléas*. In a more general way, it may have been from the Russians that Debussy acquired his taste for ancient and oriental modes and for vivid colorations, and a certain disdain for academic rules; he himself wrote that in Musorgsky form 'is built up by means of a succession of little touches mysteriously linked together'. 'Nuages' and 'Fêtes' undoubtedly owe something to the distinctive repetitive rhythms of Borodin's *In the Steppes of Central Asia*. And it was again to Musorgsky that he turned when he wanted to re-create the world of childhood: even in a late work such as *La boîte à joujoux* there are passages which draw on *Pictures at an Exhibition*.

Debussy knew nearly all Wagner's works long before he went to Bayreuth, but his Wagnerism reached its peak in 1887–8 when, according to Pierre Louÿs, he made and won a bet that he could play *Tristan* by heart. His apostasy after his second visit to Bayreuth was above all the result of his quest for a personal style somewhere beyond Wagner. Before beginning *Pelléas*, he confided to Louÿs that he did not see 'what anyone can do beyond *Tristan*', and as late as 1896 he still gave Wagnerian sessions at the home of a society hostess, Madame Godard-Decrais. The early works in which the Wagnerian influence is most evident are *La damoiselle élue* and the *Cinq poèmes de Baudelaire*; the latter pieces are exceptional among Debussy's output of songs in their length, their wide intervals and their chromatic harmonies, even more marked in *Recueillement* than in *Le jet d'eau*. *Pelléas* owes much to Wagner, except in respect of two essential points, denounced by Debussy, Wagner's 'homogenized orchestration' and 'the symphonic development responsible for the dramatic action', or 'making symphonic music in the theatre'. The first sketches for *Pelléas* show Wagner's fingerprints very clearly, as Debussy was only too aware, writing to Chausson that he was finding it very difficult to avoid 'the ghost of old Klingsor, alias Richard Wagner, appearing at the turning of a bar'. In the final version, the most Wagnerian passages are in Act 4 scene iv (*Tristan*) and the interludes in Act 2 (cf the third acts of *Meistersinger* and *Tristan*), where it is a matter as much of orchestration as of harmonic structures. Although the influence is less distinct in later work, Debussy continued to be fascinated by certain of

Wagner's orchestral effects. The beginning of the second movement of *La mer* perhaps recalls the Act 2 prelude in *Tristan*. In the context of expressing his admiration for *Petrushka*, Debussy told Stravinsky that 'there is an orchestral infallibility that I have found only in *Parsifal*' (1912) and, at much the same time, concerning the orchestration of *Jeux*, he explained to Caplet that he had in mind 'that orchestral colour which seems to be lit from behind, of which there are such marvellous effects in *Parsifal*'.

It was at the precise moment when he first turned his back on Wagner that Debussy discovered the music of East Asia at the 1889 Exposition. For him the revelation was far removed from the attraction of the exotic or the picturesque that it meant for many French composers, and concerned essentially the use of musical scales obeying conventions other than those of the West. He listened spellbound to the 'infinite arabesque' of the Javanese gamelan with its percussion – the Western equivalent of which he likened to the 'barbaric din of a fairground' – and the counterpoint 'beside which Palestrina's is child's play', and he was equally fascinated by the Annamite theatre, which impressed him by its economy of means: 'an angry little clarinet' and a tam-tam. He himself never introduced any form of unmediated exoticism into his music, except arguably into *Pagodes*, but the gamelan has been suggested as one influence in the *Fantaisie* for piano and orchestra, and in the Toccata of the suite *Pour le piano*, composed shortly after the 1900 Exposition. Debussy was always consistent on the point that a folk or national music should not be used for its themes but rather in the manner of Albéniz: 'Without using actual popular tunes he is the kind of person who has them in his blood. They have become so natural a part of his music that one barely distinguishes a demarcation line'. To a Hungarian friend, he wrote: 'Your young musicians could usefully take inspiration from them, not by copying them but by trying to transpose their freedom, their gifts of evocation, colour, rhythm . . . One should only ever use the folk music of one's country as a basis, never as a technique'. All music relying on improvisation enthralled him and, although he was normally parsimonious with praise, he displayed boundless enthusiasm for the gypsies he heard in Russia, for a violinist (Radics) in Budapest, and even for the violinist of the Carlton Hotel in Paris (Leoni, for whom he is said to have composed *La plus que lente*). What he particularly liked in Albéniz were the 'brusque awakenings' and 'nervous starts', as if emanating from a guitar. A concert in 1913 revived his memories of the 1889 Exposition, leading him to describe Spanish folk music as 'one of the richest in the world'. In the same year he received a visit from four Sufi Indian musicians, led by Inayat Khan, who aroused his interest in their repertory and are said to have demonstrated to him the technique of one of their instruments, the *vina*.

8. Sources and interpretation. Debussy seldom regarded a work as finished once and for all, even after its publication. He subjected some of his works to major revisions over many years, such as the *Fantaisie* for piano and orchestra and the *Nocturnes*. *Pelléas* was the object of substantial corrections – well after first publication – intended to refine the flexibility of the vocal lines.

Complex editorial problems still exist in certain cases; that of 'Sirènes', for instance, the third of the *Nocturnes*, in which Debussy wanted to make the women's voices 'blend' with the orchestra, rather than to sound like an addition to it. Having heard several unsatisfactory performances after 1900, he made various emendations during the rest of his life without ever arriving at a definitive solution; this is demonstrated by two copies marked with different, and in places incompatible corrections. When Ernest Ansermet asked Debussy, in 1917, which corrections to retain, the composer, a sick man, is said to have replied: 'I don't really know any more . . . use what seems good to you'.

The chronology of Debussy's juvenilia has only recently been established; the manuscripts of these early works are often problematic, especially with regard to accidentals. Second versions of some of the *mélodies* on poems by Verlaine (*Fantoches*, *Clair de lune*, *En sourdine*) were composed in 1891. Finally, the existence of unpublished material for *Rodrigue et Chimène* and for one scene of *La chute de la maison Usher* helps to show his evolution as a dramatic composer.

Debussy called on the help of others in several of his works, essentially to orchestrate on occasions when he was pressed for time: André Caplet for *Le martyre de Saint Sébastien* (1911), Henri Busser for *Printemps* (1912) and Charles Koechlin for *Khamma*. In these three cases the orchestration was done under his strict control. There is an impressive list of projects which Debussy conceived, especially after *Pelléas*, but did not carry out, denoting a kind of constant striving for a form of imaginary theatre. Musical fragments are all that survive of *La saulaie* (Louÿs, after Rossetti, 1896–7), *Le roi Lear* after Shakespeare (1904), *Psyché* by Gabriel Mourey (*Syrinx* for flute, 1913), *Le palais du silence*, a ballet by Georges de Feure (1913–14), *Crimen amoris* after Verlaine (Charles Morice, Louis Laloy, 1914), and *Ode à la France* on a text by Laloy (1916–17). He was always hesitant about orchestrating his *mélodies*: he first promised to orchestrate two of the *Proses lyriques*, then changed his mind; only *Le jet d'eau* was performed in his own orchestration but it was criticized even by his friends. Finally, his promise to Bernardino Molinari, to orchestrate *L'isle joyeuse*, was an expression of intent eventually realized by Molinari following Debussy's indications.

The increasing care with which he notated his works reflects his stringent requirements in the matter of interpretation. There is ample evidence of his dissatisfaction with singers and pianists: though Mary Garden escaped any censure, and Ninon Vallin received exceptional praise, Maggie Teyte, Rose Féart and Marguerite Carré were the objects of pitiless reproach. Among pianists, Viñes gave the first performances of his works for a dozen years, but was criticized in 1908 for having failed to understand the architecture and thus 'falsified the expression' of the second series of *Images*. Debussy went so far as to generalize his opinion of performers: 'Pianists are bad musicians and chop the music into unequal portions, like a chicken'; or: 'It's impossible to imagine how my piano music has been distorted, so much that I often can hardly recognize it' (to Varèse, 1910). In Debussy's later years, Walter Rummel was a trusted interpreter who gave the first performances of several of the *Préludes* and *Etudes*. As for conductors, he was grateful to André Messager for having launched *Pelléas* but soon wanted to hear a less prosaic interpretation; Camille Chevillard, the first conductor of *La mer*, was his

bête noire, and Gabriel Pierné, an old friend, was accused of failing to understand the structure of *Jeux*.

9. Theatre works and projects. Even if Debussy completed very few works for the theatre, he devoted much time to various projects and expressed opinions on the subject which give us a precise idea of the range of his tastes. The theatre fascinated him from childhood, and he even appointed himself teacher of dramatic art to his friend René Peter. He had a profound admiration for Shakespeare and cherished an intention to write incidental music for *As you like it* for 30 years. He admired the work of Ibsen among his contemporaries, because it was 'exceptional'.

M. Croche complained about the 'pathological need to write operas'; he reproached Gluck for harbouring 'the infancy of Wagnerian formulas' and for failing to understand French prosody, making of it 'a language of stresses when it is a language of nuances'; he claimed to like Rameau for being 'lyrical', but his campaign on Rameau's behalf was perhaps more one of national principle than of reverence for a possible model. He spoke out vigorously against Italian *verismo* composers and even more so against Charpentier and his claims to express the reality of life. As for Wagner, after the infatuation of his youth, Debussy remained faithful to *Parsifal* and *Tristan* all his life, in spite of the polemical character of his utterances on the subject.
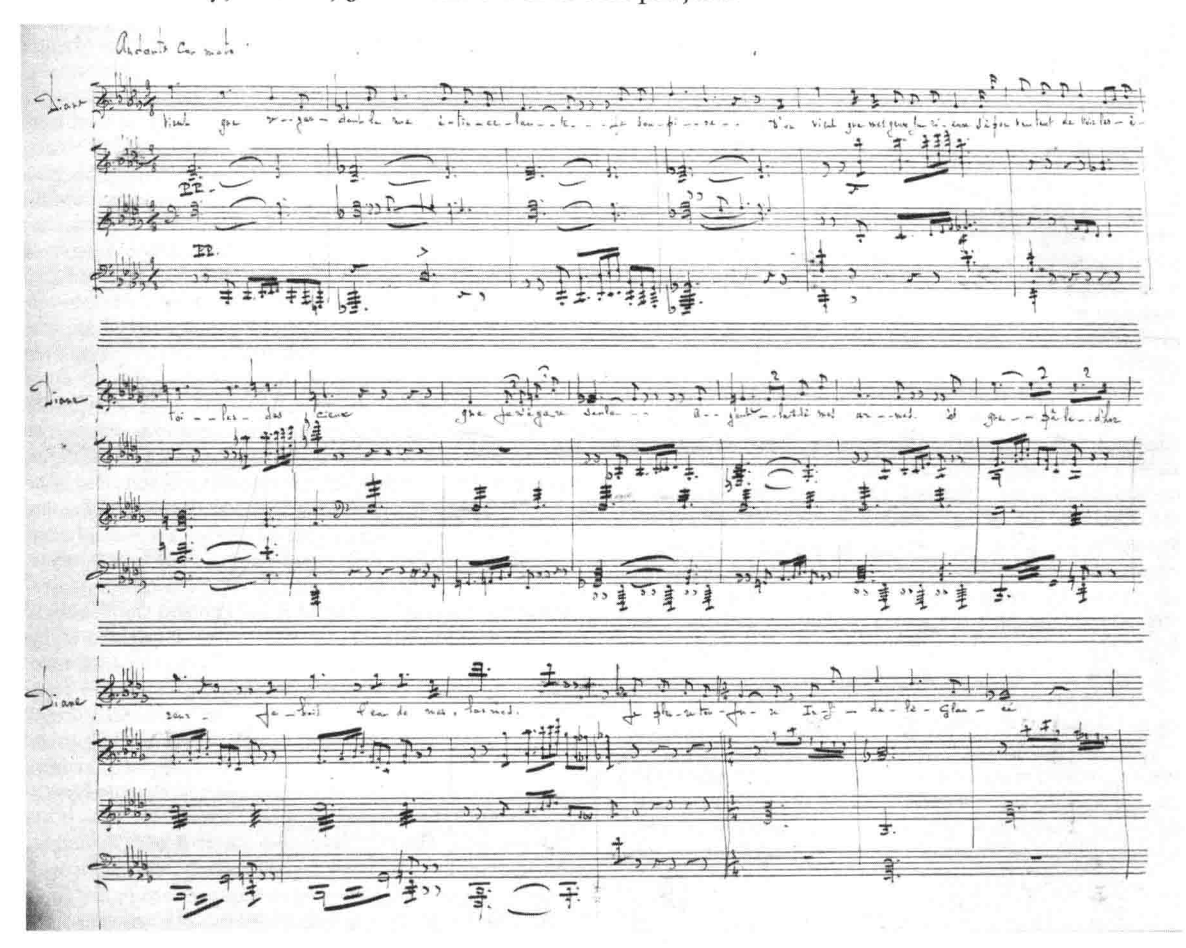
Two non-traditional forms of theatre had an appeal for him as a young man. One was the little puppet theatre in the passage Vivienne where Maurice Bouchor practised the art of pantomime; the atmosphere was unreal, the puppets moving with hieratic slowness to incidental music composed by Bouchor's friends Chausson and Paul Vidal. The other was the shadow plays created by Henri Rivière at Le Chat Noir, which involved the projection of silhouettes against various scenic backgrounds, and was influenced by *japonisme*. But after André Antoine's Théâtre Libre, it was the Théâtre de l'Oeuvre, run first by Paul Fort then by Lugné-Poe, which most held his attention, and which alone represented symbolist tendencies in the theatre after 1891; the plays by Ibsen and Maeterlinck which were staged by the company embodied a drama of great suggestive power in which destiny and fate loomed large.

Apart from *Le martyre de Saint Sébastien* and his two ballets, most of the stage projects to which Debussy devoted himself were not commissioned, but belonged to his 'imaginary' theatre. Some were merely transient ideas (*Salammbô*, *La grande bretèche*, *Dionysos*, *L'Orestie*), others were indefinite promises that were not kept (*Les noces de Sathan*, *Le pélerin d'amour*), or sketches that were soon abandoned (*L'histoire de Tristan*, *Le chevalier d'or*).

Debussy himself explained that he had tried to write for the theatre before composing *Pelléas*, but the form in which he had wanted to do it was 'so unusual that after various attempts' he had given up. This was a reference to his attempt to write a *scène lyrique* on a text by Theodore de Banville, *Diane au bois*, on which he worked during his stay in Rome; he observed at the time that he had no precedents for it and that he needed to 'invent new forms' in order to ensure that 'the emphasis remained lyrical without being swamped by the orchestra' (fig.9). He is also reported to have set one scene of Villiers de l'Isle Adam's *Axel*, a play with very strong Wagnerian associations, but the manuscript is lost. The next and most surprising project was an opera on a libretto by Catulle Mendès, a member of the 'Parnassian' school, *Rodrigue et Chimène*, on which he spent more than two years in 1890–92. The libretto itself was over 12 years old and treated the story of El Cid in a very conventional format in the tradition of grand opera; nothing could have been further from Debussy's symbolist notions, but nevertheless he sketched three acts (out of what seems to have planned as a four-act work). Mendès's influence in theatrical circles, in addition to Debussy's own chronic lack of money, are the only plausible explanations for this curious diversion on the composer's aesthetic path. The score does not feature musical motives associated with individual characters; the vocal style is very lyrical and entails quite wide intervals. That the style is partly Wagnerian is not surprising but it also exhibits anticipations of *Pelléas*, notably in the second act. Later, Debussy must have blotted out his memories of the work when he told a journalist: 'I have never written duets and I never shall' (1909); in fact, duets are found not only in *Rodrigue* but also in *Diane au bois*. Only a few months passed between his abandonment of *Rodrigue* and the shock of *Pelléas et Mélisande*, Maeterlinck's play, performed at the Bouffes-Parisiens on 17 May 1893, and the answer to the dream that Debussy had revealed to Guiraud four years earlier: a text 'half saying things', with characters 'of no time, of no place', which did not impose on him an obligatory big scene (*scène à faire*). Maeterlinck gave him permission to make cuts and he undertook the composition of one of the scenes in August 1893.

Meanwhile, Debussy had discovered *Boris Godunov*, with its supple and finely shaded melodic recitative and its great harmonic freedom which helped him to distance himself from the Wagnerian model. He finished a first version of *Pelléas* during 1895 and many of his friends were struck by the modernity of the excerpts they heard in private. Various plans to get it staged came to nothing, while Debussy refused to allow excerpts to be given in concert performance despite Ysaÿe's encouragement. Before he had orchestrated it, he was certain that he wanted to see it performed not in one of the large national theatres but in a more modest venue, such as Lugné-Poe's Théâtre de l'Oeuvre. In the end he had to accept the offer of André Messager and Albert Carré to produce *Pelléas* at the Opéra-Comique, where it became necessary at the last moment to prolong four interludes to allow time to change the sets. Although the first performances were not a truly popular success, a large artistic and musical constituency recognized them as an event that overthrew all the traditions of operatic composition, as well as presenting the masterpiece of the symbolist movement late in its history.

In *Pelléas* singing remains on the threshold of speech, ideally adapted to the specificities of language, but it brings out the interior music of the text and succeeds in revealing the hidden nuances of a scenario which might otherwise appear, at first sight, to be a simple family drama. Commentators have counted varying numbers of identifying motives in the score, associated with the characters, or with certain symbols and ideas. There are essentially only three that truly play a role in the melodic fabric: Pelléas, Mélisande and Golaud; they do not always recur in exactly the same form but change shape and colour according to the changing situations. They are not
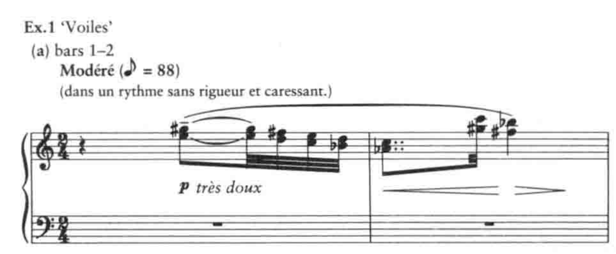


9. Fifth surviving autograph page of Debussy's 'Diane au bois', composed c1884–6 (US-NYpm)

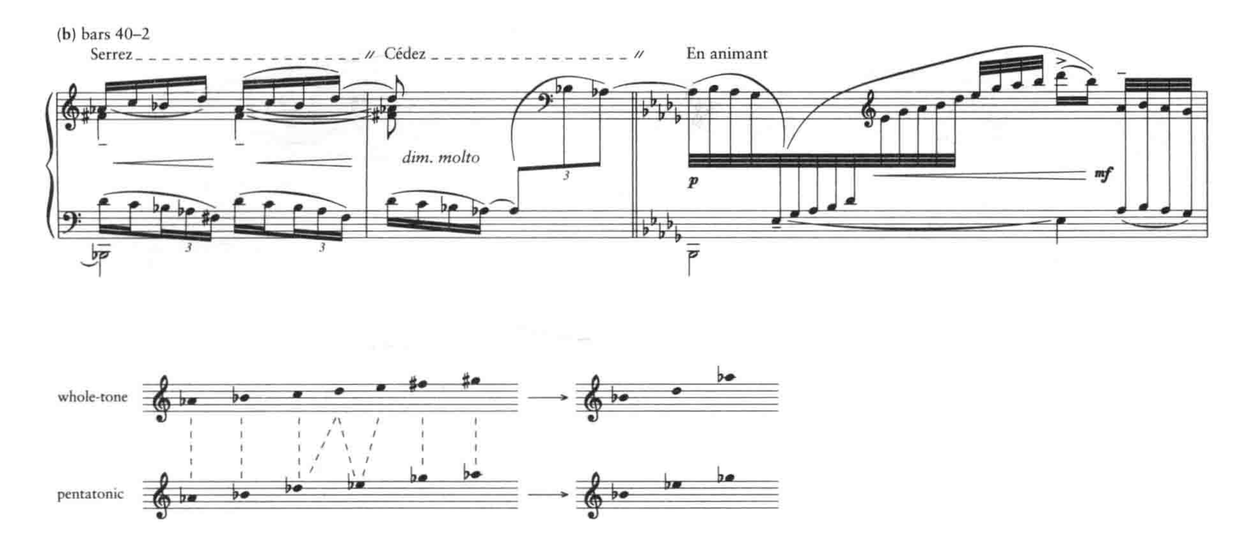
leitmotifs but are woven into the orchestral texture in order to unify and energize the discourse. The tension and progression of the drama are ensured by the subtlety of the orchestra – seldom used at full strength – which constantly serves to change the work's mood. After the score was published, Debussy carried out a number of changes, notably in order to improve the balance of winds and strings and to refine the timbres and sonorities. But the permanent contrast between shadow and light, the atmosphere of dream and mystery, the expression of a view of the role of fate and destiny which is close to that of the ancient Greek theatre: all are obtained by the totality of the elements of the musical language, deployed in a profoundly personal manner.

Debussy next turned to a different form of theatre with two works that he himself adapted from stories by Edgar Allan Poe. He told a journalist in 1908 about his new taste for short pieces, the 'condensed forms of opera'. After *Pelléas* he put all his hopes into the search for a theatre of fear and 'progressive anguish' inspired in him by Poe's *The Devil in the Belfry* and *The Fall of the House of Usher*. He envisaged the two works being performed as a double bill, and even signed a contract with the Metropolitan Opera in New York, before finally allowing the Opéra-Comique in 1911 to announce their performance in the following season. Only opening fragments have been found for *Le diable dans le beffroi*, in which Debussy said he wanted 'extremely simple but at the same time extremely flexible choral writing'. Three versions survive of the libretto for *La chute de la maison Usher*, written between 1908 and 1916, but only fragments remain of the music in short score, including an incomplete monologue for Roderick Usher, in which a *parlando* style is pushed to an extreme, along with some passages of great expressive intensity. But the reconstruction of the fragments first performed in 1977 does not allow a clear idea of it to emerge, mostly because of unidiomatic orchestration and misinterpretation of keys and clefs. These uncompleted projects constituted the principal disappointment in Debussy's artistic career, and were undoubtedly the reason for his statement that 'perhaps we have not yet found the lyric form answering to our present state of mind'.

Among the many proposals for stage works that were put to Debussy, it was almost by chance that he came to write incidental music for *Le martyre de Saint Sébastien*, written by Gabriele d'Annunzio in five long acts ('mansions') for Ida Rubinstein. Assisted by André Caplet, Debussy took only two months to write a score which uses very large forces (notably six horns, four trumpets and three harps) and displays an eclecticism perhaps more marked than that of other mature works, expressing the ambiguity of a text which oscillates between Christianity and paganism, eroticism and mysticism. Certain unifying motives run through the work: that of the Cross, that of the Passion (third and fourth 'mansions') and the

Ex.1 'Voiles'





invocation 'Sébastien'. It is characterized by the sharpness of dissonances (especially in the third 'mansion') and a harmonic language imprinted with modal clashes and ambiguities (in the 'Danse extatique'). At the end of his life Debussy wanted to revise the work, reducing the text and adding to the music; in 1916, with Jacques Rouché, director of the Opéra, he conceived the project of transforming *Le martyre* into a *drame lyrique*. As it is, it represents a somewhat hybrid genre incorporating elements of oratorio, sacred dramatic mime and ballet.

Debussy was rather reserved in his attitude to the aesthetic of the Ballets Russes, and seems to have preferred the idea of rejuvenating the old form of opera-ballet (*Fêtes galantes* after Verlaine, renamed *Crimen amoris*). He wrote the scenario – but not the music – of *Masques et bergamasques*, but he detested the choreography which Diaghilev commissioned from Nizhinsky for *Jeux*, a work which finally found a new life for itself in the concert hall. He fell out with Maud Allan who commissioned the ballet *Khamma*; the score, which has its Stravinskian moments, was not played in his lifetime.

Debussy did not like the atmosphere in big theatres, and distrusted producers. He generally avoided going to performances of his own works; when he made an exception for *Pelléas*, in Brussels and London, he escaped before the première; he never attended a performance of the opera in conditions that completely satisfied him.

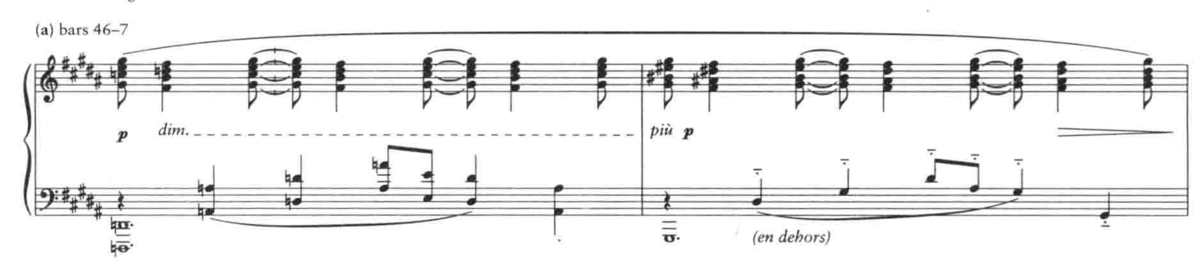
He showed a real interest in the cinema. Having been won over by the use of cinematic technique in a realization of Eugène Sue's *Juif errant* at the Théâtre de l'Ambigu, he suggested using cinematographic projections to enhance a non-staged performance of *Das Rheingold* in 1903. In another review, in 1913, he predicted a role for the new art form as 'a means of reviving the taste for symphonic music'. He responded with positive interest to a proposal for a film version of *Le martyre de Saint Sébastien* in 1914, but nothing came of it.

10. Musical language. Debussy's inventions bear equally on harmony, rhythm, texture and form, and might be summarized as a lifelong quest to banish blatancy of musical expression. His harmony inseparably binds modality and tonality: although French music never lost its variety of modes. Debussy extended and revitalized their range and tonal potential, developing the explorations of Chabrier and Russian composers and the different modal languages of Asian music. According to Maurice Emmanuel, Debussy was claiming in 1889–90 that 'music is neither major nor minor' and rebelling even against the rule of equal temperament; around the same time Edmond Bailly was reportedly educating him about Indian rāga, just as he was discovering Javanese gamelan.

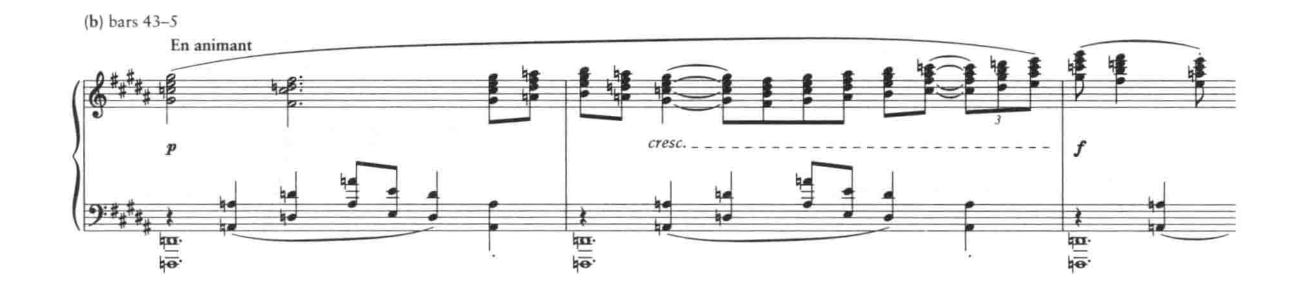
Audible energy level accounts for much in Debussy's use of tonality: in *Reflets dans l'eau* the tonal structure involves not just key centres (a surprisingly classical sequence of D♭–D♭–E♭–A♭^{7}–D♭) but a polarity of diatonic stability versus chromatic instability; this equally goes for *La mer*. Contrasted modes perform a similar function: in *Voiles* the outer whole-tone sections surround a climactic pentatonic passage, which replaces the opening section's notes C, D and E by the semitones in between (D♭ and E♭) leaving the other notes of the opening scale unaffected (exx.1*a* and 1*b*). The indeterminacy of the whole-tone opening thus resolves to E♭ minor (still veiled by remaining

Ex.2 'Hommage à Rameau'

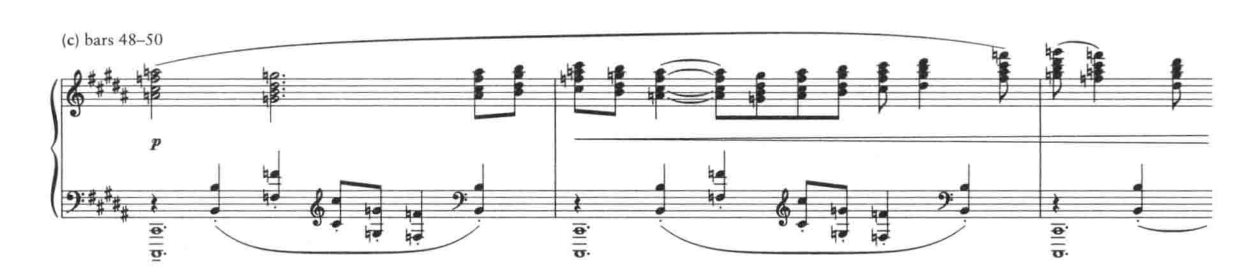
(a) bars 46–7



(b) bars 43–5



(c) bars 48–50



in second inversion), while the opening pages' emphasis of B♭, D and A♭/G♯ emerges in retrospect as a preparatory dominant 7th, avoiding cadential obviousness by means of the symmetrically balanced semitone shifts at the point of modal transition (ex.1*c*). This reflects a wider practice in the first book of piano *Préludes*, which opens by modally splitting the first chord's tonic B♭ to A and B. Another piece with no tonal modulation in the accepted sense is *Pagodes*, whose switches between B major and G♯ minor simply reflect bass pedals that shift a degree down or up the piece's basic pentatonic scale, while the progressive addition of E, D♯, A♯, G/F𝄪 and E♯ gradually intensifies the energy, not unlike the unfolding of an Indian rāga.

Like Fauré, Debussy often juxtaposes the same basic material in different modes or with a strategically shifted bass – arguably his most literal approach to true Impressionist technique, the equivalent of Monet's fixed object (be it cathedral or haystack) illuminated from different angles. In *Prélude à l'après-midi d'un faune* the first three musical paragraphs open with the same flute arabesque at the same pitch, but to totally different effect each time by virtue of the opening C♯ first being unharmonized, then sounded over a D major chord and finally over an E major chord. The opening of *La cathédrale engloutie* compresses an analogous sequence into six bars, with a shifting bass to provide the varying source of illumination for the 'fixed object' above. In the central part of *Hommage à Rameau* Debussy plays this device on two simultaneous levels, letting a modal juxtaposition across two bars (ex.2*a*) form the bridge for a larger-scale juxtaposition across eight bars (exx.2*b* and 2*c*).

L'isle joyeuse relates to this by contrasting various scales on A: major, whole-tone, Lydian, and a combination of Lydian and Mixolydian with sharpened fourth and flattened seventh, somewhat like an overtone series. Sometimes known accordingly as the 'acoustic scale', this mode (already seen in ex.2*b*, and classed in Karnatic tradition as *Vachaspati*) is also prominent in the first movement of *La mer*, where it emerges from the D♭ major pentatonic by the addition of the tritonally opposed dyad G–C♭.

Debussy's avoidance or softening of obvious cadences – or his reservation of them for comic contexts – can be linked to Chabrier, who often foils a leading-note implication by pulling the major 7th down stepwise to the 5th (throughout *España* or in the central part of his piano *Impromptu*); this became a characteristic Debussy fingerprint, as at the end of *Jardins sous la pluie*, *Les collines d'Anacapri* and *Hommage à S. Pickwick*, as well as in the ostinato that launches the coda of *L'isle joyeuse*. Another characteristic fingerprint – a consonant 10th chord slipping down to a 9th, as first heard in the *Petite suite* of 1889 – can be traced to Chabrier's *Trois valses*

romantiques (1883), which Debussy played to Liszt in 1886.

Whether Debussy's first teacher Mme Mauté was, as she claimed, a Chopin pupil is still debated, but Debussy apparently believed her, and Chopin's suppleness of language, gesture and rhythm, as well as his gracefully powerful aesthetic, underlies Debussy's mature works even more than his early ones. This is a subtle aspect to trace as it avoids mere imitation: it manifests itself especially in the piano music through physical patterns, like the opening of the first book of *Préludes* (published in the Chopin centenary year) relative to the close of Chopin's B♭ Prelude from op.28, or the opening chordal motions of the étude 'Pour les accords' relative to the Scherzo of Chopin's Second Sonata (second page onwards). A powerful correlation can be traced between the closing pages of *L'isle joyeuse* (bar 186 onwards) and Chopin's Third Ballade (bar 183 onwards), in terms of a crescendo sequence (a bass octave ostinato with added dissonant semitone), followed by a first tonic arrival, a tonal disruption, a second tonic arrival combined with an increase in tempo, and finally a rapid descent with added major 6th across most of the keyboard.
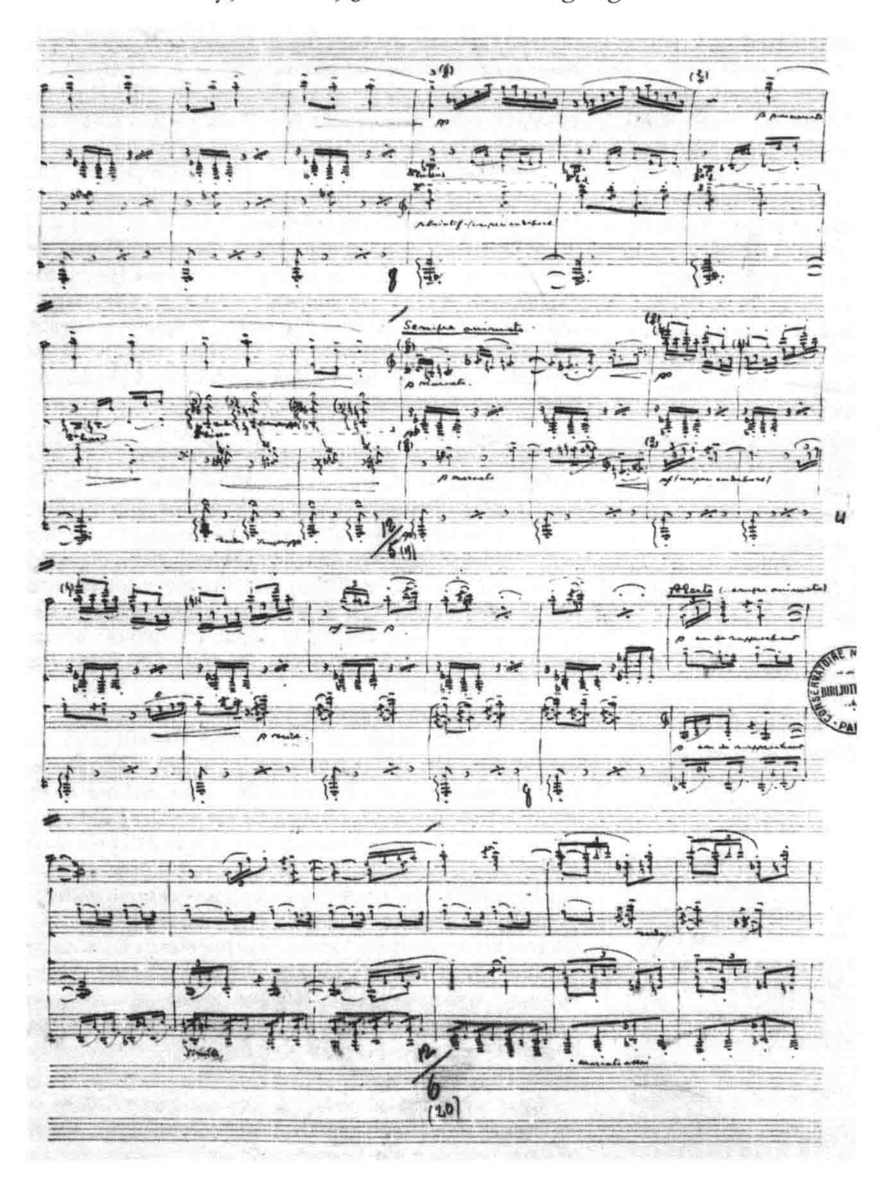
This emphasizes the spatial or visual element in Debussy's musical thinking, and on a smaller scale his musical shapes are often visually driven, as in the rising layers of arabesque in bar 4 of *Pagodes* (like the layers of a pagoda roof), or bars 2–4 of *Feuilles mortes* (which suggest a breath of wind followed by leaves fluttering to earth). Lockspeiser's discussion of geotropism in Debussy's melodic shapes relates to this, and if it does not immediately concern conventional key procedures, it reminds us that conventional tonal analysis alone is insufficient to map a way through Debussy's musical thinking. Yet in the most elementary sense his harmonic thinking is functional, in that each harmonic step sets up implications that he answers, even if not in the way or at the place we expect. His range of modality, especially in pieces like *Cloches à travers les feuilles*, often makes his procedures – logical enough to our ears – impervious to modally closed analytic systems like Schenker's. Pitchclass set analysis can show more abstract intervallic relationships lurking under the music's audible tonality, but the nature of this analytic system – essentially designed for atonal music – makes it an incomplete tool for music that always preserves some form of tonality.

Debussy's farthest tonal outreaches are probably found in the second books of piano *Images* and *Préludes*: in *Et la lune descend* the modal E minor tonality is masked and considerably compromised by added 4ths in all the chords of the piece's main motive (a technique that possibly influenced Ravel's 'Le gibet' a year later); in *Brouillards* the left hand's clear tonality is literally fogged by the right hand's chromatic overlay. Here the musical language is again sensuously driven, combining auditory, visual and tactile elements. In the second book of *Préludes* this forms a larger structural motive, for the opening pattern in *Brouillards* – left hand on white keys overlaid by right hand mostly on black keys – recurs at the start of *Les fées sont d'exquises danseuses*, but with the tonal sense reversed: the left-hand notes now form appoggiaturas to the right hand. The last prelude, *Feux d'artifice*, opens with the same hand layout but with the tonality ambiguous; only on the last page is it resolved, in a way that inversely mirrors the opening of *Brouillards*, with right-hand fragments of 'La marseillaise' in C major merely forming modal colour over the bass D♭. Tonally this pattern is established by *La puerta del vino*, whose main theme features sustained melodic notes decorated by rapid Moorish ornaments; in normal harmonic practice the former would be consonant and the latter dissonant, but Debussy does exactly the opposite.

Along with *Khamma* and *Jeux*, the second book of *Préludes* mostly abandons the whole-tone scale for exploration of the octatonic scale with its tonal ambiguities: for example, two of the three possible octatonic collections are juxtaposed in the first two beats of *Brouillards*, and the third collection follows a page later. In this regard Debussy follows Rimsky-Korsakov, Ravel and Stravinsky, or indeed Chopin (coda of the Fourth Ballade). This contrasts with the octatonic patterns in his earlier music, which are mostly audible as diminished 7th sequences with passing notes, as already used by Berlioz, Chopin and Liszt. His last works move on again, leaving octatonicism largely to the finale of *En blanc et noir*. Behind the apparent return to diatonicism of the sonatas and *Etudes*, however, lurk many surprises, not least the dramatic B♭ minor ending of 'Pour les tierces' whose inevitability can, in retrospect, be traced back to the piece's opening bars.

The major extra-musical structural formant in Debussy's musical language was poetry: this allowed his songs, until the 1890s, to be more fluid and tonally adventurous than his instrumental music, whose more static sectionality is more explicitly marked by fixed keys. His first instrumental masterpiece, *Prélude à l'après-midi d'un faune*, essentially stretches its canvas over a poem (as Arthur Wenk observed, it comprises the same number of bars as Mallarmé's poem has lines). If Wagner's influence is most obvious in the *Cinq poèmes de Baudelaire* of 1887–9, it never vanishes entirely: like Chabrier, Debussy subsumed it to his own ends, retaining its harmonic riches while jettisoning (or transforming) its bombast – a topic explored with relish by Robin Holloway (D1979).

Major antidotes to Wagner, evident from *Pelléas et Mélisande* onwards, came from the colourful directness of Russian music, the discreet grace of Massenet and the vocal inflections of the French language – one of many qualities that link Debussy to the era of Rameau and Lully. Discretion can be seen in his precise focussing of dynamics: for example, of the 570 bars that make up the two series of piano *Images*, less than 30 reach the level of *fortissimo* and not many more reach *forte*. (Even this total reveals more robustness than Debussy is often credited with.) The revelation of Javanese gamelan arguably gave Debussy the confidence to embark (after the 1900 world exhibition) on his fully characteristic mature piano works, with their many bell- and gong-like sonorities and brilliant exploitation of the piano's natural resonance. The music's top line is increasingly given over to arabesque figurations, with slower-moving melodic lines lower in the texture; not only is this important for performers to recognize, but for Debussy it solved problems of piano texture and balance, moving the lines that most need sustaining away from the instrument's shortest strings, and letting the layers of musical texture support one another, often in rhythmic polyphony. *Rondes de printemps* reveals how thoroughly Debussy had worked this sophisticated



10. *Autograph of part of the second movement of Debussy's 'En blanc et noir', composed 1915 (F-Pn MS.989)*

rhythmic and textural polyphony into his orchestral writing by 1908.

Although Debussy's Classical preoccupation is most explicit in his last works, he always considered himself essentially Classical, to the extent that clarity of form and expression are themselves an integral part of the music's expression (as a pianist he was noted for playing in time, without exaggeration or left-hand anticipations). Rhythmic augmentations of an almost archaic kind occur in the closing pages of works from the *Suite bergamasque* to *En blanc et noir*, and hemiola is a basic element of the piano pieces *Danse* and *Masques*. Dance is endemic to his idiom, and the enormous variety of rhythm on the music's surface includes rubato and flexibility written into the notation, for example through tied-over beats. (Any rhythmically sloppy performance therefore shreds his carefully designed architecture, both within phrases and on a larger scale.) His notation is more descriptive than Ravel's, and a passing indication like 'Lent' (as on the last page of *Reflets dans l'eau*) often indicates an effect written into the notation without requiring any change in underlying pulse. In *Jeux* and the piano *Préludes* especially, double bars are usually signposts of surface texture rather than larger structural transitions, requiring no tempo fluctuation except where indicated; his frequent indication // in later works (as in ex.1) merely signals the end of a nuance, not a hiatus.

In major scores from the late 1880s onwards, especially *La mer*, *L'isle joyeuse* and the piano *Images*, the many precisely focussed tonal, thematic and other turning points have been shown, in analyses by Roy Howat, to form sophisticated proportional structures based on symmetry and the golden section (often following the numbers of the Fibonacci series), as measured by notated bars or beats, usually focussing on the music's climactic points. How consciously this came about is unproven, and the subject can still be contentious; its main interest lies in linking different aspects of the structure into a naturally balanced dramatic flow. It occurs very precisely in the climactic Act 4 scene 4 of *Pelléas et Mélisande*; the

dramatic shaping of this scene, and indeed of the whole opera, can be related to other symphonic movements including 'Jeux de vagues', *Gigues*, *Rondes de printemps* and *Jeux*, which focus their dramatic intensity in a sequence of two culminating crescendos. All that said, Debussy was ever suspicious of systems and formulas and, in his own words, 'would rather devote myself to cultivating pineapples' than lapse into repeating what he had already achieved.

11. ORCHESTRATION AND TIMBRE. Debussy confided to Robert Godet that his prime model of orchestration was Weber. He cited the 'sylvan charm' of a quartet of horns in the overture to *Der Freischütz*, the music for the appearance of the ghost in *Euryanthe* and the muted violins in the overture to *Oberon*. He was unstinting in his criticism of the 'orchestre-cocktail' of Wagner and Richard Strauss. From the *Prélude à l'après-midi d'un faune* onwards, he treated the orchestra according to his own sound ideals, creating a very personal mixture from its traditional components: violins commonly in eight, ten or even twelve parts, generous use of harps, woodwind unmixed and seldom used to reinforce other parts, brass veiled and often muted, with very restrained use of trumpets and trombones. His percussion writing is usually discreet, except in *La mer* and, above all, in *Ibéria*. Textbooks of instrumentation frequently cite the polyphonic subtlety of the divided cellos in the first movement of *La mer* which create such an original sonority. When Debussy doubles parts it is in order to create a particular colouring: the mixture of horns and low violins at the end of the *Prélude*, english horn and two cellos in *La mer*, piccolo and harp in *Jeux*. He uses the low notes of the flute to express anguish or melancholy, and likes to give solos to harps and percussion; for Debussy the bassoon (which often accompanies Golaud in *Pelléas*) tends to become a vehicle for dramatic expression, and he creates a notably plaintive effect with his use of the oboe d'amore in *Gigues*. His pedal indications for the piano are notable for their infrequency and apparent imprecision, and his interest in resonances is reflected in his own salon piano, a Blüthner boudoir grand with the Aliquot system of a supplementary string to each note in the upper register which resonates sympathetically without being struck. From his youth, Debussy tended to treat the singing voice like an instrument, integrating it into the orchestra, as in *Printemps* where, he wrote, 'the choral part is wordless and treated, rather, as a section of the orchestra', and then in 'Sirènes', the third of the orchestral *Nocturnes*, in which 16 women's voices vocalize, while trying to blend into the orchestra. His experiments with sonorities were also directed towards individualization of timbres. Working in 1894 on an early version of the three *Nocturnes* for violin and orchestra (now lost), he conceived of one part consisting of strings, another of flutes, four horns, three trumpets and two harps, and a third 'which reunites these two combinations'; and he compared this kind of construction to 'various relationships which a single colour can produce' in painting.

He went so far as to imagine a complete revolution in the seating arrangement of the orchestra in order to realize his dream of an ideal sound, with the strings forming a circle round the other instruments, the woodwinds dispersed, the bassoons among the cellos, and the clarinets and oboes among the violins 'so that their intervention becomes something other than the dropping of a parcel' (from a conversation with Victor Segalen). Perhaps no other composer made such telling use of silence as a means of expression: 'the empty bars in *Pelléas* bear witness to my love for this type of emotion', he wrote, and he was lavish with directions to the interpreter on how to achieve it ('losing itself', 'scarcely', 'almost nothing').

For Debussy, timbre was not merely a coat to be added to the musical texture, but became an essential element of his musical language, and *La mer* and the orchestral *Images* show how he treated strings, wind and percussion sometimes almost interchangeably. In its purest state, his exploitation of timbre can be found in the *Etudes* for piano, one of his greatest late works. Sheltering behind a pedagogic exterior, these 12 pieces explore abstract intervals, or – in the last five – the sonorities and timbres peculiar to the piano. Debussy's satisfaction at having conceived something hitherto 'unheard of' also embraced the calligraphy of these complex pieces: 'the most meticulous of Japanese prints is child's play beside the penmanship of some of these pages'.

12. RECEPTION AND INFLUENCE. Between the Prix de Rome and the first performance of *Pelléas*, no work by Debussy had a success in Paris sufficient to attract critical attention. The performances at the Société Nationale of the String Quartet (in 1893) and the *Prélude à l'après-midi d'un faune* (in 1894) passed almost unnoticed outside a small circle of friends, and the *Nocturnes* caused scarcely any more stir in 1900 and 1901. It was *Pelléas* which propelled the composer to the forefront, and drew his earlier works in its wake. By the end of 1902, the *Prélude* had been given in Marseilles, for example, and two *Nocturnes* ('Nuages' and 'Fêtes') in Pau; the following year the same two *Nocturnes* were played in Bordeaux (where they received a hostile reception from the audience); Lyons held a virtual Debussy festival, with two concerts of *mélodies* and piano pieces before a select audience, and this was also the first city outside Paris where *Pelléas* was presented (in 1908, to half-empty houses). The year 1905 saw an upsurge in the diffusion of his work – it even infiltrated the Paris Conservatoire. People began to speak of 'debussysme' and to denounce his followers (Florent Schmitt, Grovlez, Séverac); a deepening gulf formed between his adherents (Marnold, Laloy and soon Vuillermoz) and his detractors (including Pierre Lalo, who had championed *Pelléas* but rejected *La mer*).

Outside France, in the majority of countries where the Austro-German influence (not Wagner alone) was predominant, several of his works were heard before *Pelléas*: the *Prélude* was performed in Boston in 1902, in Berlin in 1903, and in London, Pavlovsk and Constantinople in 1904; the first two *Nocturnes* in Berlin and Boston in 1904, Oslo in 1906, Milan in 1907. Certain conductors played a crucial role in these initiatives, such as Busoni in Berlin and Toscanini in Italy. But, as in France, it was the stagings of *Pelléas* which first made the composer famous. They were by no means always triumphs: after an initial success in Brussels in 1907, the opera was received relatively favourably in Frankfurt, much less so in Munich and Berlin, where the public was uncomprehending; reception was muted in New York and Milan in 1908, a poor reward for Toscanini's efforts; in the following year, after a fiasco in Rome, *Pelléas* was received in London with something approaching enthusiasm.

It is quite surprising to see that in Germany the *Prélude* was performed some 40 times between 1903 and 1914, and that in 1904 one critic, incredibly, described Pfitzner as 'Germany's Debussy'. Strauss conducted the *Nocturnes* in Berlin in 1912, but remained hostile to the aesthetic of *Pelléas*. Many German musicians regarded the music of Bruneau and Charpentier as more typically French than Debussy's. Nevertheless, he influenced certain German and Austrian composers, such as Reger (op.125) and Schreker. Among Viennese composers, Schoenberg's knowledge of Debussy's music appears to date only from 1907 and coincides with his abandonment of tonality. Among Schoenberg's pupils, Berg was the one to rate the French composer most highly. More works by Debussy were featured in the programmes of the Verein für musikalische Privataufführungen between 1918 and 1921 than by any other composer except Reger.

The English public's access to Debussy was smoothed by his symbolist and pre-Raphaelite associations. His own anglophilia led him to visit England seven times up to 1914, more often than any other country. Although the *Prélude* was heard in 1904 and the Quartet in 1907, it was in 1908 that his reputation was established in London: the very first monographs about him were published there in that year (Daly and Liebich), and the critic Arthur Symons called him 'the Mallarmé of music'. A performance of *La mer* led many reviewers to attach the epithet 'atmospheric' to his music, while most continental Europeans preferred 'Impressionist'. Before long his influence could be discerned in the work of such composers as Bridge, Ireland, Goossens, Holst and Cyril Scott, who was sometimes called 'the English Debussy'. The enthusiasm seemed to be confirmed in 1916 when Debussy's Cello Sonata was given its world première in London on 4 March 1916.



11. Claude Debussy

Italy's reception of Debussy begins in Turin in 1906 with Toscanini's performances of the *Prélude* and 'Nuages', which he then took to Trieste and Venice; he gave the two *Nocturnes* in Milan in the following year. In general, the critics were struck by the harmonic language and judged Debussy to be an innovator of great refinement, but the public were alienated by a melodic sense they found disconcerting. From 1909 onwards it was in Rome that his works, notably *La mer*, were heard most often, thanks principally to the Augusteo orchestra conducted by Bernardino Molinari. As for Puccini, though he admired the French composer's harmonic language, it is perhaps not surprising that he thought *Pelléas* had as much relief as a Franciscan's habit. The overall verdict was that Debussy was a better painter than musician, that he sacrificed melody to harmonic experiment, and that his art was some sort of isolated exception. Casella added that Impressionism would not work in Italy.

In the United States, New York and above all Boston made Debussy's acquaintance quite early: the *Prélude* in 1902, *Nocturnes* in 1904, and *La mer* in 1907, while Mahler conducted *Ibéria* and *Rondes de printemps* in 1909. Several players (George Copeland, Harold Bauer, Heinrich Gebhard) introduced his piano works, mainly in Boston from 1904 onwards, and Walter Rummel gave the world première of *Ce qu'a vu le vent d'ouest* at Stockbridge in 1910. Some composers, such as Charles Griffes, the Alsace-born Charles Loeffler and Aaron Copland, reveal his influence.

Many of Debussy's works, including *Nocturnes* and *La mer*, had already been heard in Russia when the composer visited Moscow and St Petersburg in 1913, at the invitation of Koussevitzky. The critics as a whole were not very receptive and judged his works to be monotonous and lacking in form, an opinion shared by composers of the Cui and Rimsky-Korsakov generation. Almost alone, Myaskovsky deemed Debussy an 'incomparable poet', while two former students of Rimsky-Korsakov held almost diametrically opposite views of the French composer's music, Prokofiev finding it rather bloodless, and Stravinsky (associated with Diaghilev since 1909) affirming his total admiration. When *Pelléas* was performed in St Petersburg in 1915 (cut and in a bad translation) the critic Karatïgin praised its 'profound inner truth'.

On his visit to Hungary in 1910, Debussy was surprised to discover that his works were already well known in Budapest (notably *La mer*, performed there in 1909), 'better known than in Paris', he told a journalist. Bartók and Kodály had discovered his music at the latest by 1907, the year in which the latter wrote his *Méditation sur un motif de Claude Debussy*. Bartók was to dedicate the seventh of his *Improvisations* op.20 to Debussy, and described him as 'the greatest composer of our time'. As much as by his emancipation from the hegemony of German music, both were struck by his pentatonicism, in which they found analogies to Hungarian folk music.

Johan Halvorsen conducted the *Prélude* and two *Nocturnes* in Oslo in 1906 at a concert where Grieg was the first to applaud; in Tokyo in 1909, the concert's first item (the Sarabande from *Pour le piano*) was preceded by appreciations from two Japanese writers (A. Naïto and K. Nagaï) who had been to France and gave a very poetic description of their impressions, emphasizing the beauty

of the colours, while a third (T. Shimazaki) found affinities in Debussy's music to the *shamisen* and Japanese music. In Rio de Janeiro, the *Prélude* was conducted by Nepomuceno at the National Exhibition in 1908.

The *Prélude à l'après-midi* was not heard in Tokyo until 1921, but *Pelléas* was performed, for example, in Zagreb in 1923 and in Copenhagen in 1925. In France itself, six weeks before Debussy's death, Jean Cocteau published *Le coq et l'arlequin*, airily accusing him of having fallen into 'the Russian trap' and proclaiming a new aesthetic. Three months later, the Groupe des Six gave their first concert at the Théâtre du Vieux Colombier. If Les Six did not wholeheartedly follow their ideologue in his critique of Impressionist 'woolliness' ('flou'), they broadly shared his devotion to Satie, who wanted to put it behind him. Somewhat in spite of themselves, they were implicated in the relative purgatory in which Debussy's music was confined after the Great War. However, hearing *Pelléas* was the experience that made composers such as Maurice Delage and Roland-Manuel recognize their vocations and led to the constitution of Les Apaches, the informal group which included Ravel. Certainly, Debussy did not disappear from concert programmes in France between the world wars, but the most advanced aspect of his musical language was clouded by the nodish avant-gardism of Les Six. To some extent, the French movement had been anticipated in Italy: from 1913 onwards, the futurists, led by Pratella, had manifested their hostility towards 'gracefulness' in music and the 'Impressionism' of Debussy.

At the Paris Conservatoire, Messiaen was responsible for introducing Debussy's music to a new generation of French postwar composers. In an article of 1958, his pupil Pierre Boulez rejected an increasingly pejorative notion of Impressionism, minimized the importance of *Pelléas* and insisted on the modernity of *La mer* and above all of *Jeux*, with its dispersal of timbre throughout the orchestra and its conception of 'irreversible time'. With Cézanne and Mallarmé, Debussy was one of the three great pillars of French modernism.

WORKS

Edition: *Oeuvres completès*, ed. F. Lesure (Paris, 1985–)
Catalogue: F. Lesure: *Catalogue de l'oeuvre de Claude Debussy* (Geneva, 1977); errata by Y. Lado-Bordowsky, *Cahiers Debussy*, no.14 (1990)

OPERAS

Title	*Acts: libretto*	*Composed*	*Firs/performance*	*Publication*	*Remarks*
Rodrigue et Chimène	3; C. Mendes, after G. de Castro	vocal score of Acts 1 (in part), 2 and 3, 1890–93	Lyons, Opéra, 14 May 1993 (reconstruction, R. Langham Smith, orchd E. Denisov)	short score, ed. R. Langham Smith (in preparation)	
Pelléas et Melisande	5; M. Maeterlinck, abridged Debussy	1893–5, 1898, 1900–02	Paris, Opéra-Comique, 30 April 1902	vocal score (1902, rev. 1907), full score (1904, rev. 1907, 1964)	sketches facs. (Geneva, 1977)
Le diable dans le beffroi	2 tableaux; Debussy after E.A. Poe	1902–?12			inc.; sketches for scenario and music in Lockspeiser: *Debussy et Edgar Poe* (1962)
La chute de la maison Usher	2 scenes; Debussy after Poe	1908–17	New Haven, 25 Feb 1977	vocal score, ed. J. Allende-Blin (1979)	inc., orig. planned as 3 scenes; complete text and vocal score of scene i and part of scene ii (Usher's monologue) in Lockspeiser: *Debussy and Edgar Poe* (1962)
Fêtes galantes (orig title, Crimen amoris)	opéra-ballet, 3 tableaux: C. Morice and L. Laloy after P. Verlaine	1913–15			libretto and sketches for scene i in Orledge: *Debussy and the Theatre* (1982)

BALLETS

Title	*Description; scenario*	*Composed*	*First performance*	*Publication*	*Remarks*
Khamma	légende dansée; W.L. Courtney, M. Allan	1910–12	Paris, Opéra- Comique, 26 March 1947	pf score (1916)	beginning orchd Debussy, rest Koechlin under Debussy's supervision
Jeux	poème dansé; V. Nizhinsky	1912–13	Paris, Champs- Elysées, 15 May 1913	pf score (1912), full score (1914)	
La boîte à joujoux	ballet pour enfants; A. Hellé	1913	Paris, Lyrique, 10 Dec 1919	pf score (1913), full score (1920)	beginning orchd Debussy, rest Caplet from Debussy sketches
No-ja-li (Le palais du silence)	ballet; G. de Feure	1913–14			sketches for prelude and scene i in Orledge: *Debussy and the Theatre* (1982)

INCIDENTAL MUSIC

Berceuse for La tragédie de la mort (R. Peter), 1v, 1899; unpubd
Le roi Lear (W. Shakespeare) 1904–5, inc., 7 sections sketched, 2 completed and orchd Roger-Ducasse (1926): Fanfare d'ouverture, Le sommeil de Lear
Le martyre de St Sébastien (mystère, 5, G. D'Annunzio), 1910–11, orchd Debussy and Caplet; Châtelet, 22 May 1911; vocal score (1911), full score (1911); La cour de lys, La chambre magique, Le concile des faux dieux, Le laurier blessé, Le paradis
Piece for Psyché (Flûte de Pan) (G. Mourey), fl, 1913; pubd as Syrinx (1927)

OTHER DRAMATIC WORKS

early choral works from dramatic sources

Hélène (Leconte de Lisle), S, chorus, orch, frag., 1881, unpubd
Hymnis (T. de Banville), scenes i, ii (in part) and vii, 1882; 'Il dort encore' (scene i) (1984)
Diane au bois (Banville), overture (pf duet), vocal score of end of Act 2 scene iii and scene iv, 1883–5; unpubd

music to accompany readings of poems

Chansons de Bilitis (Louÿs), 2 fl, 2 hp, cel, 1900–01, lost cel part reconstructed Boulez (1954) and Hoérée (1971); recomposed as 6 épigraphes antiques, pf 4 hands, 1914 (1915)

projects

Salammbô (op, Debussy, after G. Flaubert), 1886
L'embarquement pour ailleurs (sym. commentary, G. Mourey), 1890–91
Les noces de Sathan (incid music, J. Bois), 1892
Oedipe à Colonne (op, P. Louÿs and A.F. Hérold), 1894
La grande bretèche (op, Debussy, after H. de Balzac), 1895
Cendrelune (conte lyrique, Louÿs), 1895–8; text extant
Daphnis et Chloé (ballet, Louÿs, after Longus), 1895–7
Les uns et les autres (op, P. Verlaine), 1896
Aphrodite (ballet, Louÿs), 1896–7
Le chevalier d'or (pantomime, Mme J.-L. Forain), 1897
Orphée (ballet, P. Valéry), *c*1900
Le voyage de Pausole (sym. suite, Louÿs), 1901
Comme il vous plaira (op, P.J. Toulet, after W. Shakespeare), 1902–4
Le pèlerin d'amour (incid music, V.-E. Michelet), 1902–3
Dionysos (tragédie lyrique, J. Gasquet), 1904
L'histoire de Tristan (op, Mourey, after J. Bédier), 1907–9
Orphée-roi (op, V. Segalen and Debussy), 1907–9
Siddartha (op, Segalen), 1907–10
L'Orestie (op, Laloy, after Aeschylus), 1909
Masques et bergamasques (ballet, Debussy), 1909–10, scenario (1910)
La dame à la faulx (incid music, Saint-Pol-Roux), 1911
Crimen amoris (poème chanté et dansé, L. Laloy and C. Morice, after Verlaine), 1914, later Fêtes galantes [see OPERAS]

ORCHESTRAL

Symphony, b, 1880–81; Allegro, pf 4 hands (1933), not orchd
Intermezzo, vc, orch, 1882 (1944) [after poem by H. Heine]; also arr. pf 4 hands
Le triomphe de Bacchus, suite after T. de Banville, 1882; Allegro arr. pf 4 hands (1928), orchd Gaillard (1928)
Première suite, 1883–4: Fête, Ballet, Rêve, Bacchanale; also arr. pf; unpubd
Printemps, sym. suite, female chorus, orch, 1887, orig. score lost; arr. pf 4 hands (1904); reorchd from pf version by Busser under Debussy's supervision, 1912 (1913)
Fantaisie, pf, orch, 1889–96; full score (1920, rev. edn, 1968)
Prélude à l'après-midi d'un faune, 1891–4 [after poem by S. Mallarmé]; full score (1895), arr. 2 pf (1895)
Nocturnes, 1897–9: Nuages, Fêtes, Sirènes; full score (1900–01, rev. edn, 1930)
Rapsodie, a sax, orch, 1901–8, orch realized Roger-Ducasse, 1919; red. sax, pf by Roger-Ducasse, 1919
La mer, 3 sym. sketches, 1903–5: De l'aube à midi sur la mer, Jeux de vagues, Dialogue du vent et de la mer; full score (1905, rev. edn, 1910), arr. pf 4 hands (1905)
Deux danses, chromatic hp, str, 1904: Danse sacrée, Danse profane; full score (1904), arr. 2 pf (1904)
Images, 1905–12: Gigues, 1909–12, full score (1913); Ibéria, 1905–8, full score (1910); Rondes de printemps, 1905–9, full score (1910)

orchestrations

Marche écossaise sur un thème populaire, 1893–6, completed 1908 (1911) [after pf work]
Deux gymnopédies, 1896 (1898) [nos.1 and 3 of Satie: Trois gymnopédies]
Rapsodie, a sax, orch, 1901–11 [after chbr work]; short score orchd Roger-Ducasse (1919)
Première rapsodie, cl, orch, 1911 [after chbr work]; full score (1911)
La plus que lente [after pf work]; full score (1912)
Berceuse héroïque, 1914 [after pf work]; full score (1915)

projects

Symphony, after E.A. Poe, 1890
Trois scènes au crépuscule, after H. de Régnier, 1892–3
Marche triomphale des drapeaux, 1893 [for Chat noir]
Trois nocturnes, vn, orch, 1894–6

VOCAL ORCHESTRAL

Daniel (cant., E. Cécile), 3 solo vv, orch, scene i, part of scene ii, 1882; unpubd
Le printemps (Comte de Ségur), female chorus, orch, 1882; pubd as Salut printemps, chorus, pf, arr. Gaillard (1928); full score (1956)
Invocation (A. de Lamartine), male chorus, orch, 1883; vocal score with pf 4 hands (1928), full score (1957)
Le gladiateur (cant., E. Moreau), 3 solo vv, orch, 1883; unpubd
Le printemps (J. Barbier), chorus, orch, 1884; unpubd
L'enfant prodigue (scène lyrique, E. Guinand), 1884; vocal score (1884); rev. 1907–8, full score (1908); Prélude, Cortège et air de danse arr. pf 4 hands (1884)
Zuleima (ode sym., G. Boyer, after Heine), chorus and orch, 1885; lost
La damoiselle élue (poème lyrique, D.G. Rossetti, trans. G. Sarrazin), S, female chorus, orch, 1887–8, reorchd, 1902, vocal score (1892), full score (1902); Prélude arr. pf
La saulaie (Rossetti, trans. P. Louÿs), 1v, orch, 1896–1900, facs. in D. Herlin, *Cahiers Debussy*, no.20 (1996)
Ode à la France (L. Laloy), S, chorus, orch, sketched 1916–17; orchd Gaillard (1928)

orchestrations

Le jet d'eau, 1v, orch, 1907 [after song]; full score (1907)
Trois ballades de Villon, 1v, orch, 1910 [after songs]; full score (1911)

CHORAL

Chanson des brises, S, 3 female vv, sketch, 1882
Trois chansons de Charles d'Orléans: Dieu! qu'il la fait bon regarder!, 1898; Quand j'ai ouy le tabourin, 1908; Yver, vous n'estes qu'un villain, 1898 (1908)
Noël pour célébrer Pierre Louÿs, pour toutes les voix y compris celle du peuple (Debussy), 1903; unpubd

CHAMBER

Premier trio, G, pf trio, 1880 (1986)
Nocturne et scherzo, vc, pf, 1882
Premier quatuor, op.10, g, str qt, 1893 (1894)
Première rapsodie, cl, pf, 1909–10 (1910)
Morceau à déchiffrer pour le concours de clarinette de 1910; pubd as Petite pièce, cl, pf (1910)
Syrinx, fl, 1913 (1927) [see INCIDENTAL MUSIC]
Sonata, vc, pf, 1915 (1915)
Sonata, fl, va, hp, 1915 (1916)
Sonata, vn, pf, 1916–17 (1917)

projects

String Quartet no.2, 1894
Violin Sonata, 1894
Sonata, ob, hn, hpd, 1915
Sonata, cl, bn, tpt, pf, 1915
Sonata, pf, ens, 1915

SONGS

for solo voice and piano unless otherwise stated

Ballade à la lune (A. de Musset), 1879
Madrid, princesse des Espagnes (A. de Musset), end 1879
Nuit d'étoiles (T. de Banville), early 1880 (1882)
Rêverie (Banville), 1880 (1984)
Caprice (Banville), end 1880 (1966)
Aimons nous et dormons (Banville), end 1880 (1933)
Les baisers (Banville), early 1881
Les papillons (T. Gautier), 1881
Rondel chinois, 1881
Tragédie (L. Valade, after H. Heine), 1881
Jane (Leconte de Lisle), 1881 (1966)
La fille aux cheveux de lin (Leconte de Lisle), 1881
Fleur des blés (A. Girod), 1881 (1891)

Rondeau (Musset), 1881 (1932)
Triolet à Philis ['Zéphir'] (Banville), 1881 (1932)
Souhait (Banville), 1881 (1984)
L'archet (C. Cros), 1881 (1992)
Les elfes (Leconte de Lisle), 1881
Chanson triste (M. Bouchor), 1881
Les baisers d'amour (M. Bouchor), 1881
Eglogue (Leconte de Lisle), S, T, pf, 1881
Fantoches (P. Verlaine), 1st version, 1882
Les roses (Banville), 1882 (1984)
Sérénade (Banville), 1882 (1984)
Pierrot (Banville), 1882 (1926)
Fête galante (Banville), 1882 (1984)
Le lilas (Banville), 1882 (1984)
Flots, palmes et sables (A. Renaud), 1882
Seguidille (Gautier), 1882
Clair de lune (Verlaine), 1st version, 1882 (1926)
En sourdine (Verlaine), 1st version, 1882 (1944)
Mandoline (Verlaine), 1882 (1890)
Pantomime (Verlaine), 1883 (1926)
Coquetterie posthume (Gautier), 1883 (1983)
Chanson espagnole (Musset), 2 equal vv, pf, 1883 (1982)
Romance: Silence ineffable (P. Bourget), 1883 (1983)
Musique (Bourget), 1883 (1983)
Paysage sentimental (Bourget), 1883 (1891)
Apparition (S. Mallarmé), 1884 (1926)
La romance d'Ariel (Bourget), 1884 (1983)
Regret: Devant le ciel (Bourget), 1884 (1983)
Romance: Voici que le printemps (Bourget), 1884 (1903)
Deux romances (Bourget), 1885 (1891): L'âme évaporée, Les cloches
Barcarolle (Guinand), *c*1885
Ariettes, paysages belges et aquarelles (Verlaine) (1888), rev. and repubd as Ariettes oubliées (1903): C'est l'extase, 1887; Il pleure dans mon coeur, 1887; L'ombre des arbres, 1885; Chevaux de bois, 1885; Green, 1886; Spleen, between 1885 and 1887
Cinq poèmes de Baudelaire (1890): Le balcon, 1888; Harmonie du soir, 1889; Le jet d'eau, 1889; Recueillement, 1889; La mort des amants, 1887
La belle au bois dormant (E.-V. Hyspa), 1890 (1903)
Beau soir (Banville), 1891 (1891)
Trois mélodies (Verlaine), 1891 (1901): La mer est plus belle, Le son du cor, L'échelonnement des haies
Fêtes galantes (Verlaine), set 1, 1891 (1903): En sourdine [2nd version], Fantoches [2nd version], Clair de lune [2nd version]
Les angélus (G. Le Roy), 1892 (1893)
Proses lyriques (Debussy) (1895): De rêve, 1892; De grève, 1892; De fleurs, 1893; De soir, 1893
Chansons de Bilitis (Louÿs), 1897–8 (1899): La flûte de Pan, La chevelure [pubd separately, 1897], Le tombeau des naïades
Nuits blanches (Debussy), 1898 [Proses lyriques, set 2]: Nuit sans fin; Lorsqu'elle est entrée
Dans le jardin (P. Gravollet), 1903 (1905)
Trois chansons de France, 1904 (1904): Rondel I, Le temps a laissié son manteau (C. d'Orléans), La grotte (T. Lhermite), Rondel II, Pour ce que Plaisance est morte (d'Orléans)
Fêtes galantes (Verlaine), set 2, 1904 (1904): Les ingénus, Le faune, Colloque sentimental
Le promenoir des deux amants (Lhermite), 1904–10 (1910): La grotte, 1904 [no.2 of Trois chansons de France]; Crois mon conseil, chère Climène, 1910; Je tremble en voyant ton visage, 1910
Trois ballades de Villon, 1910 (1910): Ballade de Villon à s'amye, Ballade que Villon fait à la requeste de sa mère, Ballade des femmes de Paris
Trois poèmes de Mallarmé, 1913 (1913): Soupir, Placet futile, Eventail
Noël des enfants qui n'ont plus de maison (Debussy), 1915 (1916), arr. children's chorus 2vv, pf (1916)

PIANO

solo

Danse bohémienne, 1880 (1932)
Deux arabesques, *c*1890 (1891)
Mazurka, *c*1890 (1903)
Ballade slave, *c*1890 (1891), repubd as Ballade (1903)
Rêverie, *c*1890 (1891)
Suite bergamasque, *c*1890, rev. 1905 (1905): Prélude, Menuet, Clair de lune, Passepied
Tarentelle styrienne, *c*1890 (1891), repubd as Danse (1903)
Valse romantique, *c*1890 (1890)
Nocturne, 1892 (1892)
Images, 3 pieces, 1894 (1978) [no.2 (1896) differs only in detail from Sarabande of Pour le piano]
Valse, 1894, lost
Pour le piano, 1894–1901 (1901): Prélude, Sarabande, Toccata
Images, series 1, 1901–5 (1905): Reflets dans l'eau, Hommage à Rameau, Mouvement
Estampes, 1903 (1903): Pagodes, La soirée dans Grenade, Jardins sous la pluie
D'un cahier d'esquisses, 1904 (1904)
L'isle joyeuse, 1903–4 (1904)
Masques, 1903–4 (1904)
Pièce pour piano, 1904 (1905) [based on sketch from Le diable dans le beffroi]
Sérénade à la poupée, 1906 (1908), incorporated in Children's Corner
Children's Corner, 1906–8 (1908): Doctor Gradus ad Parnassum, Jimbo's [Jumbo's] Lullaby, Serenade for the Doll, The Snow is Dancing, The Little Shepherd, Golliwogg's Cake-Walk; orchd A. Caplet, 1910 (1911)
Images, series 2, 1907 (1908): Cloches à travers les feuilles, Et la lune descend sur le temple qui fut, Poissons d'or
Hommage à Haydn, 1909 (1910)
The Little Nigar, 1909 (1909)
Préludes, bk 1 (1910): Danseuses de Delphes, 1909; Voiles, 1909; Le vent dans la plaine, 1909; 'Les sons et les parfums tournent dans l'air du soir', 1910; Les collines d'Anacapri, 1909; Des pas sur la neige, 1909; Ce qu'a vu le vent d'ouest; La fille aux cheveux de lin, 1910; La sérénade interrompue; La cathédrale engloutie; La danse de Puck, 1910; Minstrels, 1910
La plus que lente, 1910 (1910)
Préludes, bk 2, 1911–13 (1913); Brouillards, Feuilles mortes, La puerta del vino, 'Les fées sont d'exquises danseuses', Bruyères, General Lavine – eccentric, La terrasse des audiences du clair de lune, Ondine, Hommage à S. Pickwick Esq. P.P.M.P.C., Canope, Les tierces alternées, Feux d'artifice
Berceuse héroïque, 1914 (1915)
Elégie, 1915 (1916)
Etudes, 1915 (1916): bk 1: Pour le cinq doigts, Pour les tierces, Pour les quartes, Pour les sixtes, Pour les octaves, Pour les huit doigts; bk 2: Pour les degrés chromatiques, Pour les agréments, Pour les notes répétées, Pour les sonorités opposées, Pour les arpèges composés, Pour les accords; facs. ed. R. Howat (1989); 1st version of Pour les arpèges composés (facs., realized R. Howat as Etude retrouvée, 1980)
Pièce pour le Vêtement du blessé, 1915; pubd as Page d'album (1933)

four hands

Andante, 1881; unpubd
Ouverture 'Diane', 1881
Divertissement, 1884
Petite suite, 1886–9 (1889): En bateau, Cortège, Menuet, Ballet; orchd H. Busser, 1907 (1907)
Marche écossaise sur un thème populaire (Marche des anciens comtes de Ross), 1890 (1891)
Six épigraphes antiques [in part from Chansons de Bilitis, 1900–01], 1914 (1915): Pour invoquer Pan, Pour un tombeau sans nom, Pour que la nuit soit propice, Pour la danseuse aux crotales, Pour l'égyptienne, Pour remercier la pluie au matin, arr. solo pf, 1914 (1915)

two pianos

Lindaraja, 1901 (1926)
En blanc et noir, 3 pieces, 1915 (1915)

arrangements

P. Tchaikovsky: Three dances from Swan Lake, pf 4 hands, 1880 (1965)
C. Saint-Saëns: Caprice on airs from the ballet in Gluck's Alceste, pf 4 hands, 1889 (1891); Introduction et Rondo capriccioso, 2 pf, 1889 (1889); Airs de ballet d'Etienne Marcel, 2 pf, 1890; Symphony no.2, 2 pf, 1890
R. Wagner: Overture: The Flying Dutchman, 2 pf, 1890 (1890)
R. Schumann: Six studies in canon form, 2 pf, 1891; Am Springbrunnen (A la fontaine), pf, pubd in suppl. to *L'illustration* (1895), separately (1904)
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FRANÇOIS LESURE (1–9, 11–12, work-list, bibliography), ROY HOWAT (10)

De Caix d'Hervelois, Louis. *See* CAIX D'HERVELOIS, LOUIS DE.

De Caro, Julio (*b* Buenos Aires, 11 Dec 1899; *d* Mar del Plata, 11 Mar 1980). Argentine tango violinist, bandleader and composer. The son of an Italian immigrant proprietor of a private conservatory in Buenos Aires, he served his apprenticeship in tango bands such as those of Eduardo Arolas (1918–19) and Osvaldo Fresedo (1919–20). In 1923 he formed his first sextet, which included his brothers Francisco (piano) and Emilio (second violin). The band remained a sextet until 1930, after which it enlarged to between 10 and 14 instrumentalists; and this remained its standard size until De Caro's retirement (1954). One of the best-loved dance bands of the tango's 'Golden Age' (1920–50), it made successful trips to Brazil (1927), Italy and France (1931) and Chile (1937). With its clarity, meticulous phrasing, careful instrumental balance and sophisticated arrangements, it pioneered the 'evolutionist' trend in tango music, contrasting with the 'traditionalist' tendency favoured by more conservative bandleaders. Like his brother Francisco, De Caro was an expert arranger and composer who made notable contributions to the tango repertory. His autobiography was published as *El tango en mis recuerdos* (Buenos Aires, 1964).

SIMON COLLIER

Decani and cantoris. The two halves of the choir in an English church: decani is the south side, cantoris the north. The names mean 'dean's [side]', 'cantor's [side]', and refer to the two highest officials of the chapter of a medieval cathedral. The CANTOR, or precentor, ranked immediately after the dean in secular cathedral establishments. The dean's stall was at the west end of the choir, facing east, just to the south of the central aisle; the cantor's was opposite, north of the aisle. For certain duties the choir was divided into two equal halves. The singers on the dean's side – decani – took the leading part one week, those on the cantor's side – cantoris – the next; during the seasons of the three great festivals the alternation was daily. Psalms, canticles and hymns were sung in alternation between the two halves. Together with much other Latin terminology, the names survived the Reformation, and have been used ever since in cathedral music to signify the two halves of the choir.

See also ANGLICAN AND EPISCOPALIAN CHURCH MUSIC.

NICHOLAS TEMPERLEY

Decapella (*fl c*1550). Composer. 11 chansons by him were printed by Attaingnant and Du Chemin in Paris in 1549 and 1550. Three – *En Tour*, *Ung soir* and *Un vieil soudard* – are in the contrapuntal, syllabic style introduced by Janequin, with simple rustic texts and melodic material which is probably of popular origin; some of the other works are in homophonic idiom. He may be identifiable with Hugo de La Chapelle, the composer of two motets, *Tribularer si nescirem* (RISM 1539[11]) and *Ave regina coelorum* (1542[5]; both ed. in SCMot, x–xi, 1998), published at Lyons. Less likely, he may have been Andreas Capellus (Andrea Capella), the composer of a five-voice *Magnificat* and four hymns, *Cujus sacrata viscera*, *Nobis natus, nobis datus*, *O lux beata Trinitas* and *Quis pascis inter lilia*, printed in Wittenberg by Rhau (1540[5] and 1542[12]).

WORKS

all for 4vv

Belle commère, Dieu vous gard, 1549[24]; En Tour la feste Sainct Martin, 1549[24]; Faictes si vous plaist vostre ausmosne, 1549[26]; Héllas Vénus, trop tu me fuz contraire, 1549[22]; Le temps vauldroit de soy, 1549[27]; Passant mélancolie un soir, 1549[27]
Si vous aviez, comme moy, faim, 1550[9]; Ung doulx baiser m'est bien permis, 1549[22]; Ung soir Guillot à sa Cathin a dict, 1549[22]; Un vieil soudard prioit une fille, 1549[22]; Veoir, deviser et converser, 1549[27]

FRANK DOBBINS

Decaux, Abel (*b* Auffay, 1869; *d* Paris, 19 March 1943). French composer, organist and teacher. He studied at the Paris Conservatoire with Massenet, Widor and Guilmant. A remarkable improviser, he was organist at the Sacré-Coeur in 1903. In 1926 he emigrated to Rochester, New York, where he worked as a teacher of the organ and composition until 1937, when he returned to Paris to teach the organ at the Ecole César Franck. He was known in the USA as 'the French Schoenberg', although the harmony of his best-known compositions, the four piano pieces of *Clairs de lune* (1900–07, published 1913), hardly reaches beyond late Liszt. The first three anticipate the deathly stark tone-painting of Ravel's 'Le gibet', while the last, 'La mer', is a thundering treatment of a typical Impressionist subject.

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ALAIN LOUVIER

Decca. British record company. The name dates from 1914, when it was used for the first portable gramophone to be manufactured, produced by Barnett Samuel & Sons of Finsbury, London. That firm had originally been founded in Westminster in 1832, by Henry Solomon, whose trade included the distribution of musical instruments; the music side of the business had been taken over by Barnett Samuel in 1860–61, who by the beginning of the 20th century traded in records and 'talking machines' as well as instruments and by 1912 was also manufacturing records on the Odeon, Fonotipia and Jumbo labels. After World War I the company concentrated on gramophones and instruments. In 1928, when the Samuel family retired from the business, the Decca Gramophone Company Ltd was founded; its shares were bought the next year by the Decca Record Company Ltd, which also bought the record factory at New Malden, south-west of London, of the Duophone company.

The stockbroker who had arranged the sale, Edward Lewis, joined the board in 1931 and became chairman. He soon signed an exclusive contract with Jack Hylton, the company's first substantial success in the popular

field, the area in which it was principally active before World War II. In 1932 he bought rights to parts of the American Brunswick catalogue, whose artists included Duke Ellington, the Mills Brothers and Bing Crosby, and in 1937 Vocalion, which recorded Billie Holiday and Ellington's small groups, came into the catalogue when Decca acquired Crystalate, whose Swing Series they continued until 1940.

The first issue of Decca recordings, in 1929, had included a 12-inch 78 r.p.m. record of Delius's *Sea Drift*, sung by Roy Henderson with the New SO, and a recording of Handel concertos conducted by Ernest Ansermet followed later that year. Most of the classical releases of the 1930s came from the German Polydor catalogue, to which Decca acquired British rights, but the company also began to make its own classical recordings, with such artists as Henry Wood, Clifford Curzon, Hamilton Harty and Boyd Neel.

An American branch, Decca Records Inc., was established in 1934 in New York. It supplied American popular recordings to the parent firm and its subsidiaries in Europe (of which Dutch Decca was particularly active in jazz recording); its catalogue included recordings by Louis Armstrong, Count Basie, Woody Herman and Lionel Hampton. The American firm became independent during World War II, when British assets abroad had to be sold; it later had links with Coral and Brunswick, and was taken over by MCA in 1959. In 1947 the British firm set up a new subsidiary, London Gramophone Corporation, to distribute its records in the USA; it was among the earliest, in 1949, to issue LPs there. London also acted as British distributor of records made in the USA, serving during the 1950s for several labels including Essex and Imperial (it was thus at the forefront of rock and roll, with such artists as Fats Domino, and Bill Haley and the Comets) as well as Atlantic, Specialty and Sun, and later Hi Records.

A highly successful period for the British company began in the 1950s. In 1950 a company, Teldec, was set up in association with the German Telefunken company for technical research, an association that continued for nearly 40 years. Also in that year Decca, under the technical guidance of Arthur Haddy, launched 'the world's first and only ffrr microgroove long-playing pick-up' and issued the first LP records in Europe: 'ffrr' (full frequency range recording) on the new vinyl discs had a vividness and immediacy that placed Decca in a strong position among record companies. Decca was also early to issue stereo recordings, as 'ffss' (full frequency stereo sound).

During this period the catalogue and roster of artists was greatly enlarged, under the guidance of Maurice Rosengarten, to include, for example Karl Böhm, Erich Kleiber, Georg Solti and Ansermet among conductors, Wilhelm Backhaus, Julius Katchen and Curzon among pianists, and many singers. The company issued a series of Italian opera recordings with such artists as Renata Tebaldi, Giulietta Simionato, Mario del Monaco and Carlo Bergonzi, and several recordings in association with the Vienna Staatsoper, including works by Mozart and Strauss, some of them under Böhm, where the casts included Lisa della Casa, Hilde Gueden, Anton Dermota and Cesare Siepi, while Kirsten Flagstad and Wolfgang Windgassen sang in the company's Wagner recordings. The climax was the enormously successful first complete recording of the *Ring*, made in Vienna under Solti and issued in 1959–66 in the face of widespread scepticism about its economic viability.

The *Ring* was produced by John Culshaw, who also worked with Benjamin Britten on an authoritative series of recordings of his works, his operas in particular. Culshaw was one of a team of outstanding record producers that included Christopher Raeburn and later Peter Wadland, whose specialization in early music gave Decca, through L'Oiseau-Lyre, its associate company and later its subsidiary, a strong position in that area with their recordings by, for example, the Consort of Musicke under Anthony Rooley in Renaissance repertory, the Academy of Ancient Music under Christopher Hogwood in Baroque and Classical music (including the complete Mozart symphonies), and the Drottningholm Opera under Arnold Östman in Mozart operas, all using period instruments and techniques. Other important issues include the recording of Haydn's complete symphonies by the Philharmonia Hungarica under Antal Dorati, in the early 1970s, and several operas with Joan Sutherland in leading roles, chiefly conducted by Richard Bonynge. In the 1990s Decca issued the 'Entartete Musik' series, of supposedly 'decadent' music banned under the Nazis. The company's roster of artists during the last decades of the 20th century included Vladimir Ashkenazy, Riccardo Chailly, Luciano Pavarotti, Cecilia Bartoli and Renée Fleming; its issues included the popular recordings of the 'three tenors' (Carreras, Domingo, Pavarotti).

In the popular field Decca held a high position between the 1950s and the 1970s, with a notable roster of artists including Mantovani, Vera Lynn, the Rolling Stones and Tom Jones, and via licence deals with American companies it distributed the recordings of many leading American performers, among them Elvis Presley, the Everly Brothers, Roy Orbison and others. In the 1970s, however, Decca's share of the popular market declined.

In 1980, the year of Sir Edward Lewis's death, Decca formally became part of the Polygram group, with Philips and Deutsche Grammophon; popular releases were abandoned and Decca became exclusively a classical label. Polygram was taken over by Seagram in 1998; the Decca and Philips components were integrated as the Decca Music Group Ltd within the Universal Music Group (formerly MCA).

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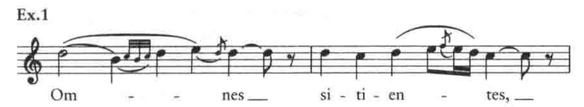
MAUREEN FORTEY

Decem (It.). *See under* ORGAN STOP.
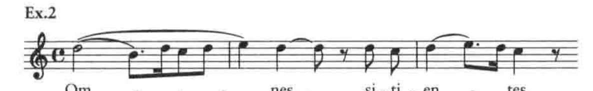
Deceptive cadence. *See* INTERRUPTED CADENCE.

Dechevrens, Antoine (*b* Chêne-Bourg, nr Geneva, 3 Nov 1840; *d* Geneva, 17 Jan 1912). Swiss musicologist. He

entered the Jesuit order in 1861 and taught music in Paris, philosophy in Vannes and theology at the University of Angers. He was the leading figure among a group of Jesuit scholars including Gerhard Geitmann, Ludwig Bonvin and Alexander Fleury, who supported a modern restoration of Gregorian chant rhythm based on a mensural system of proportional long and short note values. This group strongly opposed the equalist principles of free non-measured rhythm advocated by the Solesmes school under André Mocquereau. Dechevrens' theories, like those of the Solesmes scholars, relied heavily on the neumatic notation with special signs and letters in the early St Gall manuscripts. He believed that the time value of a note is affected by adjacent notes, and is therefore variable. In *Les vraies mélodies grégoriennes* he presented both the manner in which he thought that the melodies were originally sung (using bar-lines as a device to mark



divisions of the melody; see ex.1), and modern transcriptions (in which he imposed regular 2/4 or 4/4 metre by altering rhythms and ornamentation; see ex.2. About



1902 Dechevrens returned to Switzerland where he founded the music periodical *Voix de St Gall* (1906–7) to which he contributed many articles. He defended his theories at the Second Congress of the International Musical Society at Basle in 1906 and in an open letter to Peter Wagner.

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JOHN A. EMERSON

Dechler, David. *See* TECCHLER, DAVID.

Decibel [dB]. A logarithmic unit used for expressing the difference in level between sounds of different intensity or electrical signals of different power. It is related entirely to the ratio of the two quantities. If two signals have intensities I_1 and I_2 then their intensity ratio (in dB) is 10 $\log_{10}(I_2/I_1)$. Differences in level expressed in decibels may be added and subtracted. The intensity level (IL) is defined by comparing the intensity (I) of the sound with a reference intensity (I_0), in which case IL = 10 $\log_{10}(I/I_0)$. I_0 is normally taken as 10^{-12} Wm^{-2}, corresponding approximately to the lower limit of human hearing. Although the logarithmic intensity level corresponds more closely to the perceived loudness of a sound than would a linear scale, loudness is not directly proportional to intensity level. In fact, for a pure tone, an increase of 10 dB gives rise to a doubling of perceived loudness, corresponding roughly to one step in the musical dynamic (e.g. *forte* to *fortissimo*). *See also* SOUND, §4 and LOUDNESS.

CLIVE GREATED

Decima (i) (It.). *See* TENTH.

Decima (ii) (It.). *See under* ORGAN STOP (*Decem*).

Décima (Sp.). A verse form, commonly sung, comprising ten lines (rhyme scheme *abbaaccddc*), which develops a theme introduced by a quatrain (rhymed *abab*). Textual material may be set or improvised, religious or secular. In Venezuela *décimas* are sung in parallel 3rds and accompanied by the *cuatro* (small four-string guitar) in primary triad harmony to either *merengue* or *joropo* rhythms. The *décima* is common throughout Latin America and is particularly characteristic of Argentine and Chilean *payas* (*payadas*), *tonos* and *estilos*.

WILLIAM GRADANTE

Decius [Degius, Deeg, Tech a Curia], **Nikolaus** [Nickel von Hof] (*b* Hof an der Saale, *c*1485; *d* after 1546). German Kantor and composer. A member of a respected family of Hof, he matriculated on 16 October 1501 at Leipzig University where he took the Bachelor of Arts and later the Bachelor of Both Laws degrees. He then seems to have entered the church: having made an unsuccessful application to Zwickau, he was made provost of the Benedictine monastery at Steterburg, near Brunswick, in 1519. There he wrote a commentary on *Matthew, Summula doctrinam Jhesu Christi ex Codice Matthei* (Brunswick, 1521). Parts of it are written in Low German, betraying the influence of Luther (who preferred the use of the vernacular) and the Reformation movement. In January 1522 Decius was appointed rector of the Lyceum at Hanover, but within a few months he returned to Brunswick as a teacher at the schools attached to St Katherina and St Aegidien. It was probably during this year that he wrote three sacred hymns in Low German to replace parts of the Latin Ordinary of the Mass. In 1523 he went to Wittenberg to study the theology of the reformed church and, recommended by Luther, he became a preacher in Stettin in 1524. He left Stettin in the late 1520s; in 1530 he is mentioned as a deacon in Liebstadt, and in 1534 he went to Mühlhausen, near Elbing. From 1540 he was deputy Kantor to Hans Kugelmann and assistant court preacher to Duke Albrecht of Prussia in Königsberg for three years, before returning to Mühlhausen. He seems to have left Mühlhausen in 1546.

Decius's three hymns, *Aleyne God yn der Höge sy eere* (Gloria), *Hyllich ys Godt de vader* (Sanctus) and *O Lam Gades unschüldig* (Agnus Dei) are probably the oldest evangelical hymns, preceding Luther's first ones by almost a year. They have been published in *Das deutsche Kirchenlied*, iii/1–3, ed. J. Stalman and others (Kassel, 1993–8). The melodies are based on the corresponding Gregorian chants. *Hyllich ys Godt de vader* may have influenced Johannes Bugenhagen's Low German Sanctus which begins with the same words. The polyphonic music

which Decius is said to have composed in Brunswick does not appear to have survived.

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HANS-CHRISTIAN MÜLLER/HANS-OTTO KORTH

Decke (Ger.). *See* BELLY.

Declamation. In music, the relation between verbal stress and melodic accent in the setting and delivery of a text. Clear and appropriate text setting, measured by quantity or quality, was extolled by humanist thinkers in the Renaissance on the basis of classical precedent, and it was central to the emergence of recitative and the 'new music' in Florence during the late 16th century. Throughout the Baroque period, the notion of the musician as orator, persuading and moving an audience, depended on proper declamation. The subject was often discussed by theorists, particularly as clear declamation became threatened by the more musical demands of the aria. J.G. Walther (*WaltherML*) applied to music the rationalistic concept of declamation, which originally dealt with speech, and focussed his attention on recitative. J.J. Rousseau (*Dictionnaire*, 1768) dealt with declamation as the relationship between musical and linguistic accent, which had been much discussed in French singing treatises, such as Bénigne de Bacilly's *Remarques curieuses sur l'art de bien chanter* (1668). Declamation as an aspect of artistic singing (particularly in the performance of recitative) remained in the forefront of French vocal pedagogy until the 20th century. A. de Martini ('Traité de chant', *EMDC*, II/ii (1926), p.928) listed the qualities of declamation as 'delivery, articulation, pronunciation, slurring, accent, phrasing, style, *slancio* etc'.

OWEN JANDER/TIM CARTER

Decler, David. *See* TECCHLER, DAVID.

Deconet, Michele (*b* Kehl, nr Strasbourg, *c*1712; *d* ?Venice, after 1780). Italian violin maker of Alsatian birth. He was a soldier in the French army and a violinist before he turned to instrument making some years after arriving in Venice. He was probably a pupil of Pietro Guarneri of Venice, though much of his work was equally influenced by that of Montagnana. He was active from 1745 to at least 1780, and was the most prolific Venetian maker after about 1750. Deconet's violins are usually fine-sounding instruments, though not equal to those of the Venetians of the first half of the 18th century. In general the earlier ones are the best, with wood and varnish of excellent quality. Deconet also made a number of violas and cellos.

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CHARLES BEARE

Deconstruction. A post-1970 movement of thought in philosophy, literary theory and (subsequently) other disciplines. Its main inspiration has been the work of Jacques Derrida (*b* 1931), who has insisted on principle that 'deconstruction' cannot be defined as a method, a theory, a programme or anything that lends itself to adequate statement in the form 'deconstruction is X'. Rather it is a process 'always already' at work within texts to complicate their overt or manifest sense by revealing a ubiquitous counter-logic sharply at odds with the mainstream interpretative view.

Derrida locates points of conflict or unresolved tension in a wide range of philosophical writings, from the Greeks to the 20th century. In each case he shows how an apparently clearcut binary distinction – nature/culture, speech/writing, reason/rhetoric, concept/metaphor, philosophy/literature etc. – in fact turns out to be strictly undecidable as regards its order of priority. Thus 'nature' is always culturally defined, while speech (supposedly more authentic than writing, since it gives a more intimate access to the utterer's thoughts and feelings) is itself a kind of writing in so far as it bears all the marks (of structure, convention, the arbitrary [non-natural] relation between signifier and signified) that thinkers since Aristotle have standardly attributed to written discourse. In the same way philosophy can be shown to depend at certain crucial points on a rhetoric or a range of 'literary' metaphors, such that there exists no clear demarcation between those various, hierarchically ordered terms. However, it is no use simply reversing these received orders of priority, since all our theories of metaphor, literature or rhetoric, from Plato and Aristotle down, have been precisely philosophical theories and can hence be understood (and criticized) only through a detailed critical engagement with philosophy's conceptual resources. Thus deconstruction is not simply an all-purpose licence for interpreting texts in whatever way one likes or for collapsing the outworn genre distinction between philosophy and literature.

The late 20th century witnessed a marked deconstructionist 'turn' among theoretically minded music critics and analysts. This mostly has to do with certain deep-rooted preconceptions in regard to matters of history, development, genre, form and style. A major source is Derrida's discussion of Rousseau's ideas about music. For Rousseau, the primacy of melody over harmony went along with a range of other such beliefs, among them the priority of nature over culture, speech over writing, and passion (or uncorrupted human instinct) over everything that belonged to an advanced and 'civilized' (i.e. an artificial and decadent) state of existence. In each case, contrary to enlightened opinion, Rousseau remarked the symptoms of a falling-away from that original (mythic)

time when human beings lived in perfect accord with nature and with each other and thus had no need for such unnatural 'supplementary' devices as political structures, legal codes, written constitutions etc. With music there had occurred a similar decline, falsely regarded as 'progress', from pure melody to harmony and counterpoint, or from the direct expression of human feeling through an unadorned vocal line to the decadent state of a music now given over to artifice, complexity and the tyranny of written notation. Language and music both originated in that mode of passionate speech-song which, according to Rousseau, was the source of all genuine spontaneity and grace. This had been preserved to some extent in the 'southern' (i.e. Italian) music of his day, which (like the languages of southern Europe) had not gone so far along the path of 'civilized' corruption. Thus Rousseau, as composer, theorist and speculative music historian, sided with the Italian musicians of his day rather than with those eminent French contemporaries, among them Rameau, whose compositions and writings bore melancholy witness to the prevalence of harmony over melody.

Such a reading is guided by normal standards of interpretative truth, logic, consistency and respect for authorial intentions. Derrida accepts the necessity of those standards; but he argues that there may be elements in the text – sentences, passages, entire chains of reasoning – that are not fully under Rousseau's control and give rise to a pattern of repeated conflicts between manifest and latent sense. Thus Rousseau may self-evidently wish to say that melody is more 'natural' than harmony, that nature has been corrupted by culture, that communal values are threatened by the encroachment of 'civilized' artifice, and that language has suffered the decline from its original (authentic and spontaneous) role as a conveyor of human passions to its present (all too sophisticated) use for the purpose of concealing our true sentiments and desires. However, there are numerous passages (very often passed over, naturally enough, by mainstream commentators) where Rousseau is constrained by the logic of his own argument to state (or imply) just the opposite. Thus nothing could count as a language in the absence of those 'artificial' structures – lexis, syntax, speech-act conventions, devices for semantic cross-reference etc. – that enable speakers to communicate on a basis of mutual understanding. In the strictest sense these are the conditions of possibility for knowing, possessing or sharing a language, as indeed Rousseau has to acknowledge in those proto-deconstructive passages where his argument comes most visibly under strain.

By the same token, there is no possibility of appealing to a 'natural' (organic) state of society that would antedate all the various structures – political, social, civic-institutional, familial, gender-based etc. – that define the character of social existence and are hence presupposed in every attempt, like Rousseau's, to re-draw the line between 'nature' and 'culture'. In the case of music it is likewise a fallacy (a self-deconstructing argument) to propose that there must have been a phase of development when melody alone was sufficient for all expressive purposes and harmony would not yet have come to exert its artificial, corrupting influence. Thus there is no melody without harmony, in the sense that even the simplest melody (folksong, plainchant, monodic improvisation etc.) would not be perceived as such in the absence of implied harmonic or cadential structures; also there is the fact of the overtone series, which prevents any single note, or sequence of notes, from being heard in pristine isolation. Moreover, it is impossible for Rousseau coherently to advance his idea of a stage in musical history or development when music remained somehow untouched by the forces of time and change.

Such is the 'logic of supplementarity' that Derrida finds in Rousseau's texts. What, according to Rousseau, ought to be the case is that nature, speech and melody belong on one side of a clearcut binary distinction that sets them apart from such bad 'supplements' as culture, writing and harmony. But in fact he demonstrates the failure of his attempt to hold that distinction in place and the way that those 'supplements' turn out to inhabit the very point of origin. Thus there is no conceiving of nature in the absence of cultural predicates, of speech as apart from those attributes that it shares with writing, or of melody in the absence of harmony. Sometimes Rousseau contradicts himself through statements that cannot be reconciled with other (more typically 'Rousseauist') themes and ideas. Elsewhere it is a matter of complex, even tortuous, grammatical constructions and strange twists of tense logic combined with shifts from the indicative to the subjunctive. What thus stands revealed in Rousseau's texts, despite and against his avowed intent, is the impossibility that music can exhibit (or that it might, could or should once have exhibited) the character of purely spontaneous, passional utterance that Rousseau wishfully ascribes to it.

Derrida's reading has attracted the notice of music theorists, since it raises questions not only about textual criticism but also about musical language, form and history. What is chiefly of interest from a deconstructive standpoint is the way that these terms have figured in discourses of music scholarship and criticism over the past two centuries. Several writers (including Goehr, Kerman, Solie, Subotnik and Street) have discussed the powerful ideology of 'organic form', an important concept in Western aesthetics since Aristotle but a central idea for 19th-century composers, critics and music theorists. In this view great works of art are those that manifest a complex yet integrated structure, that is to say, a capacity for containing and reconciling such otherwise discordant values as unity and multiplicity, form and content, structure and development, 'background' and 'foreground', or thematic coherence and the kinds of inventive, unpredictable detail that break with established, period-specific convention.

Along with this goes the Hegelian belief, again deeply rooted in 19th-century idealist thought, that certain world-historical artworks or genres represent a consummate expression of the *Zeitgeist*, a species of 'concrete universal' which reveals the innermost spiritual truth of its epoch while transcending all mere particularities of time and place. Among the chief candidates for this privileged status was the great (pre-eminently German) line of musical descent from Bach to Haydn, Mozart, Beethoven and beyond. What emerges most clearly is the close relationship that exists between aesthetic values – of complexity, unity, organic form – and the idea of art as an autonomous realm of expression where freedom can be reconciled with the knowledge of a higher necessity. On Hegel's account this knowledge is arrived at through an epochal process whose upshot (or final guarantee) is

the selfconciousness of universal Spirit. Nevertheless it is a process that tends to manifest itself, from one epoch to the next, in decidedly culture-specific or nationalist terms.

Such, for instance, was Schoenberg's well-known claim to have secured the continued pre-eminence of German music through his discovery of the 12-note compositional method as a way forward from the impasse of late Romanticism. Implicit in that claim were the three main tenets of 'aesthetic ideology' that deconstruction sets out to challenge (see de Man; Norris, 1988, 1989; and Korsyn, 1993). First, there is the concept of musical history as governed by certain deep-laid laws of development – of formal evolution, thematic complexity, the progress beyond traditional (key-related) distinctions between consonance and dissonance etc. – analogous to those that define the nature of 'organic' musical form. Secondly, there is the idea that any such development must be 'natural' in the sense of somehow deriving (as Schoenberg thought) from the sound-material itself, that is to say, from a method that explored the farther reaches of the overtone series (thus bringing about a liberation from classical tonality) yet claimed to represent an inevitable, preordained stage of musical advance. Whence, thirdly, the notion of music as playing a privileged, even world-historical role by expressing the spirit of the age as defined, ironically enough, in terms of some particular (culture-specific or language-based) national tradition. All the more ironic that Schoenberg was himself driven into exile in consequence of just such a bid for world domination on the part of that culture whose musical hegemony he had sought so zealously to promote.

Deconstructive approaches in music criticism have mostly been concerned with these three kinds of 'aesthetic ideology'; more specifically, they have sought to show how certain deeply acculturated (hence quasi-natural) conceptions of musical language, form, style, history, development and value can better be viewed as artefacts of a certain 'discourse' whose seeming naturalness works to conceal its often unwitting ideological investments. This deconstructive enterprise takes various forms according to the critic's particular interest. In some cases it is chiefly focussed on the emergence of a canon of 'great works' and the extent to which the relevant selection criteria – unity, complexity, formal coherence etc. – reveal not so much a process of 'pure' aesthetic valuation as a socially influenced (even ideologically determined) procedure for imposing hegemonic values (see Bergeron and Bohlman, 1992; Goehr, 1992; Stradling and Hughes, 1993). Where this approach differs from other, e.g. Marxist or 'straight' sociological, accounts is in its greater attentiveness to the various stress-points – the contradictions, non-sequiturs, conflicts between avowed and implied meaning – that are held to characterize the discourse of mainstream musicology. Other theorists, among them Kerman, have questioned what they see as the mutually supportive, circular relationship between an aesthetics of organic form and a canonized version of musical history based on closely analogous ideas of cultural development and growth. Such thinking evokes the Hegelian conception of history as a process that unfolds through successive phases of dialectical conflict and synthesis which finally issue in a moment of achieved self-knowledge when consciousness becomes present to itself in all the forms of its development to date. To deconstruct this version of aesthetic ideology is to focus on those various discrepant details – anachronisms, structural anomalies, hybrid genres – that put up resistance to any such organicist view of the relation between history and art.

In similar fashion Subotnik and others have sought to deconstruct the discourse of received (high-cultural) music criticism by questioning both its canonical judgments and its reliance on concepts of structure, unity and integral thematic development which are taken to define what shall count as great music or an adequate understanding of it. Here again, it is argued, there is a self-confirming process of circular definition. If value in music is equated with structural complexity, then value in reception is defined by 'structural listening' at the expense of surface detail or personal response. Such listening concentrates rather on long-range (relatively abstract) matters of thematic transformation, motivic development, progressive tonality etc. What typifies the deconstructive approach is the lesson it has learnt from Derrida in locating value-laden polarities – structure/texture, form/content, analysis/appreciation – and showing how these encode hierarchical values and assumptions by which the second term in each case is systematically downgraded. Thus analysts in the broadly Schenkerian tradition take it for granted that complexity and unity are the chief (indeed defining) virtues of musical form, and that the measure of a truly adequate, successful or profound analysis is the extent to which every detail can be shown to relate to some underlying matrix of generative themes or germinal motifs (Narmour, 1977). This consorts with the quasi-evolutionist idea according to which the eminent line of descent is that which runs (with various disputed claims along the way) from the First to the Second Viennese Schools, and thence to those high modernist successor-movements which sought to extend serial techniques to every parameter of musical organization. It is no coincidence that 'analysis' happens to work so well when applied to music which lends itself ideally to just such formalist treatment.

Deconstruction may thus be viewed as a part of a wider post-modernist reaction against the values and priorities of a musical culture that has raised the pursuit of formal complexity and the perception of structure above the pleasures of straightforward musical experience. However, deconstruction would itself warn us against accepting any notion of 'experience' (let alone 'straightforward' experience) at face value. It is also the case that deconstructive writings about music tend to concentrate on works (and analyses of works) that belong to that same tradition of 'high' canonical art forms. Such writings are complex and demanding in a way that scarcely invites comparison with current styles of postmodern, minimalist or neo-Romantic music. (A similar complaint is voiced about deconstructionist literary critics who denounce the elitist values enshrined in the 'great tradition' of canonized texts while continuing to produce sophisticated readings of those same texts and the mainstream commentaries on them.) Where the emphasis does fall differently is in the kind of 'structural listening' that these theorists propose. Thus they tend to favour works such as song cycles, fantasies, miniatures and hybrids of various sorts whose generic affiliation is in doubt, or that challenge conventional (organicist) modes of analysis.

This difference is clear in the exchange between two analysts on the subject of Brahms's Fantasies op.116. Jonathan Dunsby interprets them not as a sequence of

loosely related character-pieces but rather as a complex, integrated, 'organic' whole whose unity is established by numerous instances of allusive cross-reference, tonal development and subtle thematic linkage. For Alan Street, conversely, there is no ultimate principle of aesthetic value that could justify the quest for structural coherence despite and against the music's resistance to any such merely abstract formal imperative. To this latter way of thinking, espoused also by Kallberg, Korsyn and Scherzinger, many works often praised for their integral ('organic') qualities of style and form can in fact be shown, on a closer deconstructive analysis, to manifest those kinds of generic ambivalence or heterodox structure that find no place within the standard analytical conventions. They should rather be heard, these critics argue, as resistant to that dominant idea of musical tradition that assimilates work to history (and history to work) through a range of naturalized organicist metaphors connoting predestined development and growth.

Other theorists, such as Neubauer and Barry, have pursued a related enquiry into the notion of 'absolute' music that gained ground among critics and aesthetic philosophers from the mid-18th century. In particular they have pointed to the shift away from an earlier mimetic or representational philosophy of art where literature was thought of primarily in terms of its capacity for presenting vivid images (*ut pictura poesis*), and music valued chiefly in so far as it served to express or communicate the meanings contained in some sacred or secular text. These values underwent a sharp reversal with the rise of genres, such as the symphony or string quartet, whose formal structures were increasingly divorced from any reliance on textual or programmatic sources. This development coincided with a renewed interest in the 'sublime' as a category of aesthetic thought, that is to say, with the idea of art as somehow 'presenting the unpresentable', or giving access to a realm of transcendent experience beyond the furthest reach of prosaic or everyday knowledge. Music was thus elevated from an ancillary role, subservient to text, to the status of highest art form, one that seemed capable of breaking altogether with such commonplace referential or extra-musical constraints. At its most extreme this belief gave rise to the symbolist doctrine that poetry should 'aspire to the condition of music' by renouncing all interest in mere thematic content and striving to attain an absolute purity of diction and form.

From a deconstructive standpoint this is another symptom of the 'aesthetic ideology' that values works of art for their power to transcend the limiting conditions of quotidian (prosaic or timebound) human experience. Most influential here has been Paul de Man, a literary theorist whose texts were mainly devoted to unmasking and resisting this delusory belief. Thus the task of deconstruction is to exercise a rigorous, self-critical intelligence which prevents philosophy and criticism from falling into the typical post-Romantic error that would take such claims at face value. On this view, exemplified by mainstream interpreters of Romanticism and also (supposedly) by post-Kantian idealist philosophers such as Hegel and Schiller, aesthetic experience belongs to a realm beyond those of mere sensuous cognition or abstract conceptual thought. It is the idea of language as somehow consubstantial with processes or forms in the natural realm, thereby equating the highest achievements of art with a power to overcome the vexing antimonies of subject and object, mind and nature, word and world. This leads to the high valuation of tropes such as metaphor and symbol, conceived as giving access to imaginative truths of a visionary, transcendent or eternal order.

De Man both denies that this can be the case – since language is inherently a non-natural and a temporal medium – and considers such ideas the source of much confusion in criticism and philosophy. Moreover, he shows that the texts where such claims are most insistently raised are also very often texts whose rhetorical complexity manifests a kind of counter-logic, a self-deconstructive moment of resistance, at odds with their overt or professed intent. Thus a theorist may argue that the language of symbolism excels that of allegory, since the latter involves a merely conventional ('arbitrary') relationship between sign and meaning or form and content, as well as belonging to a temporal order where everything is mere prosaic succession – one episode after another – affording no access to the realm of transcendent truths. However it is de Man's claim, borne out by close readings of considerable subtlety and power, that these texts are themselves allegorical in so far as they reveal the strict and absolute impossibility that language should ever achieve that wished-for condition. Futhermore, he takes music, and Rousseau's writings on music in particular, as his instance of a 'language' that cannot be construed as pointing towards such a consummate union of the sensuous and the spiritual, content and form, or their various correlative terms. For in music we encounter the paradigm case of an 'empty' sign whose structure and meaning cannot be grasped other than allegorically since it resists all attempts to specify its content in naively referential (or high-toned symbolist) terms.

De Man thus differs from Derrida in regarding Rousseau as the least deluded, most critically self-aware of writers, one whose texts hold out against mystified (mainstream-romantic) conceptions of meaning and form. That is, Rousseau uncannily anticipates everything the canny deconstructor might wish to say concerning the nature of aesthetic ideology, its sources in the 19th-century discourse of philosophical reflection on art, and the fallacies involved in any premature leap to symbolist-inspired notions of musical or poetic language. More than that, such notions are deeply seductive and can easily acquire the kind of wider (historical and socio-political) resonance that de Man and others have linked to the rise of a 'national-aestheticist' mode of conceiving the relation between art, politics and culture (see also Lacoue-Labarthe). Hence the idea of the nation-state, unique and whole, as embodying those same sublime or transcendent values. Nor will such arguments appear far-fetched if one considers the role of music in Nietzsche's early philosophy or in Wagner's conception of opera as the ultimate *Gesamtkunstwerk*, the union of music, mythology and stage spectacle in a prophetic vision of German national destiny. At the very least these ideas may be said to have exerted a potent force in the emergence of totalitarian creeds that envisaged the nation-state as itself a kind of artwork or ideal projection of the great leader's will expressed through forms of mass political mobilization.

In short, there are some large, even violent, things behind this current attempt by critical theorists to deconstruct certain deep-laid assumptions about language, art and aesthetic value. De Man puts the case most

forcefully in a passage concerning Schiller's idea of 'aesthetic education' and its appeal to a state of harmonious balance or reconciliation between the various human faculties. Thus 'the "state" that is here being advocated is not just a state of mind or of soul, but a principle of political value and authority that has its own claims on the shape and the limits of our freedom' (de Man, 1984). To grasp what is at stake, he suggests, we should look to those crucial passages, in Rousseau and Kant especially, which on the one hand have given rise to a history of 'aberrant' (naive or uncritical) readings but on the other can be seen to resist or deconstruct the interpretation placed upon them by less attentive readers. It will then become clear how close is the relation between aesthetic ideology and those forms of organicist thinking that can all too easily carry across from the literary or musical to the socio-political domain.

In this respect deconstruction makes common cause with that strain of 'negative dialectical' thinking developed by Adorno and his Frankfurt school associates. That is to say, it manifests a kindred suspicion of any philosophy, such as Hegel's, that holds out the prospect of a grand dialectical synthesis wherein all contradictions would at last be resolved and consciousness attain a viewpoint (that of Absolute Knowledge) beyond all the partial or limiting perspectives of its progress to date. For Adorno, such thinking was complicit with the drive toward a 'totally administered' society – that of late capitalism – which reduced every aspect of present-day life to the dead level of conformist popular 'taste' as dictated by a culture industry given over to the purposes of mass indoctrination. In so far as there remained any hope of resisting this process, it belonged to those stubbornly intransigent forms of artistic production – like the music of Schoenberg or the writings of Samuel Beckett – that held out against the blandishments of a falsely affirmative culture.

Thus deconstruction can be seen as continuing Adorno's critical project, albeit with greater emphasis on those moments of textual *aporia* (contradictions, paradoxes, ideological stress-points) that emerge in the discourse of mainstream musicology. At present it remains a somewhat specialized area of research and one whose appeal is mainly to the younger generation of music theorists. However, its influence is already apparent in the widespread questioning of analytic methods, Schenkerian procedures especially, which take for granted such values as structural unity, thematic coherence or organic form. Meanwhile there are others, 'old-style' analysts among them, who have risen to the deconstructive challenge by developing more refined and sophisticated versions of the formalist approach. What these debates make clear is the fact that all parties continue to practise some version of 'analysis', whether with a view to upholding traditional (work-based or organicist) norms, or in order to deconstruct those norms by revealing their covert ideological agenda. Where they chiefly differ is on this point of intrinsic versus extrinsic criteria, or structural features imputed to the work itself – in its presumed formal autonomy – as against those aspects of our thinking about music that may be subject to analysis in the deconstructive mode. Nevertheless it seems fair to conclude that analysis in some form continues to provide the best, indeed the only adequate, basis for addressing these complex issues.

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CHRISTOPHER NORRIS

Decorus, Volupius. *See* SCHONSLEDER, WOLFGANG.

Decoust, Michel (André) (*b* Paris, 19 Nov 1936). French composer and conductor. He studied at the Paris Conservatoire (1956–65), where his teachers included Rivier and Milhaud. He also studied at the Cologne Kurse für Neue Musik (1964–5) with Boulez and Stockhausen, and took courses in orchestral conducting with Boulez in Basle (1965). After teaching composition at the Dartington College summer courses (1967), he served as regional musical organizer for the Orchestre Philharmonique des Pays de la Loire (1967–70), and director of musical activities at the Maison de la Culture of Rennes and Nevers (1970–72). He went on to found and direct the Pantin Conservatoire Municipal de Musique (1972–6), to run the education department of IRCAM (1976–9), and to hold the post of inspector general of music education in the Ministry of Culture (1979–99). He has also served on the selection panel of ORTF (1972–4), as chair of the ISCM (1976–8) and as vice-chair of the symphonic music committee of SACEM, the French composer's union (1979–92). His honours include the Prix de Rome, the Ambron International Composition Prize (Almagia-Siena) and a conducting prize from the Besançon International Competition.

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PHILIPPE MICHEL

Decrescendo (It., from *decrescere*: 'to decrease', 'wane'). A performance instruction, sometimes abbreviated *decresc.*, meaning almost the same as DIMINUENDO.

See also CRESCENDO; TEMPO AND EXPRESSION MARKS.

Decsényi, János (*b* Budapest, 24 March 1927). Hungarian composer. He was a pupil of Sugár at the Budapest Conservatory and of Szervánszky at the Budapest Academy of Music, from which he graduated in 1957. By that time his works had already met with success at the Warsaw World Youth Festival (1955) and at the Vercelli Composers' Competition (1956). From 1951 to 1994 Decsényi worked in the music section of Hungarian radio; he was head of the electronic music studio there from 1974. He received the Ekel Prize in 1975 and was awarded the title Artist of Merit in 1986.

At first strongly influenced by the music of Kodály, he later followed newer directions; his music often results from the stimulus of other art forms. The structures are clearly defined, sometimes representing novel versions of classical moulds. Although his output extends to choral works, film scores, electro-acoustic and incidental music, his most characteristic writing can be found in his chamber pieces. He prefers to handle even the orchestra as a chamber ensemble, its members often assuming soloistic roles. His attachment to chamber genres has helped in refining his fundamental compositional technique. His works often start from a small set of ideas and proceed through gradual intensification towards a more comprehensive musical statement. During the 1990s he realized a number of electro-acoustic works in the soundscape and Sonic Art vein.

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MELINDA BERLÁSZ

Decsey, Ernst (Heinrich Franz) (*b* Hamburg, 13 April 1870; *d* Vienna, 12 March 1941). Austrian critic and author. Though born in Hamburg he lived for most of his life in Vienna where he studied law (JurD, 1894) and at the same time took lessons in harmony, counterpoint and composition at the conservatory with Bruckner and Robert Fuchs. He became music critic of the *Grazer Tagespost* in 1900 and in 1908 took over the editorship of this paper. In 1920 he joined the *Neues Wiener Tagblatt* as its first critic but had to resign in 1938 on account of the political events in Austria. Decsey was a prolific and brilliant writer who combined critical acumen with felicitous expression. In addition to his work as a critic he was very active as the author of musical novels, plays and librettos. In recognition of his literary achievement the Austrian government made him an honorary professor in 1924.

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MOSCO CARNER

De Cupis. *See* CUPIS DE CAMARGO family.

Dedekind. German family of musicians.

(1) Euricius Dedekind (*b* Neustadt am Rübenberge, Lower Saxony, Dec 1554; *d* Lüneburg, 30 Nov 1619). Composer. His first name has sometimes been incorrectly cited as Heinrich. He was the son of the pastor and poet Friedrich Dedekind, who worked at Neustadt from 1551 to 1576, when he moved to Lüneburg, and thus he must have grown up at Neustadt and may also have moved to Lüneburg in 1576. In 1578 he matriculated at the University of Wittenberg. On 26 April 1581 he was engaged to assist Christoph Praetorius, Kantor of the Johannisschule, Lüneburg, and at the beginning of 1582, when Praetorius had been pensioned off, he was appointed his successor. On 18 December 1594 he was appointed third pastor at St Lamberti, Lüneburg, and from 1617 until his death he was principal pastor. At St Lamberti he continued the tradition whereby the Lüneburg Kantors wrote polyphonic Christmas songs ('cantilenae scholasticae') every year to words supplied by the headmasters of the local schools. It is impossible to assess his achievement as a composer since of his three known published collections one is lost and the other two survive in incomplete form.

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(2) Henning Dedekind (*b* Neustadt am Rübenberge, Lower Saxony, 30 Dec 1562; *d* Gebesee, nr Erfurt, 28 July 1626). Theologian, writer on music, music editor and composer, brother of (1) Euricius Dedekind. He grew up at Neustadt, where his father, Friedrich Dedekind, pastor and poet, was then working, and he attended schools at Hanover, Hildesheim and Lüneburg (to which his father moved in 1576). In the winter of 1582 he matriculated at the University of Erfurt. From 1586 he lived at Langensalza, first as Kantor in succession to Georg Otto, then, from 1592, as deacon, and later also as morning preacher, at St Bonifatius. In his *Lamentabilis historia tristissima incendii Salissae Thuringorum* (Erfurt, 1604) he described a fire that destroyed his home and possessions on 6 February 1602. He delivered his farewell sermon at Langensalza on 22 February 1615 and moved to Gebesee, where he was pastor until his death.

Henning's principal contributions to music date from his six-year period as Kantor. As a composer he is known only by 11 pieces that he contributed to his anthology of secular tricinia (RISM 1588[30]), the composers in which are identified only by their initials. One of them is Valentin Götting, to whose *Compendium musicae modulativae* (Erfurt, 1587) Dedekind supplied a preface. He himself wrote two theoretical works, both primers, the second of which, *Praecursor metricus musicae artis*, is the more advanced. Much later, in 1615, he republished as contrafacta Gregor Lange's two very popular sets of three-part *Newer deudscher Lieder*, first published in 1584 and 1586.

Dedekind had a son who was also called Henning but who was not a musician, and he must be distinguished both from him and from another Henning Dedekind, who was a pastor at Vorsfelde, near Wolfsburg, Lower Saxony, in the early 17th century.

WORKS

SACRED VOCAL

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I. Gallwitz: *Die Neuen deutschen Lieder von 1584 und 1586 des Gregorius Langius und deren Bearbeitungen durch Christoph Demantius und Henning Dedekind* (diss., U. of Vienna, 1960)

(3) **Constantin Christian Dedekind** (*b* Reinsdorf, Anhalt-Cöthen, 2 April 1628; *d* Dresden, 2 Sept 1715). Poet and composer, a grandson of (2) Henning Dedekind. He received his early education at the famous abbey at Quedlinburg, where his teacher was the abbess, Anna Sophia, Landgravine of Hesse. At 13, influenced by the abbess, he had already begun to write poetry, and five years later he went to Dresden to study with Christoph Bernhard. In 1654 he became a bass singer in the Dresden Hofkantorei and was still in that position in 1663, by which time he had married Bernhard's wife's sister, Maria Dorothea Weber.

In 1666, two years after Bernhard left Dresden for Hamburg, Dedekind was appointed director of the Dresden Hofkapelle. He was one of the numerous distinguished violinists then resident in Dresden, and the prominence of string music at the court attested to Dedekind's influence. In 1675, however, he resigned in the face of mounting animosity towards him on the part of the other musicians: court music at Dresden was torn between Italian and German musicians each attempting to dominate, and despite the high level of performance the atmosphere was charged with unpleasant tensions. As a tax collector at Meissen and in the Erzgebirge, Dedekind had accrued enough wealth to survive now without a musical appointment.

Dedekind tried his hand at music publishing but was unsuccessful. He had not neglected his poetry during his years in Dresden, however, and under the pseudonym 'Con Cor D' he was elected to the prominent poetic academy known as the Elbschwanenorden. During the last 40 years of his life he composed very little and devoted his artistic energies to poetry.

Dedekind's most important work is his huge collection *Aelbianische Musen-Lust* (1657). It contains 146 sacred and secular solo songs with continuo. The texts, whose authorship is clearly indicated, are by the most important lieder poets of the time, including Dach, Finckelthaus, Fleming, Gläser, Rist, Schirmer and Dedekind himself. Nearly all the songs are strophic, with generally syllabic setting of the words. Most of his other music displays much more Italian influence. Following Adam Krieger he inserted instrumental ritornellos between strophes, and in a few cases the violins accompany the solo voice. His *Musicalischer Jahrgang* contains 120 'concertos' – sacred works for two voices and bass, with the optional addition of a bass voice and two violins, or substitution of them for the continuo and the two voices respectively. The forms used include recitatives, ariosos and da capo arias, and these and other pieces in similar collections by Dedekind are thus examples of German sacred cantatas. He also wrote dance music of various types. His literary works include song texts, scriptural translations, lyric and satiric poetry, plays sacred and secular, *intermedi* and oratorio texts.

WORKS

only those with music; literary works listed in Stege and Thomas

Selige Fortreis des … Melchior Albhartens (Dresden, 1651)
A. et O.: Jesus! Zehen andächtige Buss-Gesänge (1652, lost; 2/1655)
Aelbianische Musen-Lust (Dresden, 1657/*R*)
Doppelte Sangzälle (Dresden, 1662)
Geistliche Erstlinge (Dresden, 1662); several ed. in NM, xliii (1929)
Musikalische Spätlinge (Dresden, 1662)
Davidische geheime Musik-Kammer (Dresden, 1663)
Gottes stäte Liebe (Dresden, 1664)
Süsser Mandelkärnen (Dresden, 1664, enlarged 2/1665)
Davidisches Harfen-Spiel, das ist der ganze Psalter (Frankfurt, 1665)
K.R.P. belebte, oder ruchbare Myrrhen-Blätter (Dresden, 1666)
Davidischer Harfenschall (Frankfurt, 1670)
Geschwinder und seeliger Abschied der … Frauen Annen Margarethen … Metzner (Dresden, 1670)
… sonderbahrer Seelen-Freude, oder kleinerer Geistlichen Concerten, Erster Teil (Dresden, 1672)
Musicalischer Jahrgang und Vesper-Gesang … Deutsche Concerten …, 3vv (Dresden, 1673–4)
König Davids göldnes Kleinod, oder 119. Psalm (Dresden, 1674)
Chr. Findekellers Begräbnis-Chor (Dresden, 1675)
Singende Sonn- und Festtages unterl. Andachten (Dresden, 1683)

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D. Lohmeier, ed.: *Weltliches und geistliches Lied des Barock: Studien zur Liedkultur in Deutschland und Skandinavien* (Amsterdam, 1979)
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G.C. Thomas: Introduction to *Constantin Christian Dedekind: Die Aelbianische Musen-Lust* (Berne, 1991) [incl. list of musical and literary works]

HORST WALTER (1), ADAM ADRIO (2), JOHN H. BARON (3)

Deeg, Nikolaus. *See* DECIUS, NIKOLAUS.

Deep Purple. English rock band. Originally formed in 1968 as Roundabout, the classic line-up came together the following year when Ian Gillan (*b* 1945; vocals) and Roger Glover (*b* 1945; bass guitar) joined Jon Lord (*b* 1941; organ), Ritchie Blackmore (*b* 1945; guitar) and Ian Paice (*b* 1948; drums). Their style, influenced by the US band Vanilla Fudge, was rooted in Blackmore's technique and improvisatory invention, Gillan's vast range and power and Lord's gospel-derived organ style. Lord's *Concerto for Group and Orchestra* (Harvest, 1970) was an early, worthy attempt at rock/classical crossover, while *Deep Purple in Rock* (Harvest, 1970), *Fireball* (Harvest, 1971), *Machine Head* (Purple, 1972, containing *Smoke on the Water*) and the live recording *Made in Japan* (Purple, 1973) were a more typical mixture of desperate ballads (*Child in Time*) and riff-based rock tunes. Gillan and Glover departed in 1973, Gillan to form his eponymous band and the latter to go into production. They were replaced by David Coverdale and Glenn Hughes, while Blackmore left in 1975 to form Rainbow. Deep Purple officially split up in 1976, Coverdale recruiting Lord and Paice for Whitesnake. The original band reformed between 1984 and 1988, with little change of style, and again in 1992. *Perfect Strangers* (Polydor, 1984) was successful, but by *The House of Blue Light* (Polydor, 1987) they were simply reproducing tired clichés. During the 1990s they retained a sizeable following in the UK, USA and Japan. Between Lord's blues organ style and Blackmore's progressive guitar playing, Deep Purple represent an important stylistic

bridge between the British blues movement of the 1960s and the rise of heavy metal in the 1970s.

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ALLAN F. MOORE

Deering, Richard. *See* DERING, RICHARD.

Def. *See* DAFF.

De Fabritiis, Oliviero (Carlo) (*b* Rome, 13 June 1902; *d* Rome, 12 Aug 1982). Italian conductor and composer. He studied at the Rome Conservatory with Refice and made his début in 1920 at the Teatro Nazionale, Rome. After engagements at Salerno and at the Teatro Adriano in Rome, from 1932 to 1943 he was artistic secretary at the Teatro dell'Opera in Rome. There he conducted frequently, and in 1938, with Toti dal Monte and Gigli in *Lucia di Lammermoor*, he inaugurated the summer performances at the Baths of Caracalla. De Fabritiis conducted many operas with Gigli in Europe and the Americas, and also Gigli's famous recordings of *Andrea Chénier*, *Tosca* and *Madama Butterfly*. He gave concerts in Europe, America and Japan, but was mainly concerned with opera, giving the premières of operas by Mascagni, Pizzetti, Rossellini, Zafred and others, as well as conducting most of the standard Italian repertory. He first appeared in Britain at the 1963 Edinburgh Festival in *Adriana Lecouvreur* with the S Carlo company from Naples, and made his Covent Garden début two years later with *Simon Boccanegra*. A conductor of characteristic italianate warmth of expression, he was skilled at balancing consideration for voices with instrumental detail. He was also the composer of a number of vocal works.

PIERO RATTALINO

Defauw, Désiré (*b* Ghent, 5 Sept 1885; *d* Gary, IN, 25 July 1960). American conductor and violinist of Belgian birth. A violin pupil of Johan Smit, he gave his first London performances in 1910. In 1914, as a refugee from Belgium, he founded in London the Allied Quartet with Charles Woodhouse (second violin), Lionel Tertis and Emile Doehaerd. Returning to Belgium, he became his country's leading conductor. The tradition that the concerts of the Brussels Conservatory should be conducted by the director was broken for him, and he conducted them from 1926 to 1940. Defauw was also a professor of conducting at the conservatory from 1926. He appeared in New York in 1938 as guest conductor with the NBC SO, and in 1940 went to Montreal as conductor of the Société des Concerts Symphoniques. In 1943 he was appointed to one of the most important conducting posts in the USA, that of the Chicago SO, but won little success and left in 1947 after four seasons. He later accepted the post of conductor of the Gary SO (1950–58), retiring through ill-health. Defauw made a number of recordings with the Brussels Conservatory Orchestra and the Chicago SO, mainly of the standard repertory but including what appears to have been the first recording of Prokofiev's *Scythian Suite* (with the Chicago SO).

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ARTHUR JACOBS

De Feghg, Willem. *See* DE FESCH, WILLEM.

De Ferrari, Serafino (Amedeo) (*b* Genoa, 6 May 1824; *d* Genoa, 27 March 1885). Italian composer, pianist, organist and conductor. He first studied in Genoa with Mario Bevilacqua, Giovanni Serra and M. Sciorati, continuing in Milan with Placido Mandanici; he then appeared in public as a pianist, organist and conductor. In 1852 he was invited to Amsterdam, where he conducted several opera seasons. On his return to Italy he became director of singing at the Teatro Carlo Felice in Genoa and later at the Teatro Carignano in Turin. In 1873 he was appointed director of the Civico Istituto di Musica in Genoa, a post he held until his death.

Except for *Il matrimonio per concorso* (1858), which was hindered by a poor libretto, all De Ferrari's operas were successful, particularly *Pipelet* (1855), usually considered his finest, and *Il menestrello* (1859), which were performed throughout Italy and sometimes abroad. However, these works, elegantly written, charming and melodious, but not highly original, did not maintain their popularity and eventually disappeared from the repertory.

WORKS

STAGE

Catilina (op, G.B. Casti), 1852, unperf.

Don Carlo (os, 3, G. Pannachi), Genoa, Carlo Felice, 12 Feb 1854, excerpts (Turin, n.d.); rev. as Filippo II (R. Berninzone), Carlo Felice, Dec 1856

Pipelet, o Il portinaio di Parigi (ob, 3, Berninzone, after E. Sue: *Mystères de Paris*), Venice, S Benedetto, 25 Nov 1855, vs (Milan, 1881)

Il matrimonio per concorso (ob, 3, D. Bancalari and D. Chiossone), Venice, Fenice, 7 Aug 1858, excerpts (Milan, n.d.)

Il menestrello (ob, 3, Berninzone), Genoa, Doria, 17 April 1859; rev. Genoa, Paganini, 23 July 1861, vs (Turin, 1862)

Il cadetto di Guascogna (commedia lirica, 3, Berninzone), Genoa, Carlo Felice, 9 Nov 1864; rev. Turin, Rossini, spr. 1873, vs (Turin, 1868)

Delia (ballet), collab. others

OTHER WORKS

Vocal: 3 cants.; sacred music, incl. masses, vespers settings, hymns; songs, incl. La croce della mamma, Fiori d'aprile (Milan, n.d.)

Inst: chbr music

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FRANCESCO BUSSI

De Ferraris, Paolo Agostino. *See* FERRARIO, PAOLO AGOSTINO.

De Fesch [Defesch, de Veg, de Feghg, du Feche], **Willem** [William, Guillaume, Guglielmus] (*b* Alkmaar, bap. 26 Aug 1687; *d* London, 3 Jan 1761). Dutch composer and violinist. He was the son of Louis de Fesch and Johanna Maasbragt. Despite his parents' marriage in Amsterdam (1685) and his brother's birth in Alkmaar, the family orginated from the Pays de Liège and returned to Liège before 1690. De Fesch may have been a choirboy or even a singer in Liège during the 1690s. By about 1710 both he and his elder brother Pieter (*b* 28 Nov 1685) had settled in Amsterdam: Pieter had stayed some years in Leiden, where he was registered as a musician at the University on 6 June 1706. In Amsterdam De Fesch married Anna Maria Rosier, daughter of the composer Carl Rosier, who was active in Bonn, Amsterdam and Cologne. The names Willem, Pieter and Anna Maria de

Fesch occur in the accounts of the City Theatre for dancing, singing and playing during the years 1708–21.

De Fesch remained in Amsterdam until 1725. During this period he made several appearances as a concert violinist, including three at Antwerp in 1718, 1719 and 1722. In 1725 he was appointed *kapelmeester* at Antwerp Cathedral in succession to Alphonse d'Eve, a post he held until 1731, when he resigned because of repeated quarrels with the chapter and the chapel – quarrels for which his temperamental, mean and slovenly character was apparently to blame. A few years later De Fesch was with his family in London, where he remained for the rest of his life.

In London, one of the most important musical centres of Europe, De Fesch was able to develop his activity as a concert violinist and virtuoso to the full. He seems to have been organist of the Venetian Chapel in London during the first years of his stay in England. He also appeared frequently as a concert violinist, often performing his own compositions. His oratorio *Judith* (text by W. Higgins) was performed in 1733 and revived in 1740; the work must have appealed to the taste of his contemporaries, as William Hogarth caricatured De Fesch in a performance of this oratorio, and used this caricature as a subscription ticket for 'A Midnight Modern Conversation'. In London De Fesch was listed as 'a respectable professor on the violin'. Apparently he was not involved in the current rivalries between Handel and the Nobility Opera: it is known that he was friendly with people who were not favourably inclined to Handel (that is, people in the Prince of Wales's circle), but later (1746) he was first violin in Handel's orchestra. In 1748 and 1749 De Fesch directed the orchestra at Marylebone Gardens. In 1744 and 1745 two large-scale vocal works by De Fesch were announced: the pastoral *Love and Friendship*, and the oratorio *Joseph*, both of which had several performances in later years. After 1750 he seems to have withdrawn from public life.

If De Fesch was a good and an accepted violin virtuoso of his time, he was also an accomplished and even a pioneering composer. In his compositions, which ranged from the grandly conceived oratorio, mass and concerto to duets, solo and trio sonatas and simple songs, a clear development can be seen which largely coincides with the different stages in his career. The Amsterdam period, comprising works up to and including op.4 (duets, sonatas and concertos), is typified, first, by its links with the stylistic principles of the late 17th and early 18th centuries, and second, by De Fesch's search for virtuosity and outward brilliance. During the Antwerp period (1725–31), his style underwent a noticeable change: virtuosity was replaced by simplicity and greater expressiveness as he followed the stylistic trends of the second quarter of the century, which slowly but surely made themselves felt. The outcome of this development is De Fesch's masterpiece, his op.8 sonatas, which show his new, simplified idiom and its relation to the Italian *galant* style. Finally, in the London period, apart from further sonatas and concertos, there are two oratorios and a pastoral serenade, all with English texts, as well as a large variety of songs, to Italian and English texts. The Italian songs were published in two sets, each consisting of 17 canzonets followed by three arias. Many of the texts are borrowed from Paolo Rolli's *Di canzonette e di cantate libri due* (London, 1727). The English songs seem to have been composed mostly during the years 1746–59. Occasionally they were related to theatrical productions, such as those for the Drury Lane production of *The Tempest* in 1746. A number of songs were published in small collections usually related to performances of them at well-known concert venues. Others were included in periodical productions such as *The London Magazine* (1748–54), *The Universal Magazine* (1749–56) and *The Gentleman's Magazine* (1749), or issued on separate sheets which could be included in collections of those sheets. A fair number of them were included in song anthologies of the 1750s.



Willem de Fesch: engraving by François Morellon de La Cave after Andrea Soldi, 1751

De Fesch's thematic and formal language can be described as strongly Italian, or more specifically as Vivaldian, in flavour. Vivaldi's strong, masculine *allegro* themes and his firm formal principles must have appealed strongly to a composer of De Fesch's temperament. Corellian and Handelian influences may also be noted, particularly in the oratorio *Joseph*. Nevertheless, his works, particularly those in the smaller genres, show a distinctive personal vein. For the basic worth of his own compositions and for the influence that he exercised on his contemporaries, De Fesch may be counted as one of the most important musicians of the Low Countries and England in the second quarter of the 18th century. His works were also more or less systematically distributed in France, either in their original Dutch or English editions or by local reprints.

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VOCAL

all printed works published in London

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Judith (orat, W. Higgins), London, Lincoln's Inn Fields, 16 Feb 1733, lib *GB-Lbl*, 1 song pubd singly

Love and Friendship (serenata), London, Crown and Anchor Tavern, March 1744, lib *US-SM*, *Wc*

Joseph (orat), London, Covent Garden, 20 March 1745, *GB-Lam*

Apis amata de flore (cant.), A, str, org, *B-Bc*

Canzonette ed arie, S/(vn/fl), bc (?1733, lost, 3/1736)

XX Canzonette, S/(vn/fl/mand), bc (?1735)
Lyric Poems (M. Prior) (1741), collab. C.R. Smith
The Songs in the Tempest or the Enchanted Isleland, London, Drury Lane, 31 Jan 1746 (London, 1746/*R*)
VI English Songs, 1v, vn, fl, hpd (*c*1748)
6 New English Songs, 1v, vn, fl, hpd (1749)
Mr Defesch's Songs Sung at Marybon-Gardens (1753)
Miscellaneous songs pubd separately and in The Muses Delight (1754), Apollo's Cabinet (1756), Clio and Euterpe (1748–59)

INSTRUMENTAL

op.	
1	VI duetti, 2 vn (Amsterdam, 1716, lost; Paris, 1738), T i
2	VI concerti, 4 vn, va, vc, org (Amsterdam, 1718), T iii
3	VI concerts, 4 for 4 vn, va, bc, 2 for 2 ob, 2 vn, vc, bc (Amsterdam, 1719), T iv
4	XII sonate, libro 1[–2], 6 for vn, vle, hpd, 6 for 2 vc (Amsterdam, 1725), T v–vi
5	VI concerti, 4 for 2 fl, 2 vn, va, org, 2 for 4 vn, va, vc, org (Amsterdam, *c*1730), T vii
6	VI sonate, vn/fl, org (Brussels, *c*1730), ed. in Diletto musicale, nos.961–6 (Vienna, *c*1989)
7	X sonata a tre, 2 fl/vn, vc/bc (London, 1733), T ix
8	XII sonatas, 6 for vn, bc, 6 for 2 vc (London, 1733); nos.1–6 ed. in HM, cxxvii–cxxviii (1958), ed. in Diletto musicale, nos.957, 885, 958–60, 886 (Vienna, 1985–*c*1988); nos.7–12 ed. in Moecks Kammermusik, xix–xx (Celle, 1940), ed. W. Schulz (Leipzig, 1961)
9	VI sonatas, 2 fl (London, 1739), ed. G. Braun (Vienna, 1995/*R*)
10	VIII concerto's in 7 parts, 6 for 2 vn, va, vc, with 2 other vn, hpd, 1 for fl with all the other insts, 1 for 2 fl, 2 vn, va, vc, hpd (London, 1741), no.2 ed. J. Ehrlich (Mainz, 1956), no.7 ed. in Nagels Musik-Archiv, no.195 (Kassel, 1958), no.8 ed. H. Ruf (Mainz, 1990)
11	Musical Amuzements (London, 1744); pubd as 30 Duets, 2 fl, op.11 (London, 1747), ed. B. Päuler (Winterthur, 1983)
1	[six] Sonatas, 2 vc/bn/viols (Paris, *c*1745), T ii
12	Twelve Sonatas, 2 fl/vn, vc/hpd (London, 1748/*R*)
13	VI sonatas, vc, hpd (London, ?1757), ed. W. Kolneder (Heidelberg, 1982)
—	Concerto, 3 vn, bc, *NL-Au*, performed Amsterdam, City Theatre, 7 Jan 1738

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FRANS VAN DEN BREMT/RUDOLF A. RASCH

Def Leppard. English heavy metal band. Formed in 1978, its original line-up featured Joe Elliot (*b* Sheffield, 1 Aug 1959; vocals), Rick Savage (*b* Sheffield, 2 Dec 1960; bass), Tony Kenning (drums), Steve Clark (*b* Sheffield, 23 April 1960; *d* Chelsea, 8 Jan 1991; guitar) and Pete Willis (*b* Sheffield, 16 Feb 1960; guitar). Rick Allen (*b* Sheffield, 1 Nov 1963) became the band's drummer in 1979 and continued in that position with a semi-electronic drum kit despite the loss of one arm in an accident (1984). Willis was replaced by Phil Collen (*b* Sheffield, 8 Dec 1957) in 1982; Clark was replaced by Vivian Campbell in 1992. Def Leppard was the most successful of the 'New Wave of British Heavy Metal' bands in the early 1980s. They combined the power of metal with a pop emphasis on melody, catchy hooks and vocal harmonies that contrasted sharply with harsher contemporary metal and punk bands. Their tremendously popular albums, such as *Hysteria* (Mer., 1987), appeared irregularly due to their painstaking perfectionism in the studio, but appealed to a broad range of music fans. They exploited effectively the new medium of music television in the 1980s with inventive videos and spectacular stage shows. (D. Dickson: *Biographize: the Def Leppard Story*, London, 1995)

ROBERT WALSER

Defossez, René (*b* Spa, 4 Oct 1905; *d* Etterbeek, Brussels, 20 May 1988). Belgian composer and conductor. After studies at the Liège Conservatory he was a composition pupil of Rasse; in 1935 he won the Belgian Prix de Rome with the cantata *Le vieux soudard*. He was professor of harmony at the Liège Conservatory and, from 1946 to 1973, of conducting at the Brussels Conservatory. From 1936 to 1959 he was conductor of the Théâtre Royal de la Monnaie and subsequently appeared as a guest conductor throughout Europe and the USA. He was elected to the Belgian Royal Academy in 1969 and was instrumental in establishing the Opéra de Chambre de Belgique in 1972. His earliest works, such as the *Images sous-marines* for orchestra (1930), have a distinctly Impressionist quality. Later he moved towards an eclectic neo-classical style, including novel touches within strictly conventional moulds. His orchestral works, brilliantly orchestrated, are the most successful.

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(*selective list*)

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Orch: Images sous-marines, 1930; Pf Conc., 1951; Vn Conc., 1951; 2 Pf Conc., 1956; Le chasseur d'images, 1966; Mini-sym., chbr orch, 1967; Arioso e moto perpetuo, 1968; Sinfonietta de printemps, 1975
Other works: many chbr pieces, songs, choral music
Principal publishers: CeBeDeM, Andel, Metropolis, Schott (Brussels)

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HENRI VANHULST

De' Franceschi. *See* FRANCESCHI family.

Defronciaco (*fl* 14th century). French composer. He was doubtless from Fronsac in the diocese of Bordeaux. His only known composition is a four-voice troped Kyrie *Jesus dulcissime* in *F-APT* 16bis (ed. in CMM, xxix, 1962 and PMFC, xxiii, 1989). The more active upper voices and the liturgical tenor of the slower lower voices suggest a motet, but the placing of the text in the top voice alone gives the flavour of a discant song to the piece, especially since the initial phrase is very similar to the second phrase of Machaut's rondeau *Puis qu'en oubli*. (For further

discussion, see H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii, 1962.)

GILBERT REANEY

DeGaetani, Jan (*b* Massillon, OH, 10 July 1933; *d* New York, 15 Sept 1989). American mezzo-soprano. She studied at the Juilliard School of Music, making her formal New York début in 1958. In November 1970 she gave the first performance of Crumb's *Ancient Voices of Children* at the Library of Congress in Washington, DC. Her first appearance with the New York PO was in January 1973, the year she became a professor at the Eastman School, Rochester. She performed regularly with the Contemporary Chamber Ensemble, with which she made her celebrated recording of *Pierrot lunaire* (which stresses its lyricism). In addition to the avant-garde repertory, in which she specialized, she performed and recorded medieval music (*The Play of Herod* with the New York Pro Musica), Baroque cantatas, Wolf lieder, and songs by Ives and Stephen Foster. A singer of remarkable intelligence and expressive power, with a voice clear and true throughout its wide range, she appeared with the Boston SO, the Scottish National Orchestra (with which she gave the première of Maxwell Davies's *A Stone Litany* in 1973), the BBC SO (with Boulez in Japan), the Berlin PO, Philadelphia Orchestra, Chicago SO, Concertgebouw Orchestra and the Waverly Consort. She was appointed artist-in-residence at the Aspen Festival, Colorado, in 1973, and frequently gave masterclasses and concerts at American universities. Her most celebrated students included Dawn Upshaw and Renée Fleming.

MARTIN BERNHEIMER

Degen, Helmut (*b* Aglasterhausen, Baden, 14 Jan 1911). German composer. He studied composition with Maler, Jarnach and Klussmann at the Rheinische Musikschule in Cologne (1930–33) and musicology at the University of Bonn with Schiedermair and Schrade (1933–6). Degen was active as an organist and private teacher in Altenkirchen, Westerwald, before teaching theory and composition at the Duisburg Conservatory (1937–42). In 1947 he accepted an appointment as lecturer in theory and composition at the Staatliche Hochschule für Musikerziehung in Trossingen. He was made professor in 1954. Degen has written mainly instrumental music including educational chamber pieces designed to encourage the wide acceptance of new music. Under his teacher Maler, Degen fashioned a polyphonic idiom sometimes reminiscent of Hindemith. Without embracing 12-note technique he has employed similar methods of organizing pitch content, particularly in the later works.

WORKS
(*selective list*)

Stage: Der flandrische Narr, ballet, 1942; Suter, scenic orat, 1950; Genesis-Offenbarung, scenic orat, 1973

Orch: Variationen über ein Geusenlied, 1936; Symphonisches Konzert, 1937; Serenade, str, 1938; Capriccio, 1939; Pf Conc., 1940; Hymnische Feiermusik, 1940; Heitere Suite, 1941; Concertino, 2 pf, orch, 1942; Vc Conc., 1942; Conc., str, 1946; Conc. sinfonico, 1947; Kammersinfonie, 1947; Divertimento, str, 1949; Symphonisches Spiel I, II, III, 1956, 1957, n.d.; Intrada, 1966; educational music

Choral: Wenn der Bauer Hochzeit macht, spkr, solo vv, chorus, small orch, 1938–9; Befiehl du deine Wege, S, A, T, chorus, str, org, 1944–6; Volkslied-Kantate, chorus, small orch, 1962; Osteroratorium, chorus, n.d.; Johannes-Passion, S, T, chorus, n.d.

Chbr and inst: Str Qt no.1, 1941; Pf Trio, 1943; Sonata, fl, va, 1943; Konzertante Musik, fl, pf, 1951; Str Qt no.2, 1951; Wind Qnt, 1955; Fantasie, org, hpd, 1968; Fantasie, vc, org, 1968; Fantasie, vn, pf, 1968; Mobile capriccioso, fl, va, pf, 1970; pf pieces

Principal publisher: Schott

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GEORGE W. LOOMIS

Degen, Johann (*b* Weismain, nr Bamberg, *c*1585; *d* Bamberg, 29 Aug 1637). German composer, organist and poet. In 1613 he became chaplain, and in 1615 organist, of St Martin, Bamberg, and held both positions until his death. In 1626 he issued a songsheet about Bamberg's two founders and patron saints: *Das Leben dess H. Heinrichs ... und seines H. Jungkfräwlichen Ehegemals Cunegundis* (Bamberg, 1626); he wrote both the text and its four-part setting himself. In the same year he published *Hymni quinque ... notis musicalibus per diversos tonos ac melodiis quatuor vocum cum partitura illustrati* (Ingolstadt, 1626). Two years later there appeared his hymnbook for the diocese of Bamberg, *Catholisches Gesangbuch ... von allerley Tugentgesäng und Busspsalmen colligirt, welche in Processionibus, Creutzgängen Wallfarten bey der H. Mess, Predig und Kinderlehr zu gebrauchen* (Bamberg, 1628/*R*; six in Bäumker, i, seven in Hofmann, 1960). It is one of the first German Catholic hymnbooks and contains 132 German and 26 Latin hymns with 96 tunes, which with one exception are harmonized in four parts: Degen was probably responsible for 22 new texts, eight new tunes and all the harmonizations. In later editions (which continued up to 5/1732) the harmonizations are replaced by a basso continuo. Degen also edited a collection of 53 Latin motets for four and five voices and continuo which are parodies of secular madrigals and concertos: *Florilegium musicum motectorum* (Bamberg, 1631). Two pieces are by Degen himself, and among the 24 other composers represented are Agazzari, Gastoldi, H.L. Hassler, Marenzio, Philippe de Monte, Palestrina, Jacob Regnart, Rore and Wert.

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W. Bäumker: *Das katholische deutsche Kirchenlied in seinen Singweisen* (Freiburg, 1883–1911/*R*)

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J. Dünninger: 'Das Lied von S. Heinrich und S. Kunigunde des Johann Degen von 1626', *Rheinisches Jb für Volkskunde*, xi (1960), 152–94

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WALTHER LIPPHARDT/DOROTHEA SCHRÖDER

Degens & Rippin. English firm of organ builders, from 1967 known as GRANT, DEGENS & BRADBEER.

Deggeller [Deggeler], **Johann Caspar** (*b* Schaffhausen, 7 Feb 1695; *d* Schaffhausen, 19 Jan 1776). Swiss church musician. He came from a family from Rottweil am Neckar which had moved to Schaffhausen because of the Reformation. For 55 years (1718–73) Deggeller was *Präzeptor* of the senior class at the Gymnasium in Schaffhausen and Kantor at St Johann. It speaks for the esteem he enjoyed that the city authorities summoned everyone to pray for him when he underwent an operation for the removal of two gallstones in 1748.

Deggeller is important in the history of Swiss music for his work as an arranger and editor of the most important Schaffhausen hymnbook which was used officially in churches and schools from 1729 to 1842. The first part, *Die Psalmen Davids, durch Dr. Ambrosium Lobwassern in teutsche Reimen gebracht*, appeared in 1728 and was reprinted at least 12 times before 1830; the second part, *Hymni oder Lob-Gesänge, das ist: Ausserlesene alte und neue Fest-, Kirchen- und Hauss-Gesänge und geistliche Lieder*, was first published in the same year and went through at least 15 further editions before 1830. The printer, J.A. Ziegler, was given the sole rights for this in 1729 on condition that the collection be moderately priced. The hymnbook, especially its second part, came into being as the private collection of a circle of friends which included besides Deggeller the theologian Konrad Ziegler (1695–1731) and the presiding priest Johann Wilhelm Meyer (1690–1767); hymn texts by both are contained in the book. Apart from the traditional Huguenot psalms in Lobwasser's German version, the second part of the hymnbook contains a selection of old and new four-part church songs, 52 catechisms by Meyer for which Deggeller arranged the music from the Lobwasser Psalter, and a section of communion hymns. Only four melodies are original; they may be Deggeller's own work. The hymnbook was expanded in 1742 by adding an account of the Passion. Apart from some old songs which were already in Conrad Ulmer's Schaffhausen hymnbook of 1595, new hymns of a Pietist stamp were included. One hymn, in adapted form, is to be found today in the evangelical hymnbook of the German-speaking area of Switzerland (no.176, *Gott fahrt mit Jauchzen in die Höh*).

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H.-A. Girard: *Kleine Schaffhauser Kirchengesangsgeschichte* [reproduced typescript, Beggingen, 1959; copy in the Musikwissenschaftliches Institut, U. of Fribourg]

JÜRG STENZL

Degiardino, Felice. *See* GIARDINI, FELICE.

De Giosa, Nicola (*b* Bari, 3 May 1819; *d* Bari, 7 July 1885). Italian composer and conductor. In 1834 he obtained a free place at the Naples Conservatory, where he studied the flute with Bongiorno, counterpoint with Ruggi, harmony with Zingarelli and composition with Donizetti. In 1841 he left the conservatory because of disagreements with the director Mercadante and composed the *opera buffa La casa di tre artisti* (Naples, 1842). As *L'arrivo del signor zio* it was repeated in 1846 at Genoa, where it had little success, and at Milan, where it caused a controversy between the supporters of the old Neapolitan school and the new style of Verdi, whose *I due Foscari* was also being given. This ended with the triumph of the Verdian party.

A series of works followed in the best tradition of Neapolitan *opera buffa*, culminating in *Don Checco* (Naples, 1850), his masterpiece and one of the greatest successes in the history of opera in Naples. His later comic operas declined in quality, but remained in demand by the principal Italian centres. The most successful of these was *Napoli di carnevale* (Naples, 1876). Several attempts at serious opera, in which De Giosa appeared a pale imitator of Donizetti, either had little success or were not performed.

In his middle years he reduced his activity as a composer in favour of conducting; he was particularly admired for the scrupulousness of his orchestral balance and ensemble. From 1860–61 he conducted for several seasons at S Carlo, in 1867–8 at La Fenice, in 1870 in Cairo, in 1873 at the Colón in Buenos Aires and finally, in 1876, at the Politeama in Naples. He composed church and orchestral music, but was better known for his songs which made him celebrated in Italy and abroad as a salon composer.

WORKS

OPERAS

La casa di tre artisti (ob, 3, A. Passaro), Naples, 1842, excerpts (Naples, n.d.); as L'arrivo del signor zio, Genoa, 1846, autograph *I-Mr*; Elvina (op semiseria, 3, A. Spadetta), Naples, 1845, *Nc*, excerpts (Naples and Milan, n.d.); Ascanio il gioielliere (op semiseria, 3, G.S. Giannini), Turin, 1847, autograph *Mr*, vs (Milan, n.d.); La chauve-souris, ?1847, not perf.; in It. as Il pipistrello (3, E. Golisciani), Naples, Jan 1875; Le due guide (melodramma, 4, M. d'Arienzo), Livorno, 1848, excerpts (Naples, n.d.); Don Checco (ob, 3, Spadetta), Naples, 1850, autograph *Mr*, vs (Milan and Naples, n.d.); Folco d'Arles (melodramma tragico, 3, S. Cammarano, after V. Hugo), Naples, 1851, *Nc*, vs (Naples, n.d.), rev. Florence, 1867; Guido Colmar, o Diego Garias (os, 3, D. Bolognese), Naples, 1852, *Nc*, vs (Naples, n.d.); as Silvia, Naples, 1864, vs (Milan, ?1866); Ida di Benevento [L'assedio di Bari], ?1854 or ?1858, not perf.; Ettore Fieramosca (os, 3, Bolognese), Naples, 1855, *Nc*; Un geloso e la sua vedova (op comica, 3, E. del Preite), Naples, 1857, autograph *Mr*, vs (Naples, 1857); Isella la modista (dg, 3, L. Tarantini), Naples, 1857, *Nc*; Elena, 1853; not perf.; rev. as Il bosco di Dafne (dg, 3, M.A. Bianchi), Naples, 1864, *Nc*; Il gitano, 1859, not perf, as Lo zingaro, vs (Naples, n.d.); Prologue to Gli speculatori, Naples, 1872; Napoli di carnevale (ob, 3, d'Arienzo), Naples, 1876, autograph *Mr*, vs (Milan, n.d.); Il conte di S Romano (os, 4, Golisciani), Naples, 1878, autograph *Mr*, vs (Milan, n.d.); Rabagas (op comica, 4, Golisciani), Rome, 1882; others, not perf.: La schiava polacca; Il capitano Mario; Giovanna di Navarra; Osmano II; Satana

OTHER WORKS

Inst: sym, 1839, *I-Nc*
Songs and duets: *c*403 pieces, incl. 10 collections pubd Milan, 16 collections pubd Naples
Sacred: Requiem, for Donizetti, ?1848; Mass, 4vv, orch, 1838, *Nc*; 3 messe di Gloria, 4vv, orch; 2 Mag: 1, B, vv, orch, 1839, *Nc*; 2 Litanies; 4 Tantum ergo, 1–3vv, orch; Dixit Dominus, 4vv, vv, orch, 1839; *Nc*; Stabat mater, 4vv, orch; 2 Salve regina; Ave Maria; 3 sinfonie, on themes from masses and Dixit, orch
Other vocal: Una lagrima sulla tomba del Conte Gallemberg, preghiera, S, vv, orch, 1839, *Nc*; Inno funebre, 4vv, vv, orch, 1839, *Nc*; Cant., for marriage of Duke of Calabria and Princess Maria Sofia of Bavaria, 1859; Cant., for the patron saint of Acquaviva [Bari], 1864

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ANDREA LANZA

De' Giunti Modesti. *See* GIUNTA family.

Degius, Nikolaus. *See* DECIUS, NIKOLAUS.

Degli Antoni [Antonii], **Giovanni Battista** (*b* Bologna, 24 June 1660; *d* Bologna, after 1696). Italian composer and organist, brother of PIETRO DEGLI ANTONI . He spent his life in Bologna, where he studied with Giacomo Predieri

and in 1684 became a member of the Accademia Filarmonica. Later he was appointed organist of S Giacomo Maggiore, a post he held until his death. Highly esteemed as an organist, he published only organ and instrumental chamber music. His *Ricercate* op.1 is an important early instance of music for solo cello; in subsequent publications he contributed to the Bolognese repertory of solo and trio sonatas. The organ verset collections opp.2 and 7 are the largest publications of their kind from the second half of the Seicento. Because these cycles are labeled and ordered according to the *tuoni ecclesiastici* (and in the case of op.2 their most common transpositions as well), they shed light on Italian modal and liturgical conventions in the mid Baroque.

WORKS

all published in Bologna

Ricercate, vc/hpd, op.1 (1687)
Versetti per tutti li tuoni, tanto naturali, org, op.2 (1687)
Balletti, correnti, gighe e sarabande da camera, vn, vc/hpd, op.3 (1677 [?1687], 2/1688)
Balletti, correnti, gighe e sarabande, 2 vn, vc/hpd, op.4 (n.d.)
Ricercate, vn, vc/hpd, op.5 (1690)
Balletti, vn, vc/hpd, op.6 (1690)
Versetti da organo per tutti li tuoni, op.7 (1696), 2/1697

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NEAL W. LA MONACO/MICHAEL R. DODDS

Degli Antoni, Maria Maddalena. *See* MUSI, MARIA MADDALENA.

Degli Antoni [Antonii], **Pietro** (*b* Bologna, 16 May 1639; *d* Bologna, 1720). Italian composer and instrumentalist, brother of GIOVANNI BATTISTA DEGLI ANTONI. He spent his life in Bologna, first distinguishing himself as a cornett player with Cazzati's *cappella musicale* at S Petronio. Soon after joining the Accademia dei Filaschisi, he became in 1666 a charter member of the Accademia Filarmonica. He was *principe* of the latter in 1676, a distinction that he enjoyed in five subsequent years: 1684, 1696, 1700, 1705 and 1708. He was *maestro di cappella* of three churches: S Giovanni in Monte as early as 1666 and again from 1697 until at least 1712, S Maria Maggiore from 1680 and S Stefano from 1686 to 1696. In 1703 he married the famous singer Maria Maddalena Musi, known as La Mignatta.

Degli Antoni wrote a number of oratorios as well as music for two stage works, but, except for the oratorio *L'innocenza depressa*, which survives in a manuscript score, the printed librettos are all that remain of them. He also explored other vocal forms (concerted masses, motets and chamber cantatas), but he is most important for his contribution to the development of the *sonata da camera* and *sonata da chiesa*. The coupled dances of opp.1 and 3, with their frequent chromaticisms and cross-relations, are more stylized than earlier *sonate da camera*. His most innovatory compositions, the solo sonatas of opp.4 and 5, best reflect his experience as a composer of vocal music. Throughout both collections there are movements bearing quasi-dramatic markings such as 'Aria grave' and 'Aria posata'. Many of the adagio movements are instrumental recitatives or ariosos. For example, in the Adagio of op.4 no.11 the violin evokes a declamatory setting through short irregular motifs which end in appoggiaturas over a sustained pedal. Another characteristic of these sonatas is the importance of the basso continuo line, which assumes a separate structural identity and often develops thematic material equally with the violin part.

WORKS

all printed works published in Bologna

SACRED

Messa e salmi concertati, 3vv, op.2 (1670)
Cantate da camera, 1v, op.6 (1690)
Motetti sacri, 1v, vns, vas, vc obbl, op.7 (1696)
[3] Messe concertate, 3vv, op.8 (1697)
L'innocenza depressa (orat), 6vv, insts, *I-MOe* (score)

INSTRUMENTAL

Arie, gighe, balletti, correnti, allemande e sarabande, vn, vle/spinet with vn ad lib, op.1 (1670)
Balletti, correnti e arie diverse, vn, vle, or spinet with other insts, op.3 (1671)
Sonate, vn, bc (org), op.4 (1676)
Suonate, vn, bc (org), op.5 (1686)
Sonate e versetti per tutti li tuoni, op.9 (1712)

1 sonata, 2 vn, bc, 1680[7]

LOST WORKS

dates indicate publication of libretto

Il S Rocco (orat, G.L. Piccinardi) (1666)
Prologo ed intermedi ... L'inganno fortunato (B.G. Balbi) (1671)
Prigiona e morte di S Rocco (orat, F. Ottani) (1673)
Atide (op, T. Stanzani) (1679), collab. G.F. Tosi, G.A. Perti
Il Nabal overo L'ingratitudine punita (orat, A. Sacchi, G. Malisardi, A. Fanti), Bologna, 5 April 1682

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NEAL W. LA MONACO

DEG Music Products. Firm founded in 1965 by Donald E. Getzen, who had previously worked with GETZEN CO.

Degrada, Francesco (*b* Milan, 23 May 1940). Italian musicologist. He studied the piano (diploma 1961), composition (diploma 1965) and conducting at Milan Conservatory. At the same time he took an arts degree at the University of Milan (1964). He taught at the conservatories of Bolzano (1965–6) and Brescia (1967–8), and in 1964 he became lecturer in music history at the University of Milan, and in 1980 full professor. He taught concurrently at Milan Conservatory (1966–74). From 1964 to 1975 he was director and harpsichordist of the ensemble Complesso Barocco di Milano. He provided numerous editions of 17th- and 18th-century music, including works by Domenico Scarlatti, Vivaldi, Pergolesi

and Porpora, for this ensemble as well as for Italian and foreign record companies, theatres and musical establishments. He has written on the history of music from the Renaissance to the 20th century, taught and lectured in many universities in Europe and America, organized musicological conferences in Italy and abroad and worked with Swiss and Italian radio. He is a member of the editorial committees for the critical editions of the works of Pergolesi, Vivaldi and Verdi and has been on the editorial board of the *Rivista italiana di musicologia* (1977–85). He is also the director of several Italian anthologies and an adviser to the Ricordi publishing company and to the La Scala theatre. From 1966 to 1972 he was a member of the council of the Società Italiana di Musicologia.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

De Grandis, Renato (*b* Venice, 24 Oct 1927). Italian composer. He studied composition and musicology with Malipiero in his native city until 1951, and attended masterclasses in Siena. In 1945 he won the Italian radio prize, and in 1953 the national first prize for composition. He lived in Darmstadt from 1959 until 1981, when he moved to Brussels. During the 1980s he travelled widely, in southern India especially. He also became interested in theosophy, founding a centre for theosophical studies in Cervignano (1991) before returning to live in Darmstadt. He has also taught at the conservatories of Brescia and Trent.

De Grandis's works from 1956 onwards involved serial and aleatory procedures. His research into Italian and Dutch vocal polyphony of the 15th and 16th centuries (in particular the works of his ancestors, the two Vincenzos

de Grandis) has also been an important influence on his own compositions. While his orchestral music, especially the three works of the 'Memory' cycle (*Memory of the World*, 1976; *Memory of the Fire*, 1985; *Memory of the Pure Land*, 1996), have attracted international attention, music drama is the focal point of his output. In his first performed opera, *Il cieco di Hyuga* (1959), complex polyphony, providing a kind of acoustic outline of the imaginary musical space, is combined with aleatory techniques in the handling of the four soloists and the small instrumental ensemble. More traditional are the operatic farces *Gloria al re* (1962) and *Das wahrhaftige Ende des Don Giovanni* (1972), in which De Grandis derives elements of plot and techniques from *opera buffa* and combines them skilfully, and sometimes ironically, with 20th-century theatrical and musical techniques.

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(*selective list*)

Stage: Il cieco di Hyuga (chbr op, after Noh), 1959, as Der Blinde von Yuga, WDR, 1964, stage, Bonn, 1969; Gloria al re (farsa, 3, De Grandis, after Cervantes and H.C. Andersen), 1962, as Er lebe der König, Kiel, 1967; Das wahrhaftige Ende des Don Giovanni (farsa, 1, De Grandis), 1972, Bonn, 1973; Der Nachtwandler, scenic cant., 1974; Senda e l'unicorno (op, 1), 1996

Orch: Il canto del tempo, 1945; 3 Orchesterstücke, 1957–60; Cadore, 1961–2; Scotter Sud-Est, chbr orch, 1961; 3 canzoni da battello, ob, hn, hp, cel, prepared pf, str, 1966–7; La Rossiniana, 1968; Arlecchiana, 1969–71; Memory of the World, 1976; Melek nato, dal cuore luminoso I, fl, str, 1977 [from solo fl piece]; 3 sinfonische Präludien, 1981–2; Memory of the Fire, 1985; Conc., str, 1994; Serenade, str, 1994; Memory of the Pure Land, 1996; Sinfonische Variationen, 1996

Chbr: Studi, fl, pf, 1960; Canti sulle pause, vn, trbn, sax, cel, vib, 2 perc, 1961; Melek nato, dal cuore luminoso II, fl, vn, va, vc, gui, pf, 1977 [from solo fl piece]; Concerto di concerti, fl, cl, va, vc, db, gui, pf, perc, 1978–9; Rapsodie, bn, pf, 1984; Fantasia elegiaca, vc, pf, 1995; Il trillo dell'angelo, vn, pf, 1995

Pf Sonatas: no.1, 1950, no.2, *c*1952, no.3, 1953, no.4, 1954, no.5, *c*1956, no.6 'Hommage à J.S. Bach', 1958, no.7 (Rosenkreuzer Sonate no.1), 1972, no.8 (Rosenkreuzer Sonate no.2), 1975, no.9 (Rosenkreuzer Sonate no.3), 1976–8, no.10, 1980, no.11, 1981, no.12, 1985

Other solo inst: 4 espressioni, pf, 1957; 3 toccate, pf, 1968–70; Fantasien, pf, 1969; Serenata no.2, vc, 1969; Melek nato, dal cuore luminoso, fl, 1977; Toccate e fantasie I–V, pf, 1979–80; 3 elegie, pf, 1985; 2 preludi, cl, 1985; Tagebuch der Wandlungen, pf, 1985; 3 nocturnes, pf, 1986–94; Toccate e fantasie, pf: VI, 1995, VII, 1996

Choral: La prigionia di Prometheo (Aeschylus), male chorus, brass, str, 2 pf, perc, 1953; Storia marina (cant., It. folk texts), S, T, B, chorus, orch, 1966; 3 pezzi sacri, 32vv, 1968; Serenata no.3, B, chorus, mand, hp, hpd, 1969; In resurrectione Domini sequentia, T, mixed chorus, org, 1974; Le vocali madrigali (textless), 1985

Solo vocal (for 1v, pf unless otherwise stated): 5 elegie di Teognide, 1942; 7 liriche brevi (D. Valeri), 1951; 3 poesie di García Lorca, S, pf/orch, 1958; 2 poesie notturne (J.W. von Goethe, Plato), 1958; Salterio popolare I, 1966; Salterio popolare II, 1967–8; Cantata ciozata (K. Bitter), S, fl, mand, hp, 1968; Serenata no.1, S, elec org, db, perc, 1969; Kleines heidnisches Tagebuch, 1983

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WULF KONOLD/R

De Grandis, Vincenzo (i) ['Il Romano'] (*b* Montalboddo [now Ostra], Marche, 1577; *d* probably Rome, 18 March 1646). Italian composer and singer. Ordained probably in 1599 or 1600, from August to 25 November 1605 he was *maestro di cappella* at Santo Spirito in Sassia, Rome. He joined the papal choir as an alto on 28 October 1605 and in 1624 and 1625 served as its *maestro di cappella* under Pope Urban VIII. His known output is confined to sacred music and consists of psalms and Marian antiphons, some for double choir, and concertato motets. His eight-voice *Salve regina* (RISM 1615[1]) shows an assured composer using a wide range of textures. The Eastertide motet *De ore prudentis* (1623[2]) also shows a good sense of textural variety in its four-part (SATB) scoring. Some of De Grandis's psalms and motets of 1624 were attacked by Filippo Kesperle (a pseudonym, perhaps for Romano Micheli) in 1625 for a quantity of errors, which rendered them 'repellent to the sound principles of music'; this was seen as particularly deplorable in a composer who, as *maestro* of the papal chapel, should have been upholding the laws of strict counterpoint.

WORKS

Sacri cantiones, 2–5vv, liber I (Rome, 1621[7])

Psalmi ad Vesperas et motecta, 8vv … cum Litaniis BVM, liber I (Rome, 1624) [1604 edn cited in RISM never existed]; some pieces pubd in score by F. Kersperle (Venice, 1625) as Alcuni salmi et motetti

9 motets in 1615[1], 1616[1], 1618[3], 1623[2]; ps in 1625[1]

Motet, 4 hymns, 2 pss, *I-Rvat*; Motet, *D-Bsb*

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JEROME ROCHE/NOEL O'REGAN

De Grandis, Vincenzo (ii) (*b* Montalboddo [now Ostra], Marche, 6 April 1631; *d* Montalboddo, 4 Aug 1708). Italian composer. In 1667 he entered the service of Duke Johann Friedrich of Brunswick at Hanover, and from 1674 to 1680 he was *maestro di cappella* there. Before taking up the latter appointment and while employed at Hanover, he held positions as *maestro di cappella* in Rome: at the Seminario Romano and at Il Gesù, 1670–71, and to the Pamphili family at S Agnese in Agone from 1672 to 1674. From 1680 to 1682 he was probably in Venice. He was *maestro di cappella* of the ducal court at Modena under Francesco II d'Este, 1682–3. He then returned to Montalboddo. From 1685 to 1692 he was *maestro di cappella* of the Santa Casa, Loreto. In 1692 he returned once again to Montalboddo, where he lived until his death.

De Grandis's first two oratorios belonged to a series of eight on the life of Moses presented at the court at Modena between 1682 and 1691. His three surviving oratorios contain stylistic features unusual for their period: both *Il nascimento di Mosè* (1682) and *La caduta d'Adamo* (1689) contain an accompanied recitative, an early use of this form; all three works contain a high percentage of both accompanied and motto arias; and they include virtually no strophic arias, which are still much in evidence in the works of contemporaries such as G.P. Colonna and A.M. Pacchioni.

WORKS

ORATORIOS

Il nascimento di Mosè (G.B. Giardini), Modena, 1682, *I-MOe*
Il matrimonio di Mosè (Giardini), Modena, 1684, *MOe* [lib entitled Ritirata di Mosè]
La caduta d'Adamo (C. Nencini), ?Modena, 1689, *MOe* [?perf. first in Loreto]

OTHER WORKS

4 cant., 1v, bc, all in *MOe*: L'Armellino; Ganimede alla danza; Le lagrime d'Ero; Quando sperai goder
3 cant., *Vqs*
2 canzonettas, 1670[3]; 2 motets, 1672[1], 1675[2]
1 canzonetta; 2 motets: *MOe*
Masses, *Rvat*; Confitebor, *Ad*: according to *MGG1*
Antonino e Pompeiano (op), erroneously attrib. De Grandis, actually by A. Sartori

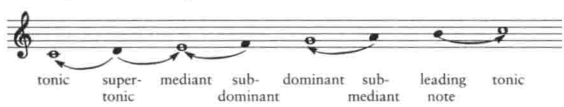
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R. de Grandis: 'Musik in Hannover zur Leibniz-zeit', *Leibniz: sein Leben, sein Wirken, seine Welt*, ed. W. Totok and C. Haase (Hanover, 1966), 117–27, esp. 120–23

JULIA ANN GRIFFIN

Degree. The position of a note with reference to a scale, sometimes called a scale-step (*see* STUFE); the referential scale is usually assumed to be diatonic (i.e. a major or minor scale or one of the church modes). Degrees may be defined in terms of their melodic or harmonic function; that is, a melody can be described as movement from one degree to another, and harmony can be analysed by the succession of degrees in the lowest voice of a polyphonic texture or by the succession of degrees that constitute the roots of the chords which make up that texture. In harmonic analysis the degrees are most often identified by roman numerals, from I to VII. In melodic analysis no system of naming the degrees has been universally accepted, though Schenker's notation with capped arabic numerals ($\hat{1}$, $\hat{2}$, $\hat{3}$ etc.) has gained some currency.

Ex.1 Degrees of the C major scale



Notes that do not belong to the referential scale can nevertheless be described in terms of it. In C major, for instance, F♯ is the raised fourth degree, B♭ the lower (or flattened) seventh. This method of description can be applied to the notation for harmonic and melodic degrees given above (e.g. ♯IV, ♭$\hat{7}$).

The first degree of the scale is called the tonic; this is the note by which the referential scale is named. In tonal music, the next most important degree is the fifth or dominant, and the tonic and dominant may often be regarded as mutually complementary. The fourth degree is the subdominant – the inversion of the dominant, or the note to which the tonic acts as dominant. The other degrees are as follows: second, supertonic (this is the dominant of the dominant; *see* APPLIED DOMINANT); third, mediant; sixth, submediant; and seventh, leading note (ex.1).

WILLIAM DRABKIN

De Greef, Arthur (*b* Leuven, 10 Oct 1862; *d* Brussels, 29 Aug 1940). Belgian pianist and composer. He studied at the Brussels Conservatory with Brassin (piano), Dupont (harmony), Kufferath (fugue) and Gevaert (composition). In 1879 he won a first prize in piano at the same time as Albéniz. Following Gevaert's advice he continued his studies with Liszt in Weimar and with Saint-Saëns in Paris. In 1885 he was appointed to take charge of the piano course at the Brussels Conservatory, being named professor in 1887; from 1920 to 1930 he took a masterclass there. He was elected to the Belgian Royal Academy in 1925. De Greef was a virtuoso whose technique was graceful as well as brilliant. During the course of many tours throughout Europe he popularized the Piano Concerto of Grieg, who considered De Greef the best interpreter of his works. De Greef's repertory was extensive; in 1892 he gave recitals in Paris devoted to the history of piano music. His own thoroughly Romantic compositions are of somewhat uneven quality; they include a symphony, three symphonic poems, two piano concertos, other concertante piano music, short piano pieces and chamber works. Many are unpublished, but some have been issued by Chester, Heugel and Schott (Brussels).

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HENRI VANHULST

Degtyaryov, Stepan Anikiyevich (*b* Borisovka, Kursk govt., 1766; *d* nr Kursk, 23 April/5 May 1813). Russian composer, conductor and singer. Born into a peasant family on the estate of Count Sheremet′yev, Degtyaryov was admitted at the age of seven into the count's choir school. At 15 he was taking principal roles in opera, and in 1789 he became Konzertmeister, with responsibility for vocal music. About 1790 he probably visited Italy with Giuseppe Sarti, from whom he had some musical training. There is also evidence to suggest that he undertook a period of musical study with Antonio Sapienze (1755–1829), a leading teacher at the St Petersburg theatre school and the Smolny Institute. On his return to Russia he was made Kapellmeister to Sheremet′yev's court. In 1803 he was liberated from his serfdom and moved to Moscow. Two years later he published in St Petersburg a translation of the second largest edition of Vincenzo Manfredini's *Regole armoniche* (Venice, 1797).

His patriotic oratorio, the first to be written by a Russian composer, appeared in 1811. Entitled *Minin i Pozharsky, ili Osvobozhdeniye Moskvï* ('Minin and Pozharsky, or The Liberation of Moscow'), this work traces the events leading up to 1612, when the Poles were expelled from Moscow by Russian national forces. Inspired by the war of 1812, Degtyaryov considered writing a second oratorio called *Torzhestvo Rossii, ili Begstvo Napoleona* ('The Triumph of Russia, or The Rout of Napoleon'), but the score was left unfinished. Because of the war he left Moscow and returned to Kursk, where he died of consumption the following year. Little is known of Degtyaryov's other creative work, since, when he moved from Borisovka to Moscow, he could not afford to transport his manuscripts and had to burn them.

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GEOFFREY NORRIS

De Héman [Hémen, Le Héman]. French family of organ builders. Valéran De Héman (*b* Hesdin, Pas de Calais, 1584; *d* Paris, 1641) was a pupil and son-in-law of Crespin Carlier; he was acquainted with Mersenne, Titelouze and Charles Racquet, organist of Notre Dame. He built new organs at St Jean-le-Marché in Troyes (1610–11), at Ste Catherine, Honfleur (1612); Meaux Cathedral (1627); in Paris at St Martin-des-Champs (1618), St Jean-en-Grève (1625), St Honoré and St Thomas-du-Louvre; and at Bordeaux Cathedral (1631–3). He also carried out a large number of repairs, for example in Rouen at St Jean (1607), St Vivien (1608), St Maclou (1610–11) and the cathedral (1614); in Troyes at St Nicolas (1615–19) and St Jacques-aux-Nonnains (1623); in Bordeaux at St Seurin (1630–32); and in Paris at Notre Dame (1610, 1616), the church of the Cordeliers (1618), St Séverin (1626) and St Jacques-de-l'Hôpital (1610, 1613). Valéran was one of the greatest French organ builders of the first half of the 17th century. Pierre Thierry, Pierre Pescheur and François Ducastel were among his pupils.

Valéran's nephews François De Héman (*b* 1608; *d* Paris, 1652), Jean De Héman (*b* Hesdin, 1603; bur. Cherbourg, 29 Feb 1660) and Louis De Héman (1601–44) worked together. Jean restored the organs at St Germain at Châlons-sur-Marne (with Louis, 1630), at the cathedrals of Troyes (1644–5 and 1653), Le Mans (with François, 1647) and Chartres (1649), and at St Jean at Soissons (1652); he also repaired the organ at St Etienne-du-Mont, Paris (with Pierre Desenclos, 1656). He built new organs at Ivry-sur-Seine (with Louis, 1641); Mitry-Mory (with Louis, 1646–51); St Médard, Paris (with François, 1646–8); at the convents of the Cordeliers in Vire (with François and Jean de Villers, 1631) and the Augustinians in Paris (with Louis and François, 1643); at St Merri in Paris (with François, 1647–50); and at La Trinité in Cherbourg (1659, with Jacques Lefèvre, who completed it in 1661). Jean and François also worked on Valéran's organ at St Jean-le-Marché, Troyes (together in 1642, François in 1644–5 and Jean in 1654).

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GUY BOURLIGUEUX

De Hen, Ferdinand Joseph (*b* Deurne, Antwerp, 16 Feb 1933). Belgian ethnomusicologist. After attending the Institut Universitaire des Territoires d'Outremer, Antwerp (1951–5), he studied musicology with Fellerer and Hüschen at Cologne University (1956–60), where he took the doctorate in 1960 with a dissertation on African instruments. Concurrently he did research on African and Indian music at the School of Oriental and African Studies, London University (1961), and then a degree in African linguistics at the University of Leuven (1963). He has held posts as a research assistant at the museum of instruments in Brussels (1961–73), professor of the Chapelle Musicale Reine Elisabeth, Waterloo (from 1968), lecturer (1970–72) and professor (from 1972) in musicology at the State University, Ghent, and professor of the Hoger Institute of Drama, Antwerp (from 1971), and was appointed to the Peter Paul Rubens chair of the University of California, Berkeley, in 1987. He became a member of the Royal Academy of Overseas Sciences in Brussels in 1989. His main interests are the history and structure of classical European and Indian and African instruments; his publications include a book (with Roger Bragard) on the history of instruments that has been translated into several languages.

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SYLVIE JANSSENS

Dehesse, Jean-Baptiste François (*b* The Hague, 1705; *d* Paris, 22 May 1779). French choreographer. *See* BALLET, §1(iii).

Dehmel, Richard (*b* Wendisch-Hermsdorf, 18 Nov 1863; *d* Hamburg, 8 Feb 1920). German poet and dramatist.

He studied philosophy and science in Berlin and Leipzig, receiving his doctorate in 1887. He first achieved widespread popularity with the collection of poetry *Aber die Liebe* (1893), which served as a model for a generation of poets. In 1895 he helped found the journal *Pan*, with O.J. Bierbaum and others. A year later, he achieved even greater popularity when his collection *Weib und Welt* was condemned for propagating improper religious and moral views. He enjoyed great fame and prestige in Germany as an anti-naturalist and modern lyricist; he also edited the works of Detlev von Liliencron. His first success in the theatre was the première of *Die Menschenfreunde* in 1917, but after his death in 1920 he was quickly forgotten.

Dehmel had an astounding influence on German and Austrian composition in the first quarter of the twentieth century. Pfitzner, Schoenberg, Strauss, Webern and many others were repeatedly drawn to his richly symbolic poems, with their highly aestheticized lyrics, themes of eros, beauty, body culture, and art, and his expression of feeling. The link between Dehmel's literary *Jugendstil* and the Second Viennese School is so strong that one can almost speak of a *Jugendstil* in music in the works to Dehmel by these composers. His published *Briefe* (Berlin, 1922–3) include letters to Schoenberg, Mahler, Pfitzner, Reger and Strauss.

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TAMARA LEVITZ

Dehn, Siegfried (Wilhelm) (*b* Altona, 24 Feb 1799; *d* Berlin, 12 April 1858). German theorist, editor, teacher and librarian. The son of a banker, he learnt the cello as a boy and then studied law in Leipzig with the intention of entering the diplomatic service; he also took music lessons with J.A. Dröbs. Moving to Berlin in 1823, he was attached to the Swedish Embassy; during his service there he developed his interest in musical research. On the failure of the family bank in 1830, he was left without means of support and decided to devote himself to music: he had been studying with Bernhard Klein, and soon made himself a widely respected theorist and teacher. On Meyerbeer's recommendation he was in 1842 appointed custodian of the music section of the royal library, and immediately set about bringing it into order, cataloguing the collection and making copious additions to it from libraries all over Prussia. Among the collections he helped to bring into the library were those of Anton Schindler and Georg Pölchau; Dehn had long known the latter, which was notable for its manuscripts of Keiser and of J.S. and C.P.E. Bach. He was editor of *Cäcilia* in succession to Gottfried Weber from 1842 to 1848, and professor at the Royal Academy of the Arts from 1849. His papers are preserved in the Staatsbibliothek in Berlin.

As an editor, Dehn made a pioneering contribution to scholarship. On the death of Griepenkerl in 1849 he took part in the editing of Bach's instrumental music for the Peters Edition (volumes xv–xxiii), being responsible for, among other works, the first publication of the Brandenburg Concertos. He also edited a large number of Lassus motets, and published a 12-volume *Sammlung älterer Musik aus dem 16. und 17. Jahrhundert*. He re-edited Marpurg's *Abhandlung von der Fuge* (Leipzig, 1858), and translated Henry Delmotte's *Notice biographique sur Roland Delattre* in 1837: he was preparing a larger work on the subject at the time of his death. He provided much material for his friend Fétis for use in the *Biographie universelle*. Dehn carried over his scholarly and historical interests into his work as editor of *Cäcilia*. As a teacher, Dehn was widely respected and sought after, his pupils including Cornelius, Kiel, Kullak, Anton Rubinstein, Glinka and many more. 'There is no doubt that I am more indebted to Dehn than to all my other teachers', wrote Glinka in his autobiography. 'He ... not only put my knowledge in order, but also my ideas on art in general.' Glinka remained friendly with Dehn, and late in life resumed studies with him, in the hope of finding a way of reconciling Italian Renaissance contrapuntal techniques with the musical style of the Russian Orthodox Church.

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JOHN WARRACK/JAMES DEAVILLE

Deiber. *See* TEYBER family.

Deichel. German family of musicians.

(1) **Johann Dominicus Deichel** (*b* Eggenfelden, 4 July 1658; *d* ? Altötting, 10 Jan 1713). Composer and organist. He was 'philosophiae studiosus' in Ingolstadt from 1680 to 1682 and organist at the church of St Moritz. While in Ingolstadt he composed the dramas *Hostia piacularis a Davide* (1680) and *Sigismundus* (1681) for the university theatre. He joined the Munich court orchestra about 1683 and became court organist in Munich on 1 April 1685. From 1682 to 1683 and possibly also from 1689 to 1691 he studied the organ and composition with Johann Caspar Kerll. For Jesuit grammar schools he composed the dramas *Sagittae parvulorum* (1686, Landshut), *Ludovicus Grittus* (1687) and *Julianus* (1694, Augsburg), all performed in September. For Munich he produced three sacred allegories, *Vera felicitas* (1688), *Maria Magdalena oder Das verlorene und wiedergefundene Schäflein* (1701) and *Ein blutiges Seelen-Bad* (1710); the music for all is lost. During the Austrian occupation of Bavaria, Deichel was appointed Kapellmeister and first organist at the Heilige Kapelle, Altötting, on 8 June 1701. Two of his compositions for the Jesuit college in Munich were published: *Magis et minus*, Consideratio IX in Franciscus Lang's *Theatrum solitudinis asceticae* (Munich, 1717) and *Sacra Venatio*, Consideratio XI in Lang's *Theatrum affectuum humanorum* (Munich, 1717). They are sacred cantatas in the tradition of Kerll, and show marked Venetian operatic influence.

(2) **Anton Deichel** (*b c*1662; *d* Eichstätt, 27 May 1712). Composer. He was a brother of (1) Johann Dominicus Deichel, with whom he matriculated at the university in Ingolstadt on 6 November 1680. In 1682 he applied unsuccessfully for a position as organist at St Moritz, Ingolstadt. In 1689 he was a 'Musicus' in Eichstätt, and in the following year he became court musician and gentleman of the chamber to the prince-bishop there. He was appointed vice-Kapellmeister in 1705; in 1711 he was pensioned. Between 1689 and 1711 he composed 29 comedies for the Jesuit grammar schools in Augsburg, Eichstätt, Ingolstadt, Landshut, Neuburg an der Donau and Regensburg, but none has survived (see Schlecht and Littger). His only extant works are *Schola poenitentia*, Consideratio XVIII in Franciscus Lang's *Theatrum affectuum humanorum* (Munich, 1717), written for the Munich Jesuits, and an aria (*D-Eu* and *Mbs*); they are similar in style to J.D. Deichel's extant works. 13 church compositions were at St Moritz, Ingolstadt in 1710 (see Hofmann).

(3) **Joseph Christoph Deichel** (*b* Eichstätt, 30 Dec 1695; *d* Eichstätt, 2 Aug 1753). Composer and violinist, son of (2) Anton Deichel. In 1725 he was court musician to the prince-bishop of Eichstätt; he was still a violinist at the court in 1747. None of his works has survived. Several of them were performed at Eichstätt: the comedy *In funere vita seu Ulferus rex* (1725), the operetta *Antonio tre volte glorioso giubileo prete infulato* (first performed 8 September 1729), written for Prince-Bishop Johann Anton II of Freiberg, *Antonio* (1749) and the three Jesuit dramas, *Punita negligentia* (1734), *Sacra lectio* (1735) and *Heylsame Betrachtung* (1745).

(4) **Joseph Anton Deichel** (*b* Eichstätt, 17 March 1699; *d* Eichstätt, 3 April 1778). Composer, younger son of (2) Anton Deichel. He devoted himself to the church, and was ordained on 22 May 1722. In 1736 he was chamber musician to the prince-bishop; he also held various ecclesiastical appointments at Eichstätt. None of his theatrical works, composed for the prince-bishop's court, has survived: *Voto musico* (4 Dec 1736), *Il Santo Alessio* (1741), *Nova operetta poetica e musicale* (September 1749), *Le bellezze, che sono né tre pomi d'Antonio* (December 1752), *Celebratio Deo sacri Eustetensi Hiimenaei* (1758), *Ricordanza della passione de servatore Jesu* (1762) and *Il encelado ovvero Finta nuove mascerata di Carnovale* (1768). He also wrote poems dedicated to the prince-bishops of Eichstätt (see Suttner).

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ROBERT MÜNSTER

Deilich, Philipp. *See* DULICHIUS, PHILIPP.

Deiss [Deus], **Michael** (*b c*1552; *fl* 1564–8). Austrian composer. He is first recorded in 1564 as a chorister in the imperial Hofkapelle at Vienna. After the death of the Emperor Ferdinand I in July that year, he joined the Kapelle of Archduke Ferdinand Karl at Graz, after which he is not heard of again. On Ferdinand's death he wrote a motet to the text *Quis dabit oculis fontem lacrimarum* (ed. in CMM, lxvi, 1974); that this was also set, on the same occasion, by Jean de Chaynée may suggest that Chaynée was his teacher. His only surviving works are 14 motets (including Quis dabit) in the *Novi thesauri musici* (RISM 1568[2-6]). Their inclusion by the editor, Pietro Giovanelli, indicates his regard for the young composer; they are of interest less for their inherent worth than for showing that a choirboy could be represented by so many pieces in an important anthology.

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ALBERT DUNNING

Deiss, Raymond (*d* 1944/5). French music publisher. By acquiring the catalogues of Hachette and especially Benoît, he became the publisher of operas by Auber and Meyerbeer. These, and exclusive rights to *Plaisir d'amour*, enabled Deiss to publish much modern music including works by Aubert, Harsányi, Koechlin, Schmitt and, in the

1930s and 40s, Rieti, Mihalovici and Milhaud. Though opera, song and piano works formed the bulk of his catalogue, Deiss also published some symphonic and instrumental music, dance music, and music for the cinema and the music hall. Information on his life is lacking, as are precise details of his publishing house, but it is known that he was arrested by the Vichy authorities in France on account of his Jewish ancestry and sent to a German concentration camp where he was executed in 1944 or 1945. His catalogue was bought by Francis Salabert in 1946.

JEREMY DRAKE

Deissner. *See* THAYSSNER, ZACHARIAS.

Deiters, Hermann (Clemens Otto) (*b* Bonn, 27 June 1833; *d* Koblenz, 11 May 1907). German writer on music. He received doctorates in law (1854) and philology (1858) and then taught at Bonn (1858), Düren (1869), Konitz (1874), Posen (1877), Bonn again (1883) and Koblenz (1885–1903). He contributed to Bagge's *Deutsche Musikzeitung* (1861–2), and especially to the *Allgemeine musikalische Zeitung* (1863–82) and *Vierteljahrsschrift für Musikwissenschaft* (1888–93); among his most important essays were those on Beethoven's dramatic compositions (1865), Schumann as writer (1865), Otto Jahn (1870), the Beethoven centenary celebration in Bonn (1871) and Max Bruch's *Odysseus* (1873). He also wrote many articles on Brahms, whom he knew personally and with whom he exchanged letters; he published the first authoritative Brahms biography (1880), which is useful as a record of contemporary opinions of the composer whom Deiters declared to be 'by far the greatest composer of our time'. This opinion was part of his firm stance against Wagner and the 'new German School'. He also edited the third (1889–91) and fourth (1905–7) editions of Jahn's *W.A. Mozart*. His most important work, however, was the revision and editing of Thayer's *Life of Beethoven*, which he translated into German for its first publication. According to Henry Krehbiel's introduction to the English edition, Thayer encouraged Deiters to take considerable latitude in his handling of documentary material through his own judgment. Another work of importance was a study of Aristides Quintilianus (1870).

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J.A. FULLER MAITLAND/JOHN WARRACK

DeJohnette, Jack (*b* Chicago, 9 Aug 1942). American jazz drummer and pianist. He began playing the piano at the age of four, and when he was about 18 took up the drums. While in junior college he became involved with future members of the free-jazz Association for the Advancement of Creative Musicians; he was also profoundly impressed by an opportunity to perform with fellow African American John Coltrane in the early 1960s. In April 1966 he moved to New York, where he again performed with Coltrane and often appeared with Jackie McLean (1966–9). After recording and touring worldwide with the popular Charles Lloyd Quartet (1966–8), in 1969 he joined Miles Davis's group, where he replaced Tony Williams and took part in the pathbreaking recording sessions of that year for the album *Bitches Brew* (Col.). DeJohnette left Davis in mid-1972 and continued to be active in jazz-rock groups, including several under his own leadership; he also worked with Dave Holland in John Abercrombie's trio Gateway (1975–7). From that time his own groups Directions and Special Edition (*New Directions*, 1978, ECM; *Special Edition*, 1979, ECM), which included such talents as David Murray and Arthur Blythe, received high critical acclaim. From 1983 he toured and recorded in Keith Jarrett's trio (with the double bass player Gary Peacock), playing standard jazz and pop tunes. During the 1990s he performed and recorded in groups along with Mike Brecker, Pat Metheny, Holland and Herbie Hancock (*The New Standard*, 1996, Verve).

DeJohnette is a powerful and widely admired drummer. In the 1980s, however, he resumed playing the piano, revealing a skill and creativity to rival his drumming. From 1975 he has been a director, with his wife, of the Creative Music Agency in Woodstock, New York, a non-profit-making enterprise for the management, performing and teaching of jazz, and has published a manual, *The Art of Modern Jazz Drumming* (New York, 1981).

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LEWIS PORTER

De Jong, Marinus (*b* Oosterhout, 14 Aug 1891; *d* Ekeren, 13 June 1984). Belgian pianist and composer of Dutch origin. After taking Belgian nationality he studied composition with Mortelmans and the piano with Emile Bosquet at the Antwerp Conservatory. He began his career as a piano virtuoso, touring Europe and the USA. In 1931 he was appointed professor of piano at the Antwerp Conservatory, where he became professor of counterpoint and fugue in 1948; he also taught at the Mechelen Archiepiscopal School of Church Music. Despite his many activities he became a prolific composer of a varied output. His music reveals his profound technical knowledge and often gives prominent place to Gregorian melodies harmonized with a 20th-century chordal repertory; conventional in form but new in sound, his work is characterized by its lyrical feeling and its sense of mystical reflection. In his later works he developed a neo-Impressionist style with polytonal counterpoint as its mainstay.

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(*selective list*)

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

De Judice, Caesar. *See* DEL GIUDICE, CESARE.

De Konink, Servaas. *See* KONINK, SERVAAS DE.

De Koven, (Henry Louis) Reginald (*b* Middletown, CT, 3 April 1859; *d* Chicago, 16 Jan 1920). American composer. In 1872 he went to England and in 1880 took the BA in modern history from Oxford University. He had studied the piano with Wilhelm Speidel at Stuttgart and after graduating returned there to study the piano and harmony with Siegmund Lebert and Dionys Pruckner. He pursued further theory studies with J.C. Hauff at Frankfurt, and learnt singing with Luigi Vannuccini at Florence and composition with Richard Genée at Vienna. In 1882 he returned to the USA, working in business before turning to composition full time. He was a music critic (1889–1912) for *Harper's Weekly*, the *New York World*, *New York Herald*, *New York Journal* and the *Chicago Evening Post*. He also founded and conducted the Washington SO (1902–4).

De Koven is best known for his operettas, particularly those with librettos by Harry-Bache Smith. Their three most successful works, *Robin Hood* (1891), *Rob Roy* (1894) and *The Highwayman* (1897), have British settings; most of the others are set in Europe or East Asia. Smith's librettos relied on literary formulas that catered to a mass market while de Koven crafted scores designed to cultivate a higher audience taste. Although their works were modelled on the Gilbert and Sullivan and continental operettas then prevalent on the American musical stage, de Koven also incorporated large-scale operatic structures into his medial finales. His most appealing melodies are in the manner of English folksongs, and although his harmonies are rarely adventurous, he used chromaticism tellingly in his oriental settings. Contemporary critics frequently branded his style as derivative, but audience reaction established *Robin Hood* as one of the most successful operettas of its day; the interpolated song 'Oh, promise me' has remained a popular wedding ballad. De Koven's works became the repertory mainstay of the Bostonians, a prominent operetta troupe, and heralded the American end of foreign theatrical domination with contributions from John Philip Sousa, Victor Herbert and Jerome Kern.

Above and beyond the songs from his operettas, de Koven's works include over 200 other published songs and choral pieces; *Recessional*, on a text by Rudyard Kipling, was among the most popular and appeared in numerous arrangements. He also composed several dozen instrumental works, primarily character pieces for piano.

De Koven explored a variety of musical theatre styles throughout his career. At the turn of the century he composed several extravaganzas for Florenz Ziegfeld jr. These later shows generally earned only moderate runs. *The Beauty Spot*, which incorporated some of the popular styles (like ragtime) that de Koven usually eschewed, did notably better. At the end of his career, when younger composers eclipsed his reputation, de Koven composed two operas on libretti by Percy MacKaye, *The Canterbury Pilgrims* and *Rip Van Winkle*. Having seldom accommodated what he perceived of as a deterioration of musical taste, this autumnal metamorphosis reflects the composer's search for an audience more closely attuned to his ideal.

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(*selective list*)

all stage works, most MSS in US-Wc and WM

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Rip Van Winkle (3, folk op, MacKaye, after W. Irving: *The Legend of Sleepy Hollow*), Chicago, Opera, 2 Jan 1920, vs (New York, 1919)

operettas in three acts, to librettos by H.-B. Smith, unless otherwise stated; dates are of first New York performance and printed works published in vocal score in New York in the same year unless otherwise stated

The Begum (Hindoo co, 2), Fifth Avenue, 21 Nov 1887, excerpts (Philadelphia, 1887); Don Quixote (co), Boston, Boston Theatre, 18 Nov 1889 (1890); Robin Hood (co), Standard, 28 Sept 1891; The Fencing Master (co), Casino, 14 Nov 1892; The Knickerbockers (co), Garden, 29 May 1893 (1892); The Algerian (comedy op, G. MacDonough), Garden, 26 Oct 1893; Rob Roy (romantic co), Herald Square, 29 Oct 1894; The Tzigane (Russian co), Abbey's, 16 May 1895, excerpts; The Mandarin (Chinese co), Herald Square, 2 Nov 1896; The Paris Doll (musical comedy), Hartford,

CT, Parson's, 14 Sept 1897, unpubd; The Highwayman (romantic co), Broadway, 13 Dec 1897 (1898); The Three Dragoons (co), Broadway, 30 Jan 1899 (Cincinnati, 1899)

The Man in the Moon (spectacular fantasy, L. Harrison and S. Stange), New York Theatre, 24 April 1899, unpubd, collab. L. Englander and G. Kerker; Papa's Wife (comedy with music), Manhattan, 13 Nov 1899, unpubd; The Man in the Moon, Jr. (spectacular fantasy, Harrison and Stange), New York Theatre, 23 Dec 1899, unpubd, collab. Englander and F. Solomon; From Broadway to Tokio (spectacular fantasy, Harrison and G.V. Hobart), New York Theatre, 23 Jan 1900, unpubd, collab. A.B. Sloane; Foxy Quiller (co), Broadway, 5 Nov 1900; The Little Duchess (musical comedy), Casino, 14 Oct 1901, unpubd; Maid Marian (co), Garden, 27 Jan 1902 (1901); The Jersey Lily (musical comedy, Hobart), Victoria, 14 Sept 1903, unpubd

Red Feather (co, 2, C. Klein and C.E. Cook), Lyric, 9 Nov 1903; Happyland, or The King of Elysia (co, 2, F. Ranken), Lyric, 2 Oct 1905; The Student King (romantic light op, Ranken and Stange), Garden, 25 Dec 1906; The Girls of Holland (fantastic light op, Stange), Lyric, 18 Nov 1907, unpubd; The Golden Butterfly (co, Smith and J. Hayden-Clarendon), Broadway, 12 Oct 1908 (1909); The Beauty Spot (musical play, 2, J.W. Herbert), Herald Square, 10 April 1909; The Yankee Mandarin (summer show, 2, E. Paulton), Boston, Majestic, 14 June 1909, unpubd; The Wedding Trip (opéra bouffe, F. de Gresac and Smith), Broadway, 25 Dec 1911; Her Little Highness (musical play, C. Pollock and R. Wolf), Liberty, 13 Oct 1913; Yesterday (musical romance, prelude, 2, MacDonough), Washington DC, Belasco, 16 March 1919, unpubd

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ORLY LEAH KRASNER

De la Bassée, Adam. *See* ADAM DE LA BASSÉE.

Delaborde, Jean-Baptiste. *See* LA BORDE, JEAN-BAPTISTE DE.

Delacôte, Jacques (*b* Remiremont, 16 Aug 1942). French conductor. He attended the conservatoires at Nancy and Paris, and studied with Hans Swarowsky in Vienna, where he later made his home. After winning the gold medal in the 1971 Mitropoulos Competition in New York, he made his major début the following year with the New York PO, and at the Vienna Staatsoper with *Madama Butterfly*. He then became active in several European and North American centres and in Britain, where he first conducted the LSO in 1973 and the Royal Opera in 1976 (*Faust*). Delacôte favours the French Romantic repertory, notably *Samson et Dalila*, *Faust* and *Carmen*; he has also conducted Meyerbeer's *Le Cid* in concert at Chicago (1993) and *Tosca* at London's Earl's Court (1991). He has been praised for his sympathetic and vivacious interpretations, and his consideration towards singers.

NOËL GOODWIN

De la Court, Antoine. *See* LA COURT, ANTOINE DE.

De la Court, Henri. *See* LA COURT, HENRI DE.

Delacroix, François. *See* LA CROIX, FRANÇOIS DE.

De la Cruz, Ramón. *See* CRUZ, RAMÓN DE LA.

De la Cruz Mena, José (*b* León, 3 May 1874; *d* León, 22 Sept 1907). Nicaraguan composer. Born into a musical family, he studied at the Escuela Nacional de Música in Managua. He played the trumpet in the Managua municipal band, in the band directed by Adalid y Gamero in Tegulcigalpa, Honduras, and that of the Supremos Poderes in San Salvador. Diagnosed with leprosy in 1895, he returned to León. He avoided the nation's leper colony by dedicating three pieces to President Zelaya. He was able to remain on the outskirts of León where, blind by 1896, friends maintained him and took his musical dictation until his death. Though banished from public life for most of his adulthood, he was the pre-eminent Nicaraguan composer of his time. Most of his extensive output has been lost, but the historical record indicates that it included 30 popular songs, together with several types of dance forms popular among the nascent middle class at the turn of the century: 26 waltzes, several mazurkas and two pasodobles. His most famous waltzes are *Ruinas* and *Amores de Abraham* both of which are still performed. Stylistically they closely follow Strauss, and have a typical sectional format with contrasting tempo and related keys, often alternating major and minor tonality. He also composed much religious music, including three *Te Deum* settings, eight *Ave Maria* settings, two masses, four requiem masses, six funeral marches, and 20 *sones de pascua*, also called *villancicos* (Christmas songs). His works were scored both for piano, and the municipal and military bands that were the primary large ensemble that performed classical compositions at the time.

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T.M. SCRUGGS

De Laet, Jean [Hans] [Latius, Joannes; Latio, Giovanni] (*b* Stabroeck, *c*1525; *d* Antwerp, 1566). Flemish printer. He became a citizen of Antwerp in 1545 and began to print in the same year; he served as one of the Town Printers from 1549 to 1566, being regularly mentioned in the Antwerp accounts. He printed more than 100 books reflecting the cosmopolitan life of Antwerp, including Flemish Bibles, law books, histories, classical texts, Spanish books and a dozen books by English Catholic authors. From 1554 he published a number of music books, either with the Antwerp teacher and composer HUBERT WAELRANT, who acted as the music editor, or on his own. Together, in the years 1554–6, Waelrant and De Laet published eight books of motets and four books of chansons by various composers. Alone, De Laet brought out a number of music publications including Lassus's motets in 1556, the year of the composer's visit to Antwerp; thus he was one of Lassus's first publishers. De Laet also printed two editions of *Souterliedekens*, in 1559 and 1564.

He had business dealings with many other Antwerp printers, including the printer and type cutter Ameet Tavernier. He sold books printed by Tavernier and in 1566 bought some type from him. It is likely that the elegant music type used by De Laet was designed by Tavernier, for it also occurs in a book published by Tavernier's widow. Matrices from this music type are

among those preserved in the Museum Plantin-Moretus, Antwerp.

After De Laet's death, his widow published several music books, including a reprint of Bakfark's first book for lute, printed using an Italian music tablature type, probably also designed by Tavernier. This is the only known instance of Italian lute tablature printing in the Low Countries.

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SUSAN BAIN

De la Farge, P. *See* LA FARGE, P. DE.

Delafont [De la Font, De la Fons] (*fl c*1545–59). French composer of 15 four-voice chansons published in Paris between 1545 and 1549. *Ung advocat dist à sa femme* – a ribald anecdote about a lawyer and his wife – is his most famous work. It is based on a model by Henry Fresneau, and the reprinting of it in two subsequent collections as well as arrangements for guitar and cittern later in the century attest to its popularity. His *Chasse de la perdrix* is clearly indebted to Janequin. Most of Delafont's chansons are in the syllabic, narrative style, but a few follow the courtly manner of Sermisy and Sandrin. The composer might be identifiable with or related to Jehan Delafon, an instrumentalist who lived in the rue des Vieilles Etuves between 1576 and 1589. He may also be identifiable with the 'Villefond' or 'Villefont', to whom a motet and two *chansons spirituelles* were ascribed (RISM 1553[19] and 1554[7]).

WORKS

CHANSONS
all for 4 voices

Edition: *Pierre Attaingnant: Vingt deuxiesme livre*, ed. A. Seay (Colorado Springs, 1980) [S]

A ce matin trouvay une filette, 1547[10]; Amy héllas je pensoye bien, 1548[4]; As-tu point là quelque esparvier (Chasse de la perdrix), 1559[11], ed. in SCC, ix (1994); Ce n'est malheur amy, 1548[4]; Ces jours la femme de Guillaume, 1549[19]; Comme le vent impetueux, 1547[9], S; En te voyant ne fays que souspirer, 1547[9], S; Hault le boys, 1549[24]; Helas frappez tout bellement, 1549[20]

Il estoit ung jeune homme, 1545[10]; Si michault avoyt aveu au curé convenue, 1547[10]; Si loing travail méritte récompense, 1549[24]; Si ton amour viollant a souffert, 1548[4]; Si vous voullez mon grief mal soulager, 1547[9], S; Ung advocat dist à sa femme, 1545[10], ed. in SCC, ix (1994); Venus avoit son filz Amour perdu, 1545[12]

FRANK DOBBINS

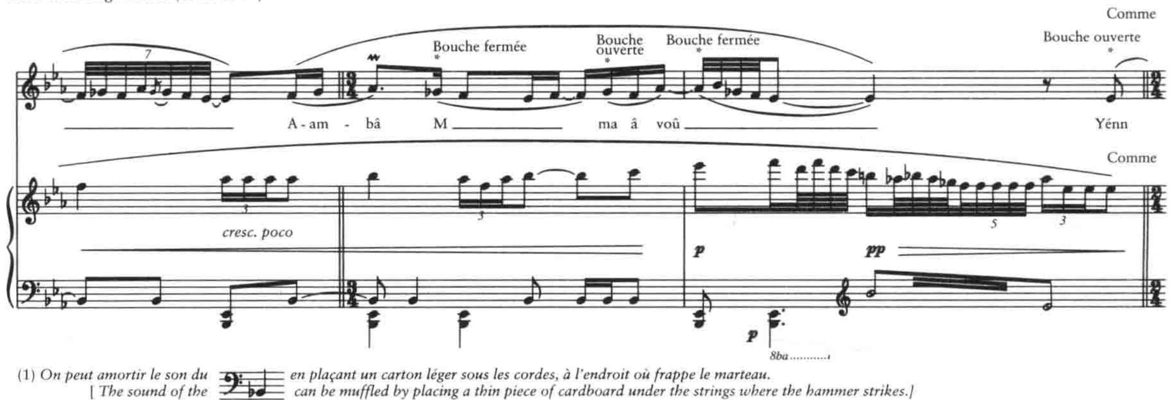
Delage, Maurice (Charles) (*b* Paris 13 Nov 1879; *d* 21 Sept 1961). French composer. Delage was born into a non-musical family of private means. Discharged during military service for a slight problem with his eyesight, he turned his attention to music after he heard Debussy's opera *Pelléas et Mélisande* in 1902. To play excerpts, he learnt the piano by ear (as he had earlier the cello). According to the poet Léon-Paul Fargue, his performance of the still unpublished opera interludes so impressed Ravel in 1903 that the composer invited Delage to study composition with him. When Ravel's music-making friends, the Apaches, began to disturb neighbours in Montmartre, Delage purchased a garden pavilion in the suburb of Auteuil for their weekly gatherings. There they shared works-in-progress as well as premières (including Ravel's *Miroirs*, the last of which is dedicated to Delage). In this context, Stravinsky became a close friend.

Though he shared with Ravel an interest in the Orient and later the sound of factories, Delage's biggest musical influence was Debussy. His earliest piece, a piano *Sonatine* (1905) is reminiscent of the third interlude from *Pelléas*. His first orchestral work, *Conté par la mer* (1909), shows an adventurous spirit and an interest in new timbres he went on to share with Stravinsky. When the Société Nationale, then under d'Indy's leadership, refused to perform it because of a note for horn outside its usual range, his colleagues showed their esteem of Delage by forming a rival organization, the Société Musicale Indépendente (SMI), which included this work and Delage's first songs in its inaugural season of 1910.

In the spring of 1912, Delage accompanied his parents to India and Japan where they owned shoe polish factories. In the music he began there, Delage sought Western equivalents for what he heard, 'trying to find those Hindu sounds that send chills up my spine', as he put it to Stravinsky. While conventional orientalism may characterize the texts of the *Quatre poèmes hindous* (1912–13) and *Ragamalika* (1912–14), the music demonstrates how the recordings he collected on this trip served as models. In the second of the *Poèmes hindous*, for example, the cello's scordatura tuning, ornaments, and glissandi result in a timbre, a pitch continuum and microtonal shadings like those of a 1905 Imdad Khan recording from which Delage transcribed passages. Another innovation, the open- and closed-mouth singing he uses in this song, was inspired by the vocal techniques of Coimbatore Thayi. In *Ragamalika*, a transcription of a Thayi recording, Delage conceives of the piano in place of the tabla and droning instrument, and asks that one note inside be muted. This is perhaps the first example of 'prepared piano' in European music (ex.1). The publisher Durand was so 'enchanted' that he commissioned its orchestration. But not all the works of this period reached successful completion: Delage was forced to abandon his most ambitious work of this period, *Les batisseurs de ponts*, a pantomime for the Ballets Russes, after Rudyard Kipling refused to allow the story to be set to music.

Delage broke with Stravinsky after the latter's *Mavra* (1922): he embraced new friends including Auric, Ibert and Milhaud, and consulted Honegger for orchestration lessons. As he took on new subjects, he continued to write songs and explore vocal techniques. His *Sept hai-kaïs* (1923), short sound-images setting Japanese texts, are among his finest works for chamber ensemble and show some of his more adventurous writing and a predilection for chromatic juxtapositions. In his *Trois chants de la jungle* (first broadcast in 1935), one finds lilting chromatic clusters in the lullaby but otherwise simpler accompaniments. In the orientalist outer movements, Delage experiments with the range between rhythmic singing without fixed pitches and parlando with notated pitches. 'Themmangau' exhibits the Indian influence evident in earlier works: it calls for 'staccatos at the back of the throat' and a quasi-parlando with approximate pitches notated as in Schoenberg's Sprechstimme.

Ex.1 from *Ragamalika* (1912-1914)



(1) *On peut amortir le son du* [bass clef note] *en plaçant un carton léger sous les cordes, à l'endroit où frappe le marteau.*
[*The sound of the* [bass clef note] *can be muffled by placing a thin piece of cardboard under the strings where the hammer strikes.*]

The most unusual work from this period, an overture for the uncompleted Le *ballet de l'avenir*, was perhaps suggested by letters Ravel wrote to him while touring the factory-filled Rhine valley in 1905. In it, Delage contrasts his version of factory noises and what they represent – the world of science – with a woman's 'sweet and tender' plaint (played by the english horn) and its counterpart, nature (suggested by a pastoral calm). The structure and the tumultuous 'metallurgical prelude' were praised after the Opéra première conducted by Koussevitsky. However, Delage was criticized for not creating a convincing musical synthesis. In his next major work, *Contrerimes* (first performed in 1933), Delage turned to a more complex form and rich counterpoint.

After World War II, Delage changed. Whereas in his early career he was open to the newest musical ideas, including those of Schoenberg (in *Pierrot lunaire* and the *Fünf Orchesterstücke*), later he became nostalgic for the Apaches period, uninterested in serial discoveries, and somewhat bitter. *In morte di un Samurai* (1950) sets a Japanese poem about a general hanged after the war and written by an Italian inspired by vengeance. With its rhythmic variation and alternating duple and triple patterns, *Le bateau ivre* (1955) recalls Debussy's *La mer* and the simpler aspects of Stravinsky's early ballets. His last work, *Trois poèmes désenchantés* (1957), is equally nostalgic in its allusions to past happiness and resigned in the mood of its text and its tonal cadences.

Although Delage was made a Chevalier dans les arts et lettres in 1958 and received performances from the likes of Bathori, Koussevitzky, Desormière and Rosenthal, his reputation has been limited. Only the *Poèmes hindous* and *Sept hai-kaïs* continue to be played regularly. Delage hated facility and was rarely satisfied with his work. But although he released only a portion of his output, his artistic contribution remains far from insignificant. Vuillermoz called him the 'Henri Duparc of his generation' while Stravinsky dubbed him 'an artist of the first order'.

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Other vocal: 3 mélodies (H. Heine, T. de Banville, M. Schwob), 1v, pf, 1908–10; 4 poèmes hindous (Bhartrihari, Heine, Delage), S, pic, fl, ob, cl, b cl, hp, str qt (1914), red. 1v, pf (1914); Ragamalika (Tamil text), 1v, pf, perf. 1915, orchd 1915; 7 hai-kaïs, S, fl, ob, cl, pf, str qt (1923), arr. S, chbr orch (1924), arr. 1v, pf (1924); Ronsard à sa muse, 1v, pf (1924); Basho (Satsuma), 1v, pf, 1925, lost; La chanson de ma mie (de Banville), 1v, pf (1925); Les colombes (A. Samain), 1v, pf (1925); Les demoiselles d'Avignon (Chalupt), 1v, pf (1925); Sobre las olas (J. Cocteau), 1v, pf (1925); Toute allégresse (Toulet), 1v, pf (1925); Vocalise-Etude, 1v, pf (1925); 2 fables de Jean de La Fontaine, 1v, fl, ob, 2 cl, bn, hn, tpt, pf, str qt, 1931, red. 1v, pf (1948); Mitsougai, 1v, pf (1946); L'enfant (L.-P. Fargue), 1v, pf, broadcast 1947; Kousk Breiz Izel (Irish melody), 1v, pf, 1955; 3 poèmes désenchantés (J. Moulin), S, fl, ob, cl, bn, eng hn, str qt, 1955, red. 1v, pf (1957)

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JANN PASLER

De la Halle, Adam. *See* ADAM DE LA HALLE.

Delaharpe, Jean François. *See* LA HARPE, JEAN FRANÇOIS DE.

Delahaye, Jean [Johannes; ?Jehan Delahaie; Joannes Deshayes] (*fl c*1465). French composer. His name suggests origins in a small town in the Touraine, originally called La Haye (now Descartes). It is, however, possible that he came from La Haye near Lyons-la-Forêt, which was under the jurisdiction of the archbishop of Rouen. A letter of safe conduct survives with a 'Johannes Delahaye' listed among the chaplains of Louis of Luxembourg, Chancellor of France for the English crown in the 1420s and Archbishop of Rouen. Following Louis's death in 1443, almost all the clerks from Louis's household chapel were engaged by Gilles de Bretagne, brother of Jean IV, duke of Brittany. A 'Johannes Delahaye' appears sporadically in the archival registers for the town of Tours between 1445 and 1461. The documents indicate that he was married and apparently independent of any religious establishment. Contemporary records also list a 'Joannes Deshayes' among the canons at St Martin, Tours. The presence of Ockeghem and Busnoys in this church strengthens the possibility that the canon is indeed the composer.

His surviving works, seven rondeaux, are all copied and ascribed in the Nivelle Chansonnier (*F-Pn* Rés.Vmc.57), which has been linked to the royal palace of Bourges. Four pieces also appear in other chansonniers copied in the Loire valley region. The circulation of his works appears to have been limited to manuscripts copied in this area; Delahaye clearly did not have the international reputation of his contemporaries Ockeghem and Busnoys. In the Nivelle Chansonnier he is the second best represented composer, exceeded only by Busnoys. He is, furthermore, the only 15th-century composer known to have set a text by the poet François Villon. His setting of the rondeau *Mort j'appelle de ta rigueur* (from Villon's *Grant testament*) stands out as one of the most beautiful chansons of the period.

None of his works suggests a composition date much before 1465. On account of its contained ranges and a preference for double leading note cadences, *Tout au long* may be the earliest. It is a combinative chanson based on two (presumably) pre-existing *chansons rustiques*. The last line is quoted at the end of the anonymous *Vous qui parlés du gentil Buciphal/Hé Molinet* in the manuscript Pavia, Biblioteca Universitaria, Cod. Aldini 362. Delahaye's other four-voice work, *O dieu d'amours*, is altogether a different kind of piece. Its opening motif is imitated by all the voices, it is in the unusual mode of A, and there seems to be a greater concern for sonorities than in the other works.

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Comment suis je de vostre cuer, 3vv, ed. K. Jeppesen, *Der Kopenhagener Chansonnier* (Copenhagen, 1927, 2/1965)
Mort j'appelle de ta rigueur, 3vv, ed. E. Droz, *Trois chansonniers français du XVe siècle* (Paris, 1927/*R*)
O dieu d'amours et qu'as tu fait, 4vv, ed. C. Goldberg, *Das Chansonnier Laborde* (Frankfurt, 1997)
Pour les regretz que j'ay que ne vous voy, 3vv
Puis qu'aultrement ne puis avoir, 3vv
Puis qu'il convient que le depart se face, 3vv, ed. K. Jeppesen, *Der Kopenhagener Chansonnier*
Tout au long de la grant couchette/Il n'est Jacobin ne prestre/Jenette des coqueles, 4vv

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JANE ALDEN

De la Hèle, George. *See* LA HÈLE, GEORGE DE.

Delair, Etienne Denis (*d* after 1727). French theorist. Nothing is known of his life beyond the two addresses in Paris given in the titles of the two editions of his treatise: rue St Honoré and rue des Poulies. He is said to have signed the action of 1750 taken by the 'harmonists' (organists and composers) against Guignon and the corporation of popular musicians known as the *menestrandise*, but if we assume that the first edition of his *Traité d'accompagnement pour le théorbe et le clavessin* (Paris, 1690/*R*; Eng. trans., 1991) was published after his 20th year, he would have been at least 80 at the time of signing. Perhaps there was a son of the same name. The title of Delair's treatise goes on to claim that it 'includes all the rules necessary for accompanying on the two instruments, with special observations on the different approaches they require. It teaches also how to accompany unfigured basses'. A second edition, *Nouveau traité ...*, was published in 1724 with a privilege promising several new works, none of which is known to have appeared. The second edition was printed mostly from the old plates with 18 or 20 new pages and a few omissions. It is in these additional pages that the *règle de l'octave* (*see* REGOLA DELL'OTTAVA) is discussed. Rousseau's attribution of this rule to Delair was evidently based on a confusion between the two editions; the *règle de l'octave* existed well before Delair's edition of 1724. Other topics taken up are the *accord naturel*, *supposition* and *harmonie extraordinaire*.

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M. Brenet: 'Règle de l'octave', *Guide musical*, xxiv (1888), 213–14
A. Cohen: '*La supposition* and the Changing Concept of Dissonance in Baroque Theory', *JAMS*, xxiv (1971), 63–84

DAVID FULLER

Delaistier, Maurice (*b* Paris, 23 Nov 1951). French composer. Self-taught, he started composing during the 1970s, receiving his first commission in 1975 for *Litanies*. He asserted his independence from postwar schools of composition, later acknowledging Alain Kremski, Jean-Claude Wolff, Philippe Drogoz and Ivo Malec as formative influences. Among his first important works are *Rite*, *Exile* and *Wie aus der Ferne . . .*, which all date from the 1980s. After a year spent in London following the award of the Villa Médicis hors les murs prize in 1992, he was appointed composer-in-residence at the Conservatoire National of Oyonnax, where he composed several works for pedagogical use, including *Liturgies*, *Choral et Danse* and *Taïna*. On winning the Villa Kujoyama scholarship in 1995 he travelled to Japan to research gagaku and noh; *D'un pays fertile . . .*, and *La mémoire de l'eau* represent his immediate responses to Japan's music and environment. As composer-in-residence at the Poitiers Conservatoire (1996–7), he continued to experiment with a contemporary idiom in a pedagogical context in works such as *Ombres gardiennes*, *Eramen* and *L'or du temps*, whose instrumental ensemble incorporates modern and period instruments. Largely rejecting precompositional processes, his musical language is instinctive but incisive, with clear formal architecture, as in the intensely expressive String Quartet with its Tristanesque quotations. Delaistier describes his musical language as a 'theatre of sounds' with a 'memory of tonality'; his rhythmic energy and motivic character at times recall Bartók. (*CC2*, C. Rae)

WORKS

Vocal: Rite, Bar, SATB, 2 fl, ob, 2 cl, 2 hn / trbn, 2 perc, pf, vn, 2 vc, db, 1984; Litanie, female chorus children's chorus, pf, 1994; Liturgies, S/Bar, SATB, orch, 1994; La mémoire de l'eau, S, fl, va, pf, gui, perc, 1995; Antienne, SATB, brass qnt, pf, timp, 1996; L'or du temps, 2 solo vv, children's vv, viol consort, recs, positive org, 2 gui, chbr ens, 1996

Orch: Luna, eng hn, chbr orch, 1991; Camden song, big band, str orch, 1994; Chorale et danse, str orch, 1994; Conc, vc, orch, 1994; Mouvement, orch, 1994; Epure (ballet), fl, bn, orch, 1996

Chbr and solo inst: Le jardin intérieur, vn, zarb [Iranian perc inst], gui, zither, perc, 1971; Litanies, 14 gui, pf, perc, 1975; Nigoun, pf, 1983; Exile, cl/bcl, hn, pf, vn, va, vc, 1989; 'Wie aus der Ferne . . .', vn, vc, pf, 1991; Str Qt, 1992; Migrations, fl, cl, bn, hn, 2 perc, vn, va, vc, db, 1993; Taïna, vn, vc, pf, 1994; D'un pays fertile, gui, 1995; '. . . en ta gorge est mon coeur enclos', 4 gui, 1996; Eramen, 3 perc, 1996; Ombres gardiennes, 10 db, 1996; Sanctuaire, cl, hn, pf, vl, va, vc, 1997

Principal publisher: Salabert

CAROLINE RAE

Delalande, Michel (*b* La Flèche, 27 Aug 1739; *d* Chartres, 23 Dec 1812). French cathedral musician and composer. He was *maître de musique* of Soissons Cathedral until 1761, then of Chartres until his retirement in 1785, after which he continued to deputize, and to sing *haute-contre* in the choir, until 1792. Of his large output of sacred works, including 61 psalms and canticle settings, 16 masses, a *Requiem* and 58 miscellaneous compositions, only the MS *Exaudiat te Dominus* is extant (in *F-Pn*). This work, dating from Delalande's years at Chartres, was formerly attributed to Michel-Richard de Lalande, to whom he may have been related (see Clerval). It exhibits many of the usual features of the *grands motets* of the Versailles school while strongly reflecting the influence of the *galant* style, notably in its harmonic and formal structure and florid instrumental writing. An inventory of Delalande's music is in the Archives Départementales at Chartres (Q103, dated 13 January 1794 and 31 January 1794).

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J.A. Clerval: *L'ancienne maîtrise de Notre-Dame de Chartres du Ve siècle à la Révolution* (Paris, 1899/*R*), 102ff, 162, 257, 273–4, 349
N. Dufourcq, ed.: *Notes et références pour servir à une histoire de Michel-Richard Delalande* (Paris, 1957), 137ff

LIONEL SAWKINS

Delalande, Michel-Richard. *See* LALANDE, MICHEL-RICHARD DE.

Delamain [De La Main, Delamaine], **Henry** (*d* Cork, 19 Dec 1796). Irish composer and organist of French parentage. Both his father, Laurence, and his grandfather, Henry, were dancing-masters who settled in Cork in the middle of the 18th century, and took over the house on Hop Island, which had earned its name from the activities of the previous owner, Mr Boland, also a dancing-master. The Henry Delamaine who is noted in the *Dublin Newsletter* of 22 June 1742 as having lately arrived from the Opéra at Paris was probably the grandfather, though no relationship has been established with William Delamain, a dancing-master in Dublin from 1737 to 1743, or with the similarly named makers of the notable 18th-century Dublin delftware.

Laurence and his wife died within five days of each other in October 1762, by which time their son had been appointed organist of Christ Church in Cork. He continued at this church until 1781 when he was appointed to St Finbarr's Cathedral (to the acrimonious disgust of Lewis Gibson, the nominee of Smith, the previous organist). He held this post until his death. He published *Six New Psalm Tunes* (London, 1781) and a number of songs which attained great popularity and appeared in numerous editions from five Dublin publishing houses between 1785 and 1810. Most of these songs were provided with 'a part for flute or guitar'. Eight songs, dedicated by permission to 'Her Majesty', were published in London in 1785. With accompaniments for either keyboard, or horns, oboes and strings, both versions being issued together, they represent the best of his work. Written in an early Classical style and showing certain influences of both J.C. Bach and the later music of Thomas Arne, they offer opportunity for sensitive vocal agility. He also composed an Ode to the Duke and Duchess of Rutland, performed in Cork in 1785.

BRIAN BOYDELL

De la Marre. *See* LA MARRE, DE.

De Lancie, John. *See* LANCIE, JOHN DE.

Delaney, Robert (Mills) (*b* Baltimore, 24 July 1903; *d* Santa Barbara, CA., 21 Sept 1956). American composer. He studied at the University of Southern California (1921–2) and with Boulanger at the Ecole Normale de Musique in Paris (1922–7), where he was also a pupil of Capet and Honegger. In 1929 he was awarded a Guggenheim Fellowship and in 1933 a Pulitzer Prize for *John Brown's Song*, a choral symphony based on *John Brown's Body*. He taught at the Santa Barbara School, the Concord School of Music and Northwestern University. Idiomatic,

deftly orchestrated and accessible, his works, especially those for orchestra, were widely performed.

WORKS
(selective list)

Orch: The Constant Couple, suite, 1926; Don Quixote Sym., 1927; Pastoral Movt, 1930; Adagio, vn, str, 1935; Sym. Pieces nos.1–2, 1935, 1937; Work 22, ov., 1939; Going to Town, suite, 1941; Sym. no.1, 1942

Choral: John Brown's Song (S.V. Benét), choral sym., 1931; Blake Cycle, vv, orch; Night (W. Blake), vv, str orch, pf, 1934; Choralia nos.1–2, 1936, 1937; My soul, there is a country (H. Vaughan), vv, orch, 1937; Western Star, 5vv, orch, 1944

Chbr: Str Qts nos.2–3, 1930

MSS in *US-NYcu* and *R*

Principal publisher: E.C. Schirmer

PEGGY GLANVILLE-HICKS/MICHAEL MECKNA

Delange [De Lange], **Herman-François** (*b* Liège, 2 June 1715; *d* Liège, 27 Oct 1781). Flemish composer and violinist. From 1723 to 1730 he was a choirboy at the collegiate church of St Martin, Liège. It was probably Hubert Renotte, choirmaster at the collegiate church from 1730, who drew the chapter's attention to the young man's abilities. Delange was given permission to attend the Jesuit college, where he completed his classical education in 1738. There he studied the violin, probably with Joseph Clément, first violin of the choir school, and had harmony lessons with Jacques-Georges Lelarge, organist at the collegiate church from 1734. In exchange, and according to the custom, he continued to take part intoning psalms and playing in the orchestra. He seems to have left Liège in 1740 with a scholarship from the Darchis Foundation. His name only appears in the lists of the Collège liégeois de Rome for the year 1741, suggesting that he stayed in other Italian towns. On his return to Liège he was appointed first violin at St Martin. In about 1760 he moved to the collegiate church of St Paul, where he remained, under the direction of Henri Moreau, until his death.

Delange was most active as a composer between 1764 and 1769. During this time he wrote 24 symphonies, 12 trio sonatas and edited a monthly anthology of songs (1765–6). He also composed two stage works, eight masses and various motets. There is no documentation to explain why he stopped composing after 1769.

WORKS
most MSS in B-Lc Fonds Terry

Edition: *Une soirée musicale à Liège en 1766: chez Herman-François Delange, sur le Pont d'Isle, aux Armes d'Angleterre*, ed. J. Quitin (Liège, 1982)

Le riche malheureux et le réformateur des moeurs de ce siècle, Liège, Théâtre des Jesuites, 23 Aug 1763

Nicette, ou L'école de la vertu (oc, 3, Du Perron), Liège, Jan 1776

Sacred vocal: 6 messes brèves, 4vv, 2 vn, bc; [2] Messes brèves, 4vv, 2 vn, 2 fl, 2 hn, vc, org; Messe solennelle, 4vv, 2 vn, 2 hn, org; Messe solennelle, 4vv, 2 vn, 2 hn, org, partly reconstructed by L. Terry; Lauda Sion, 4vv, 2 vn, 2 ob, 2 hn, org; Missa sexta, 4vv, 2 vn, 2 hn, org, Bibliothèque des Chiroux, Fonds Capitaine, Liège; motets

Secular vocal: Le rossignol, ou Recueil de chansons (Liège, 1765–6) [pubd as monthly journal]; *c*30 unpubd qts, trios, duos, airs

Inst: 6 syms., op.7 (Liège, 1764), lost; 6 syms., op.9 (Liège, 1766), lost; 6 syms., op.10 (Liège, 1767), lost; 6 ovs., 2 vn, va, bc, 2 hn ad lib, op.6; 3 quatuors, str qt, unpubd; 6 sonate, vn/fl, vn, b; 6 sonate, 2 vn, b, op.8 (Paris, n.d.); 6 sonate, vn, b, op.1 (Liège, n.d.); A Collection of Favourite Minuets, hpd, vn/fl (London, n.d.); Le toton harmonique, ou Nouveau jeu de hasard (Liège, 1768) [a musical game]

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J. Quitin: 'L'oeuvre de musique de chambre de Herman-François Delange (Liège, 1715–1781)', *Bulletin de la société liégeoise de musicologie*, no.14 (1976), 12–28

PHILIPPE VENDRIX

Delannoy, Marcel (*b* La Ferté-Alain, Essonnes, nr Paris, 9 July 1898; *d* Nantes, 14 Sept 1962). French composer. He first intended to become an architect, and enrolled at the Ecole des Beaux-Arts in 1917, but then his interests turned to painting, and finally Honegger encouraged him to become a composer. He was mainly self-taught, although he took instruction in harmony from Jean Gallon, counterpoint from Gédalge and orchestration from Roland-Manuel. Delannoy's first important work, *Le poirier de misère*, attracted much attention when it was staged at the Opéra-Comique in 1927. In this work, based on a Flemish legend, he cultivated a direct and unpretentious style, echoing, although not quoting, folk-song. The 'Danse macabre' from the last act displays the characteristic features of his style: constancy of rhythmic pattern (here syncopated), polytonal polyphony of lines and chords, vivid instrumental colour and continually striking melodic spontaneity. Always attracted by the theatre, he sought to provide it with new forms: *Le fou de la dame* is a cantata-ballet based on a blues of winning charm, *Ginevra* evokes a theme of courtly love by drawing on the style of Renaissance chansons, and *Puck* uses a mobile declamation oscillating between speech and song. While slightly influenced by Honegger, he pursued an individual path and remained on the edge of contemporary currents. His writings include *Arthur Honegger* (Paris, 1953).

WORKS
(selective list)

Stage: Le poirier de misère (oc, J. Limozin and A. de la Tourrasse), 1925; Le fou de la dame (chanson de geste, Tourrasse and Limozin), 1928; Cendrillon ou La pantoufle de vair (ballet), 1931; Philippine (operetta, 2, H. Lyon and Limozin), 1937; Ginevra (oc, 3, J. Luchaire, after G. Boccacio), 1942; Les noces fantastiques (ballet), 1945; Puck (opéra féerique, 3, A. Boll, after W. Shakespeare), 1945

Inst: 4 mouvements, pf, 1924; Str Qt, 1931; Sym. no.1, 1933; Sérénade concertante, vn, orch, 1937; Concerto de mai, pf, orch, 1949–50; Sym. no.2, str, 1954; Cahier de Sylvaine, pf, 1956

Vocal: Maria Goretti (orat), 1953; many songs incl. 5 quatrains (F. Jammes), 1936; Etat de veille (R. Desnos), 1945

Film scores, incid music

Principal publisher: Heugel

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J. Bruyr: 'Marcel Delannoy', *L'écran des musiciens*, i (Paris, 1930), 74–9

R. Dumesnil: 'Marcel Delannoy', *ReM*, nos.127–30 (1932), 31–44

A. Boll: 'Marcel Delannoy: musicien de théâtre', *ReM*, no.209 (1949), 22–9

A. Boll: *Marcel Delannoy* (Paris, 1957)

C. Chamfray: 'Delannoy Bibliography', *Courrier musical de France*, nos.1–2 (1963), 65–6

ARTHUR HOÉRÉE

Delano, Jack [Ovcharov, Jascha] (*b* nr Kiev, Ukraine, 1 Aug 1914; *d* San Juan, PR, 13 Aug 1997). American composer. He was brought to the USA as a child by his parents and studied at the Settlement Music School, Philadelphia (viola and composition, 1924–32), and at the Pennsylvania Academy of Fine Arts (1928–32). In 1946 he settled in Puerto Rico to assume various posts in governmental programmes in radio, television, and rural

community education, having already established a reputation as a documentary photographer. His general responsibility for films produced by the Division of Community Education led him to experiment with the mechanical and electronic alteration of recorded sound as early as 1948 in the score for the film *Desde las nubes*. He later composed works for such organizations as the Puerto Rico SO, the Ballet Infantil de Gilda Navarra and the Ballets de San Juan. Except for early experiments directed towards solving specific problems connected with film music, Delano's style is conservative but pleasantly spiced with dissonance; his principal contribution to music in Puerto Rico has been his incorporation of native rhythmic and melodic patterns into the forms, styles, and instrumentation of standard concert music. His *Burundanga* (1988), a cantata based on native elements, successfully typifies this blending of cultivated and folk traditions.

WORKS
(*selective list*)

Ballets: Cucarachita Martina y Ratoncito Pérez (G. Navarra), 1951; La bruja de Loíza (A. García), 1956; Sanjuaneras (García), 1959; El sabio Doctor Mambrú (J. Anduze), 1962

Orch: Ofrenda musical, va, hn, str, 1959; Concertino clásico, tpt, small orch, 1965; La reina tembandumba, 1966

Chbr and solo inst: Va Sonata, 1954; Fl Sonatina, 1958; Vn Sonata, 1961; 7 dúos a canon, 2 vn, 1967; Conc. piccolo, 8 vn, 1977; Preludio, gui, 1977; Str Qt, 1984; Glosas sobre un tema de baquiné, ob, 1987; La machina, ww qnt, 1987; Trio, vn, vc, pf, 1991; Sonata, vn, pf, 1993

Vocal: La oración de Ximena (medieval Sp.), A, hpd/pf, 1955; Nocturno (L. Palés Matos), S, pf, 1959; Esta luna es mía (J.P.H. Hernández), S, female vv, 1962; 3 cancioncitas del mar (N. Vicéns), 1963; Me voy a Ponce (J. Balseiro), chorus, 1965; Canciones para Laura (E. Delgado), Mez, pf, 1977; Burundanga (L. Palés Matos), S, T, B, SATB, orch, 1988; La rosa y el colibrí, SATB, tpt, 1992; Un pétalo de rosa, children's chorus, 1993

Incid music; film scores, incl. Desde las nubes, 1948

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E. Hawes: 'Jack Delano', *San Juan Star Magazine* (11 Dec 1977), 2
Compositores de América/Composers of the Americas, ed. Pan American Union, xix (Washington DC, 1979), 22–7
D. Thompson: 'La música contemporánea en Puerto Rico', *RMC*, xxxviii (1984), 110–17
K. Dégláns and L.E.Pabón Roca: *Cátalogo de música clásica contemporánea de Puerto Rico* (Río Piedras, PR, 1989), 69–74

DONALD THOMPSON

Delany, John Albert (*b* London, 6 July 1852; *d* Paddington, NSW, 11 May 1907). Australian conductor, organist and composer. Taken to Australia as a child, he studied music with William John Cordner, a minor composer and organist of St Mary's Cathedral, Sydney. He became choirmaster of St Mary's in 1872 and organist in 1874. In 1877 he joined the W.S. Lyster Royal Italian and English Opera Company in Melbourne as chorus master and répétiteur, but returned to Sydney as musical director of the three-day festival which opened the new St Mary's Cathedral (8 September 1882), for which he composed a *Triduum March*. In 1885 he succeeded Max Vogrich as conductor of the *Liedertafel*, a position he held until 1897. As musical director of St Mary's in 1886, he introduced unaccompanied plainchant and his own compositions, including three masses, numerous motets, sacred songs and organ works, and also composed a *Captain Cook Cantata* for the Australian centenary festivities (1888). In 1894 he was a founder-member of the Sydney College of Music and later became its chief examiner. He conducted the Australian première of Elgar's *Dream of Gerontius* in Sydney Town Hall (21 December 1903). A modest composer who was frustrated in his ambition to write grand opera, Delany and his mostly unpublished works have fallen into obscurity.

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J.A. Delany: 'Church Music in Australia', *Australasian Catholic Record*, i (1895), 465
D.J. Quinn: 'Musicians and Musical Taste in Australasia; 1: Sydney', *Review of Reviews* (20 April 1895), 393

ELIZABETH WOOD

De la Pierre, Paul. *See* LA PIERRE, PAUL DE.

De Lara [Tilbury], **(Lottie) Adelina** (*b* Carlisle, 23 Jan 1872; *d* Woking, 25 Nov 1961). English pianist. After numerous appearances as a child prodigy she attracted the attention of Fanny Davies in 1885, from whom she received her first formal training. Davies also introduced her to Clara Schumann, who taught her from 1886 to 1891. She made her adult début at St James's Hall, London, in 1891 and became an ambassador for the traditions of Clara Schumann through her playing and subsequently through her teaching, articles and broadcasts. She gave her last recital at the Wigmore Hall in 1954. De Lara's playing, even in old age, was characterized by great commitment, freshness and vitality, as can be heard in several important recordings of Robert Schumann's piano works made in the early 1950s. Her compositions include two piano concertos and many songs. She wrote, with Clare H. Abrahall, a volume of memoirs, *Finale* (London, 1955).

DONALD ELLMAN

De Lara [Cohen], **Isidore** (*b* London, 9 Aug 1858; *d* Paris, 2 Sept 1935). English composer and singer. In 1874 he entered the Milan Conservatory, where he studied composition with Alberto Mazzucato and singing with Francesco Lamperti. After further studies with Lalo in Paris, de Lara returned to London in 1877, where he was appointed professor of singing at the GSM. At first known as a singer and songwriter, he soon turned his attention to the stage, producing *The Royal Word* (in which he played the part of Charles II, 1883), *Wrong Notes* (1883) and *Minna, or The Fall from the Cliff* (1886). On the suggestion of Victor Maurel he transformed his cantata *The Light of Asia*, based on the life of Buddha, into an opera and secured its production (in Italian) at Covent Garden in 1892. The following year his *Amy Robsart* was given in French at the same theatre, and a year later at Monte Carlo. De Lara then settled at Monte Carlo, and it was there, under the patronage of the Princess of Monaco, that he enjoyed the most successful phase of his career. *Moïna* was produced there in 1897, as was *Messaline*, his most popular work, in 1899. During World War I de Lara again returned to London, where he established a fund for the relief of distressed musicians. In the 1920s he strove to establish an English national opera, but without success.

Although French influences (Massenet especially) predominate in de Lara's operas, he was a truly eclectic composer. His style may be said to have developed, but it never really settled down. *Amy Robsart* exhibits his main characteristics: the musical vocabulary bubbles along in a state of constant flux in order that it may strike any attitude required at a moment's notice. Massenet's

diatonic succulence is present but not his Gallic sophistication or bittersweet tenderness, and de Lara is exposed as a latterday Meyerbeer in that he produces effects without causes. His orchestration, however, is excellent: tasteful, kaleidoscopic, and highly original. It is therefore all the more regrettable that a man with so fine a musical ear so frequently failed to engage his musical intellect; a work such as *Messaline* relies too heavily on cheap perfumes, and, at the moments when the music should attempt to rise to dramatic greatness, it degenerates into synthetic posturings.

WORKS

STAGE

printed works published in vocal score in Paris unless otherwise stated;

for complete list see GroveO

The Royal Word (comic op. 1, H. Hersee), London, Gaiety, 17 April 1883
Wrong Notes (comic op), private perf., 1883
Minna, or The Fall from the Cliff (comic op, H.S. Edwards), London, Crystal Palace, 1886
La luce dell'Asia (sacred legend, 3, W. Beatty-Kingston, after E. Arnold, It. trans. G. Mazzucato), London, CG, 11 June 1892 (London, 1891) [rev. of de Lara: The Light of Asia, 1891 (cant.)]; as Le réveil de Bouddha (trans. P. Milliet), Ghent, 2 Dec 1904
Amy Robsart (op, 3, A.H.G. Harris and F.E. Weatherly, after W. Scott: *Kenilworth*, Fr. trans. Milliet), London, CG, 20 July 1893 (1894); with orig. Eng. text, Croydon, Grand, 14 May 1920
Moïna (drame lyrique, 2, L. Gallet), Monte Carlo, Casino Municipal, 11 March 1897 (1896)
Messaline (tragédie lyrique, 4, P.A. Silvestre and E. Morand), Monte Carlo, Casino Municipal, 21 March 1899 (1899)
7 other ops, 1906–33

OTHER

Vocal: 67 songs, incl. The Garden of Sleep (C. Scott) (1877), After Silent Years (E.L. Bulwer Lytton) (1887)
Chbr: Danse d'une poupée ivre, vn, pf, 1924

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I. de Lara: *Many Tales of Many Cities* (London, 1928)
Obituary, *MT*, lxxvi (1935), 944 only
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E.W. White: *A History of English Opera* (London, 1983)

NIGEL BURTON, SUSAN THACH DEAN

De Larrocha, Alicia. *See* LARROCHA, ALICIA DE.

De la Rue, Pierre. *See* LA RUE, PIERRE DE.

Delás, José Luis (de) (*b* Barcelona, 28 March 1928). Spanish composer and conductor. After studying law and music in Barcelona from 1946 to 1949 he studied composition and conducting at the Munich Musikhochschule and at Waltershausen's seminar course from 1950 to 1954. In 1956 he was appointed conductor of the Bilbao SO, and he was invited to conduct at a series of concerts of contemporary music held in Barcelona between 1957 and 1958. Delás left Spain for Cologne in 1958 and has worked for various German radio organizations. From 1968 to 1970 he was a member of the electronic music studio at Utrecht University. In 1993 he was appointed professor of composition and analysis at Madrid University. Delás's interest in polytonal and established dodecaphonic techniques is evident in his early compositions from 1947 onwards; he was subsequently drawn to avant-garde serial developments. In 1964 he began to employ aleatory forms and quotation, and to explore timbre variation with greater insistence. Delás has found further stimulation in surrealist literature and in painting (particularly that of Wols, Tàpies and Rothko). In 1995 he was awarded the National Music Prize of Spain.

WORKS

(selective list)

Orch: Vc Con., 1973; Concetti, chbr orch, 1974–5 [after C. Gesualdo]; Les paroles et l'air, 1986; Símbolos del sonar, chbr orch, 1990; Episodios en el recuerdo, 1993; Al sonoro cristal, al cristal mudo, 1994; Textos, 1995
Other works: Imago, ens, 1965; Obraz, hp, 1966; Noticia, pf, 1967; Eilanden, ens, tape, 1967; Outremer clair et foncé, pf, 1971; Cinco sellos, ens, tape, 1972; Denkbild-kurze Schatten, ens, 1977; Memoria, S, chorus, orch, 1977; Les profondeurs de la nuit, 2 S, chbr orch, 1996
Principal publisher: Gerig

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RUDOLF LÜCK/ANTONI PIZÀ

De la Sable, Antoine. *See* ARENA, ANTONIUS DE.

Delasol. The pitch *d''* in the HEXACHORD system.

Delasolre. The pitch *d'* in the HEXACHORD system.

De Latre [Delatre, De Lattre, Laetrius, De Latere], **Petit Jean** [Jehan, Jan; Johannes Petit] (*b c*1510; *d* Utrecht, 31 Aug 1569). Dutch composer. From 1538 to 1539 (the records from before and after are lost) he was *maître de chant* of the collegiate church of St Jean l'Evangéliste in Liège, and 'Petit Jan succentor' appears in the account books of the collegiate church of St Martin, Liège, for the first time in November 1544. His pupils there included Johannes Mangon and Gerard de Villers. He was appointed *maître de chapelle* by Georg of Austria, Prince-Bishop of Liège, about 1550. His obligations in this post probably caused him to neglect his duties at St Martin, whose chapter, on 23 November 1554, threatened to dismiss him, but he is still mentioned in the accounts from October 1555 until May 1562. Georg of Austria's early death in 1557 deprived De Latre of an excellent job and a sympathetic patron to whom he had dedicated his 1552 collection of chansons.

De Latre's Lamentations show that he had contacts outside Liège (such as Paulus Chimarrhaeus) many years before becoming *archimusicus celebrissimi chori* at Amersfoort in 1563. On returning to Liège, De Latre became succentor at St Martin, but was dismissed in 1564 because of debts he had incurred. From December 1565 'Magister Johannes de Latre Cantor' was a member of the chapter of the Janskerk, Utrecht. There, too, he contracted debts, and he was called before the tribunal on 12 December 1567. He probably became *kapelmeester* of the Buurkerk in Utrecht, where his tombstone described him as 'D.O.M. Johanni Petit de Latre, musici excellentissimi'.

De Latre had several children, including two sons who were *duodenus* at St Martin. A Petit Jean who, according to Vannes, was at the Church of Our Lady, 's-Hertogenbosch, in 1522 and left in 1530 to enter the service of Emperor Charles V is probably not the same man. The composer of a four-part chanson published at Paris in

1540 (RISM 1540^{14}) ascribed to 'De Lattre' may be Petit Jean de Latre, but another possible composer for it is François de Lattre, singer and chaplain at the French Chapelle Royale and a canon at Amiens Cathedral in 1553. The earlier confusion with Claude Petit Jehan (*d* 1589) has been conclusively removed by Lesure.

Although his printed works are identifiable, there is still confusion about De Latre's name in manuscript copies. The pieces that can be attributed to him with most certainty appeared in three personal collections and numerous anthologies printed in the Netherlands between 1547 and 1564 and in Germany between 1561 and 1564; a few pieces were reprinted as late as about 1660. His motets are remarkable for their supple melody and careful accentuation of the text. He favoured the strict imitative style prevalent in the Netherlands after Gombert and Clemens, but was more concerned with creating an atmosphere appropriate to the words than with showing off his technical skill. He excelled in the classical love-songs of the 16th century, treating them in a pleasingly restrained manner. Homophony dominates the texture, although imitation is often used at the beginning of his works. The syllabic settings in his chansons give them a rhythmic vigour reminiscent of the Parisian chanson, and his style is close to that of Crecquillon.

WORKS

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[9] Lamentationes aliquot Jeremiae Musicae noviter adaptae, adiectis aliquot [3] cantionibus, 3–6vv (Maastricht, 1554)

14 motets, 1547^{5}, 1553^{9}, 1554^{1}, 1554^{5}, 1555^{5}, 1555^{6}, 1555^{7}, 1556^{5}, 1556^{9}, 1564^{5}; 1 ed. in Collectio operum musicorum batavorum saeculi XVI, viii (Berlin, 1844–58); 1 ed. J. Quitin, *Les musiciens de Saint-Jean l'Evangeliste à Liège de Johannes Ciconia à Monsieur Babou vers 1400–vers 1710* (Liège, 1982)

2 motets in *A-Wn* 18828, *D-Kl* Mus.4.91, Brieg 42 (now in *PL-WRu*)

SECULAR

[29] Chansons à quatre parties . . . premier livre (Leuven, 1552); ed. J. Quitin (Liège, 1988)

Cantionum musicarum (Düsseldorf, 1563) [13 Fr., 10 Flem., 1 macaronic chansons]

23 chansons, 1552^{8}, 1552^{9}, 1552^{12}, 1552^{13}, 1553^{24}, 1554^{22}, 1555^{22}, 1556^{17}, 1560^{6}, 1560^{7}, Novi prorsus et elegantissimi libri musici (Düsseldorf, 1561), Livre septiesme (Leuven, 1564); 1 ed. J. Quitin, *Les musiciens de Saint-Jean l'Evangéliste à Liège* (Liège, 1982); 1 ed. in *Bulletin de la Société liégeoise de musicologie*, no.38 (1982)

2 Flem. chansons, 1554^{31}, 1572^{11}; 1 ed. in Cw, xcii (1964)

3 chansons intabulated for lute, 1549^{38}, 1552^{29}

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JOSÉ QUITIN/HENRI VANHULST

Delaunay, Charles (*b* Paris, 18 Jan 1911; *d* Vineuil St Firmin, nr Paris, 16 Feb 1988). French writer on jazz, producer, and promoter. In 1933 he became a member of the Hot Club de France and in 1949 organized the Paris Jazz Fair. He established one of the earliest periodicals (*Jazz-hot*, 1935) and one of the first record labels in France (Swing, 1937) devoted exclusively to jazz. From 1939 he was the host of various radio programmes; he made weekly broadcasts (1945–55) and a series of live broadcasts of jazz performances ('Jazz Variétés') for French radio in the early 1950s. Delaunay was particularly active in the promotion of the Quintette du Hot Club de France and Django Reinhardt. He also organized concerts, produced recordings, gave lectures, and produced several short films (including *Autour d'une trompette* and *Jam Session*, both 1950). John Lewis dedicated to him the composition *Delaunay's Dilemma* (1954). Delaunay's writings are characterized by a constant attention to detail and an openness towards widely differing styles. He is best known as a pioneer of jazz discography, as well as for having established the name of the discipline.

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ANDRÉ CLERGEAT

Delaval, Mme (*fl* London, 1791–1802). French or English composer, harpist and pianist. She may have been a daughter of the French singer Henri Larrivée (either Adelaide or Agathe) and may have belonged to the Delaval family of Seaton Delaval, Northumberland. She studied the harp with J.B. Krumpholtz, who was in Paris from 1777 (*d* 1790). Her name appears on many London concert programmes of the 1790s, including those of the Salomon concerts at the Hanover Square Rooms. Her compositions for harp include three sonatas with violin ad lib, Prelude and Divertimento with two horns ad lib, a

Grand Sonata with violin, tenor (instrument) and cello ad lib, and two sets of variations. She also wrote a cantata, *Les adieux de l'infortune Louis XVI à son peuple.*

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BONNIE SHALJEAN

Delavergne, Antoine-Barthélemy. *See* LAVERGNE, ANTOINE-BARTHÉLEMY.

Delavigne, Germain (*b* Giverny, Eure, 1 Feb 1790; *d* Montmorency, 30 Nov 1868). French playwright and librettist. He was the elder brother of Casimir Delavigne, who under the Restoration made his name with patriotic verses and then became a successful dramatist, presenting liberal ideas in tragedies that combined classical tradition with nicely judged novelty in subject, theme and technique. On one occasion Germain worked with Casimir on a libretto, *Charles VI*, which was set to music by Halévy in 1843. His usual collaborator, however, was Eugène Scribe, whom he had met when both were schoolboys at the Collège Ste-Barbe in Paris. A large number of *comédies-vaudevilles* appeared under their joint names; these lighthearted little plays, often with some particular relevance to the topic of the hour, were interspersed with songs, which were frequently sung to popular tunes. They also collaborated on librettos for two of the most flagrantly Romantic, and most successful, operas of their time, *La muette de Portici* (Auber, 1828) and *Robert le diable* (Meyerbeer, 1831). A taste for the Gothic is further evident in such works as *Les mystères d'Udolphe* (Clapisson, 1852) and *La nonne sanglante* (Gounod, 1854).

CHRISTOPHER SMITH

De la Viola. *See* DALLA VIOLA family.

DeLay, Dorothy (*b* Medicine Lodge, KS, 31 March 1917). American violinist and teacher. She studied at Oberlin College, with Michael Press at Michigan State University and with Louis Persinger and Raphael Bronstein at the Juilliard School of Music. During this time she was active as a soloist and in chamber music and founded the Stuyvesant Trio with her sister Nellie (cellist) and Helen Brainard (pianist) in 1942. In 1946 she became interested in the Galamian method and was Galamian's chief assistant for 20 years, after which she formed her own classes, for which she became known internationally. She has been on the faculties of the Juilliard School, Sarah Lawrence College, New England Conservatory and Cincinatti College Conservatory, and teaches at the Meadowmount and Aspen Summer Schools. She has given masterclasses throughout the world and has received many honours. DeLay is a dedicated teacher, sensitive to both the musical and the psychological needs of her students, many of whom have been awarded first prizes in international competitions. Among her best-known pupils are Itzhak Perlman, Schlomo Mintz and Cho-Liang-Lin.

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MARGARET CAMPBELL

Del Bivi, Paolo Antonio. *See* ARETINO, PAOLO.

Delbos [Messiaen], **Claire** (*b* Paris, 2 Nov 1906; *d* Bourg La Reine, Hauts de Seine, 22 April 1959). French composer and violinist. The daughter of Victor Delbos (a professor at the Sorbonne), she studied the violin and composition at the Paris Conservatoire. Delbos composed several organ works, including *Paraphrase sur le jugement dernier* and *L'offrande à Marie*, for Messiaen, whom she married on 22 June 1932. Messiaen's pet-name for Delbos was 'Mi', which appears as a cryptic dedication in musical notation on his *Thème et variations*, and more explicitly in the titles of the *Poèmes pour Mi*, and 'Bail avec Mi (pour ma femme)', no.1 of the *Chants de terre et de ciel.* The couple's only child, Pascal, was born in 1937.

Delbos wrote three sets of songs for voice and piano, all of which received performances at the Société Nationale de Musique. The five aphoristic settings of poems by Cécile Sauvage, Messiaen's mother, which make up the set *Primevère*, are characteristic of Delbos' concise, somewhat astringent musical language.

L'âme en bourgeon, first performed by Marcelle Bunlet (accompanied by Messiaen) in 1937 and repeated at the Société Nationale in 1938, was described by Roger Vinteuil in *Le Ménestrel* (7 May 1937) as 'treating the voice without regard to easily recalled melodic graces, using instead a sort of unadorned, mystical chant. Around the voice, however, the piano accompaniment weaves a rich, finely-nuanced and varied commentary'. In 1947 Ginette Guillamat and Messiaen gave the first performance of *Trois aspects de la mort*, again at the Société Nationale.

Near the end of World War II, Delbos had an operation, following which her mental condition deteriorated. She remained in an institution until her death.

WORKS
(*selective list*)

Songs (all for 1v, pf): Primevère (C. Sauvage), 5 songs: Le long de mes genoux, J'ai peur d'être laide, Mais je suis belle d'être aimée, Je suis née à l'amour, Dans ma robe à bouquets bleus, 1935; L'âme en bourgeon (C. Sauvage), 8 songs: Dors, Mon coeur revient à son printemps, Je suis là, Te voilà hors de l'alvéole, Je savais que ce serait toi, Maintenant il est né, Te voilà mon petit amant, Ai-je pu t'appeler de l'ombre, 1937; 3 aspects de la mort: Sans espérance (C. Sauvage), Lamentation et terreur (Bible: *Job*), Vers elle, avec confiance (R. de Obaldia), first perf. 1947

Org: 2 pièces: L'homme né de la femme vit peu de jours, La Vierge berce l'enfant (1935); Paraphrase sur le jugement dernier, 1939; L'offrande à Marie, 6 pieces: Voici la servante du Seigneur, Vierge digne de louanges, Mère des pauvres, Mère toute-joyeuse, Debout, la Mère des douleurs, Secours des Chrétiens, reine de la paix, 1943; Parce, Domine 'Pardonnez, Seigneur, à votre peuple', pour le temps de Carême (1952)

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NIGEL SIMEONE

Del Buono, Gioanpietro [Giovanni Pietro] (*b* Naples; *d* Palermo, in or before 1657). Italian composer. Antonio La Greca, in the dedication to the Prince of Cassaro of his own *Armonia sacra di vari mottetti* (1657), described Del Buono as a 'swan of the Sebeto', the river that crosses Naples, and stated that 'he lived glorious for a long time' at the Prince of Cassaro's court in Palermo. Del Buono dedicated his *Canoni, oblighi et sonate in varie maniere sopra l'Ave maris stella . . . a 3. 4. 5. 6. 7 et 8 voci, e le sonate a 4* (Palermo, 1641) to G.A. Scribani, a rich Genoese banker who had settled in Palermo. In his preface he referred to the similar collection on the same cantus firmus that Francesco Soriano published in Rome in 1610. There are 84 numbered items, 12 of which are *obblighi* for four to seven voices. The other 72 are canons 'in various manners' for three to eight voices on every degree of the scale from the unison to the 10th above and below, some with 'certain strangenesses'; one of the parts is always the cantus firmus in long notes.

Unlike Soriano's collection, Del Buono's includes 14 harpsichord sonatas, notated in four-stave score (ed. P.E. Carapezza, Kraków, 1989), which are the first to be named *Sonate di cimbalo*. They exploit the instrument's every technical device and sonority with extraordinary virtuosity, making use of both old (e.g. hocket in nos.2 and 9) and new (e.g. *passaggi* in parellel 6ths in no.6 and rebounding arpeggios in no.8) compositional techniques. Varying greatly from one another, the pieces can be regarded as enlarged and developed sections (*partite*) of a single capriccio, written in the style of Frescobaldi and Michelangelo Rossi. Like the verses of a single hymn, however, the cantus firmus (always in the lower of the two inner parts, except in the last sonata) is complete in long notes in every piece. The fifth sonata (*Fuga cromatica*) and the seventh (*Stravagante, e per il cimbalo cromatico*) are two of the more interesting ones.

Del Buono stands out from the other Neapolitan keyboard composers of his generation, such as Giovanni Salvatore, Bernardo Storace and Gregorio Strozzi.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Del Campo, Conrado. *See* CAMPO (Y ZABALETA), CONRADO DEL.

Del Chitarino, Pietrobono. *See* PIETROBONO DE BURZELLIS.

Del Cornetto, Ascanio. *See* TROMBETTI, ASCANIO.

Delden, Lex van [Zwaap, Alexander] (*b* Amsterdam, 10 Sept 1919; *d* Amsterdam, 1 July 1988). Dutch composer. He studied medicine at Amsterdam University, but as a Jew he was forced to interrupt his studies during World War II. Van Delden was self-taught as a composer. Between 1947 and 1982 he was music editor of the daily paper *Het parool*, and published many articles in Dutch and foreign periodicals. During his life he held several administrative posts in Dutch musical life, including chairmanships of the Society of Dutch Composers (GeNeCo) and the Office of Music Copyright (BUMA). The first of Delden's works to attract attention was the cantata *Rubáiyát*, awarded the music prize of the City of Amsterdam in 1948. His Harp Concerto and Impromptu for solo harp were awarded prizes by the Northern California Harpists' Association in 1953 and 1956. Many of his compositions were commissioned by the Dutch government, the City of Amsterdam and Dutch radio. Van Delden expresses his strong social concern in his works: *In memoriam* was written in response to the flood disaster of 1953, while *Canto della guerra* and *Die vogel vrijheid* are condemnations of war and slavery respectively. His compositional style is overtly tonal and based on conventional forms. He often builds a work from one fairly concise idea; the tenacity to this starting point generates a conflict which provides the impetus for the music. The resolution generally takes the initial idea through a mosaic of variations.

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(selective list)

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Vocal: L'amour (M. Desbordes-Valmore, L. Labé), op.1, S, fl, cl, vn, va, vc, 1939; Rubáiyát (cant., Omar Khayyám, trans. E. FitzGerald), op.19, S, T, chorus, 2 pf, perc, 1948; Die vogel vrijheid (orat, J.W. Schulte Nordholt), op.46, S, Bar, chorus, childrens' chorus, orch, 1955; 3 Sonnetten van Shakespeare, op.72, A, pf, 1961; Canto della guerra (D. Erasmus), op.92, chorus, orch, 1967; Adonias' Dood [Adonijah's Death] (J. van den Vondel), op.113, male chorus, sym. band, 1986

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JOS WOUTERS/LEO SAMAMA

Deldevez, Edmé(-Marie-Ernest) [Edme, Edouard, Emile] (*b* Paris, 31 May 1817; *d* Paris, 6 Nov 1897). French violinist, conductor, composer and teacher. At the age of six he began violin lessons with Sudre, who then took him and the young pianist Louis Lacombe on an 'artistic journey' of several months. On 1 March 1825 he entered the Conservatoire, where he studied for the next 16 years, winning several first and second prizes and, in 1838, second place in the Prix de Rome for his cantata *La vendetta*. His teachers included Habeneck, Reicha, Halévy and Berton; with the latter's help he gave a concert of his own compositions on 6 December 1840.

Deldevez began his professional career as a violinist, first at the Opéra from 1833, and then at the Société des Concerts du Conservatoire from 1839. However, conducting became more important, and he took up positions at both institutions from 1847 and 1872 respectively. He became principal conductor at the Opéra in 1873, and ensured the continuity of performances after the fire at the Salle Le Peletier, directing the inaugural performance at the new Garnier building on 5 January 1875. According to Saint-Saëns, Deldevez was the most important conductor at the Société des Concerts since Habeneck, whose tradition he continued; he was the first real champion of the works of Berlioz.

On 11 November 1871 he was appointed a member of the examining committee for string classes at the Conservatoire, and under Ambroise Thomas, then director of the Conservatoire, he became the first official teacher of orchestral conducting in France, in a post created for him on 15 October 1873 (in which he remained until 1885). He was influential as a teacher and theorist, and wrote a number of theoretical works on specific aspects of music, and also edited anthologies of other composers' works. His own compositional style reflected his love of tradition and the influence of his teachers, particularly Halévy and Berton. However, it was above all his talents as an orchestrator that were recognized by his contemporaries; Gounod and Berlioz in particular paid tribute to his skill.

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MSS at F-Pn, printed works published in Paris

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Choeurs religieux, hymnes, op.18 (1847)
O salutaris, op.14a, 1847 (n.d.)
Prière pour la paix, op.28 no.6 (1870)

DRAMATIC

Ops: Samson, 1837, lost; Lionel Foscari (1), 1841, *F-Pn**; Le violon enchanté (2), op.20 (1848); L'éventail (oc, 1, M. Carré), op.25 (1854); La ronde des sorcières (2, H. Lucas)
Scènes lyriques: Agar, 1831, *Pn**; Marie Stuart, 1837, lost; La vendetta (cant.), 1838, op.16 (n.d.); Fernand, 1839, *Pn**; Loyse de Monfort (E. Deschamps), 6 Dec 1840, *Pn**; Lionel Foscari (cant., Pastoret), 1841, *Pn**; Cantate pour le mariage de l'Empereur, 15 Feb 1853, *Pn**; Velléda (C. Dovalle), 1854 (n.d.); Monologue (1869)
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Chbr: Trio, pf, vn, vc, op.9, 1849; Str qt, op.10 no.1, 1849; Str qt, op.10 no.2, 1850; Divertissements, ou airs de ballets, pf (1852); Trio no.2, pf, vn, vc, op.23, 1859; duos; pieces for vn, pf
*c*20 ballades, romances, morceaux de chants, duos

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GÉRARD STRELETSKI

De Lemene, Francesco (*b* Lodi, 19 Feb 1634; *d* Lodi, 24 July 1704). Italian librettist. He came from a noble family (although the title of count was given him by the Duke of Mantua), and received a law degree at Pavia in 1655, having also studied at some time in Bologna. A career in the Spanish administration led him first to Milan as Public Orator and then to Lodi with the post of Decurion. His first stay in Rome was in 1661; he later established close relations there with the circle of Queen Christina of Sweden, for which he wrote *Il giudizio di Paride* (1666, lost), followed by *Il Narciso* (favola boschereccia, 1676, music by Carlo Borzio) and *La ninfa Apollo* (Scherzo scenico per musica, 1692, music by C.A. Badia). These works have a tender, comic-erotic character in the best style of Giambattista Marino. Following a period of illness, and influenced by his friendship with the poet and playwright Carlo Maria Maggi, De Lemene adopted in 1680 a typically Arcadian style and also wrote sacred poetry (*Il Dio*, 1684; *Il rosario*, 1691). He was a member of various academies and joined Arcadia in 1691 as Arezio Gateatico. Beyond their melodramatic structure, the *favole per musica* display the stylistic features of Marino, whose influence is still evident; there are shepherds and gods, a mood of refined sentiment but also a vitality reminiscent of Anacreon's verse, as well as De Lemene's own somewhat learned experiments with metre. His last work was *Endimione* (favola per musica, 1692, music by Paolo Magni and Giacomo Griffini), an Arcadian pastoral full of symbolism and virtuous love. De Lemene's lyric output was large, and his oratorios were easy-mannered and gallant. The dialectical comedy *La sposa Francesca*, with its tender, everyday realism, became justly famous.

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MARIA GRAZIA ACCORSI

Delerue, Georges (*b* Roubaix, 12 March 1925; *d* Los Angeles, 20 March 1992). French composer. He attended the Paris Conservatoire on a scholarship, where he studied

composition with Milhaud and Büsser. He graduated with a *premier prix* in composition, and in 1949 won the Prix de Rome. In the 1940s he conducted and composed for French radio and the stage, writing theatre music for Jean Vilar's Théâtre National Populaire, for the Comédie Française, and for Jean-Louis Barrault's company, where he became friends with Boulez and Maurice Jarre. During the late 1940s and early 50s, he wrote several orchestral works, operas (including *Ariane*, 1954) and ballets.

He turned to film music in the early 1950s, composing new scores for some of the French silent classics, including René Clair's *Un chapeau de paille d'Italie* (1927) and *Les deux timides* (1928). He went on to write over 350 film scores, enjoying long-lasting collaborations with several directors, including François Truffaut, with whom he made a dozen films, and Philippe de Broca, with whom he made 16, including the cult success *Le roi de coeur* (1966). In the 1960s he wrote scores for several important British films, including *A Man for All Seasons* (1966), *Anne of the Thousand Days* (1969) and Ken Russell's first feature film *Women in Love* (1969). Other landmark films on which he was involved during this period include Jean-Luc Godard's *Le mépris* (1963) and Bernardo Bertolucci's *Il conformista* (1970), one of his best scores. In the 1970s he moved to Los Angeles, where he had a number of commercial successes, including Mike Nichols's *Silkwood* (1983) and Oliver Stone's *Platoon* (1986), but he continued to work mostly on French productions. He died shortly after the première of his last film, *Dien bien phu* (1992), at the Berlin Film Festival. He was made a Commandeur des Arts et Lettres, and received Academy Award nominations for his work on *Anne of the Thousand Days*, *The Day of the Dolphin* (1973), *Julia* (1977) and *Agnes of God* (1985), in addition to his one Oscar for *A Little Romance* (1979).

Delerue composed with great speed and facility, and his heightened lyric sense produced some of the most original scores in French cinema. Richly orchestrated, his music shares with that of his contemporary Maurice Jarre an essentially Romantic style, with a pervasive undercurrent of melancholy. He aimed at a simple style, while successfully avoiding frivolity and triviality. He indulged in self-borrowing throughout his career, re-using and elaborating favourite themes associated with specific subjects and emotions. His films with Truffaut remain his most memorable work, Delerue finding himself attuned to Truffaut's lyrical evocations of youth and love. In *Jules et Jim* (1961), he succeeds in charting the film's complex contrasts of mood, whether in the fast-paced riotous passages, or in the haunting, melancholy theme which personifies Jeanne Moreau in love and ultimately death. His Baroque-style score for *La nuit américaine* (1973) brought a particular elegance to a film about the process of film-making itself, which shows the members of Truffaut's film crew, including Delerue himself, at work. The composer had a cameo appearance in Truffaut's *Les deux anglaises et le continent* (1971).

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(selective list)

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directors' names in parentheses

Nuit et brouillard (A. Resnais), 1955; Un amour de poche (P. Kast), 1957; Hiroshima mon amour (Resnais), 1959; La française et l'amour (J.-P. Le Chanois), 1960; Tirez sur le pianiste (F. Truffaut), 1960; Une aussi longue absence (H. Colpi), 1961; Les guêpes (G. Dhuit), 1961; Jules et Jim (Truffaut), 1961; L'amour à vingt ans (Truffaut), 1962; L'immortelle (A. Robbe-Grillet), 1962; Le mépris (J.-L. Godard), 1963; La peau douce (Truffaut), 1964; Viva Maria! (L. Malle), 1965; A Man for All Seasons (F. Zinnemann), 1966; Le roi de coeur (P. de Broca), 1966; Le vieil homme et l'enfant (Berri), 1966; Interlude (K. Billington), 1968

Anne of the Thousand Days (C. Jarrott), 1969; Women in Love (K. Russell), 1969; Il conformista (B. Bertolucci), 1970; The Horsemen (J. Frankenheimer), 1970; Les deux anglaises et le continent (Truffaut), 1971; Une belle fille comme moi (Truffaut), 1972; The Day of the Dolphin (M. Nichols), 1973; La nuit américaine (Truffaut), 1973; The Day of the Jackal (Zinnemann), 1973; L'incorrigible (de Broca), 1975; Julia (Zinnemann), 1977; A Little Romance (G.R. Hill), 1979; L'amour en fuite (Truffaut), 1979; Le dernier métro (Truffaut), 1980; La femme d'à côté (Truffaut), 1981; L'africain (de Broca), 1983; L'été meurtrier (J. Becker), 1983

Silkwood (M. Nichols), 1983; The Black Stallion Returns (R. Dalva), 1983; Vivement dimanche (Truffaut), 1983; Agnes of God (M. Jewison), 1985; Conseil de famille (A. Costa-Gavras), 1986; Platoon (O. Stone), 1986; Salvador (Stone), 1986; The Lonely Passion of Judith Hearne (J. Clayton), 1987; Biloxi Blues (Nichols), 1988; Der Atem (Scilling), 1988; Steel Magnolias (H. Ross), 1989; Strapless (D. Hare), 1989; Mister Johnson (B. Beresford), 1991; Black Robe (Beresford), 1992; Dien bien phu (P. Schoendoerffer), 1992

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Chbr and solo inst: Str Qt, 1948; Vitrail, brass qnt, 1979; Sonata, tpt, org, 1980; Diptyque, fl, 1981

Principal publisher: Billaudot

MARK BRILL

Delfert, Charles. *See* HELFER, CHARLES D'.

Delgadillo, Luis Abraham (*b* Managua, 25 Aug 1887; *d* Managua, 20 Dec 1961). Nicaraguan composer and pianist. As a result of the promise he showed in his early musical instruction in Managua, he was sent by the Nicaraguan government to study at the Milan Conservatory. He remained in Europe for five years and returned to Nicaragua to teach in various schools and direct the band of the Supremos Poderes (1915–21). He also held the post, created specifically for him, of director-general of musical culture. In 1937 he was appointed director of the first National School of Music in Managua, a post he held with a few absences until his death. He was also director of the small National Symphony Orchestra in Managua.

Delgadillo was the first Nicaraguan to write large orchestral works and remains the Nicaraguan classical composer with the greatest exposure on the American continent. He taught theory at the National Conservatory of Music in Mexico City (1921–5) and composition (1943–5) at the National School of Music in Panama, whose journal *Armonía* he edited. He toured Latin America extensively, lecturing and conducting programmes that usually featured his works. After a tour of several South American nations he wrote the *Sinfonía incaica* (1926), which he conducted in Caracas, Venezuela, on 20 May 1927. His orchestral suite *Diciembre* was given its première in Havana on 20 October 1929. In 1930 he conducted a concert of his works at the Carnegie Hall. His orchestral suite based on Mexican themes, *Teotihuacán*, was performed by the orchestra of Mexico's National University on 12 October 1941. His *Intermezzo*

chino was performed by the National Symphony Orchestra of Formosa (Taiwan) in the 1950s.

Delgadillo's style was firmly grounded in compositional currents in Italy at the beginning of the century. He was the only composer in Nicaragua during his lifetime who attempted to utilize 20th-century classical techniques. However, his orchestral works whose titles incorporate names of composers that were his contemporaries, such as *Obertura Debusyana* (1908) and *Obertura Schoenbergniana en los 12 tonos, capricho sinfónico* (1954), do not in fact show a grasp of the more modern compositional trends. His Quartet no.4 'El moderno' was first performed in Mexico City in August 1957. Delgadillo described the second movement as atonal, but it actually uses whole-tone scales above functional harmony. He often claimed inspiration for his symphonic and shorter works from indigenous sources, both from Nicaragua as well as Guatemala and Mexico. Delgadillo was probably the first composer to undertake at least nominal research on the folk music of Nicaragua (on which virtually nothing had been published), though his output betrays a superficial familiarity with existing folk idioms. Most of his works labelled as Nicaraguan in character, such as *Obertura indiana* (1915), *Sinfonía indígena* (1921), and *En el templo de Agat, danza indígena nicaragüense* (1937) are based on speculative assertions of pre-Columbian musical practices typical of the era. Techniques commonly used to represent indigenous music include an extensive use of percussion, pentatonic melodies and open 4ths and 5ths in the otherwise functional harmonic support.

Between 1908 and 1952 he wrote nine major orchestral works, labelled *obertura, sinfonía*, and other titles. He wrote 12 *sinfonías breves* (1953–5), several other shorter works for chamber orchestra, two short concertos for piano (1943, 1945) and one for guitar (1954), the full opera *Final de Norma* (1914–30) and three operettas, three requiem masses, a total of string quartets and trios, two very short ballets and over 60 piano pieces, including 24 preludes dedicated to Chopin (1924).

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T.M. SCRUGGS

Delgado (Chaves Rosa), Alexandre (*b* Lisbon, 8 June 1965). Portuguese composer and viola player. He was educated at the Fundação Musical dos Amigos das Crianças (FMAC) in Lisbon (1977–85). His first opus dates from as early as 1980, one year before he became a private pupil of Joly Braga Santos (1981–5). Unattracted by the avant garde, Delgado widened his horizons at the Nice Conservatoire (1986–9) with Jacques Charpentier, a former pupil of Messiaen. He also studied the viola privately with Barbara Friedhoff (1986–91).

Delgado's practical experience as a string player and also as conductor of FMAC's children's string orchestra (1981–6) came to fruition in his first major work, *Turbilhão* (1987), where idiomatic, textural writing is used in a quasi-Expressionist vein. Next came the Flute Concerto (1988), where sensitivity to contrasting atmospheres and a bent toward unceasing variation and polyphonic fluidity allow for neo-Impressionistic allusions. From 1990 Delgado's writing becomes more incisive and more concerned with clarity and detail. Its riches, which range from the dramatic to the burlesque, converge in the internationally acclaimed chamber opera *O doido e a morte* (1994, rev. in Eng., 1996), the last of a planned *Trilogia da Loucura*.

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MANUEL PEDRO FERREIRA

Del Gaudio, Antonio. *See* GAUDIO, ANTONIO DAL.

Del Giudice, Cesare [Judice, Caesar de] (*b* Palermo, 28 Jan 1607; *d* Palermo, 13 Sept 1680). Italian composer. Of noble birth, he was descended through his father from the Usodimare family of Genoa and through his mother from the Opezinga family of Palermo. He graduated in jurisprudence on 28 January 1632. Mongitore, who included long, detailed articles on him and on almost every member of his family, stated that 'he excelled in music … and especially in the composition of pathetic songs, as can be seen in a large manuscript volume filled with his compositions which is preserved by his children'. This is lost, like all his other known music: a youthful *Missa pro mortuis*, which appears to have been chosen in 1666 for the first anniversary of the death of Philip IV of Spain and Sicily and was still performed in the churches of Palermo at the beginning of the 18th century, and two publications, *Madrigali concertati a 2, 3 e 4 voci, da cantarsi col cembalo, e altre canzonette alla napolitana e alla romana per la chitarra spagnola* (Messina, 1628) and *Mottetti e madrigali* (Palermo, 1635).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

D'Elia, Vincenzo (*b* Palermo, *d* ?Palermo, ?1655). Italian composer. In January 1636, in the dedication of his only work, he described himself as 'Lieutenant of the Royal Chapel and Organist of San Pietro in the Royal Palace' in Palermo; he succeeded Cornelio Drago as *maestro di cappella* on the latter's death in March 1636. In December 1653 he became a member of the Unione dei musici of Palermo. His *Salmi ed inni di vesperi ariosi* (Palermo, 1636), discovered in the archives of Mdina Cathedral, Malta, in 1979, contains 19 pieces, five for four voices, six for four soloists and four-part choir, and eight for two four-part choirs, all with organ continuo. They can be divided into two groups: the first includes invitatories and psalms marked 'in concerto', (i.e. based on the contrast between the solo voices and the tutti); the second ('Salmi della B[eata] V[ergine]') is a complete cycle of Vespers on

the female *cursus*, with a Magnificat and four hymns. Here each of the pieces for double choir is explicitly described as 'corrente': the voices of the first and second choirs have equal importance and the style is dry and concise. The four-voice hymn 'Exsultet orbis gaudiis' contains two sinfonias for two violins accompanied by a basso continuo group of organ, harpsichord and viola.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Delibes, (Clément Philibert) Léo (*b* St Germain du Val, 21 Feb 1836; *d* Paris, 16 Jan 1891). French composer. His father was in the postal service, while his mother, an able musician, was the daughter of an opera singer and niece of the organist Edouard Batiste. Léo, the only child, learnt music from his mother and uncle; after his father's death in 1847 the family moved to Paris, where he entered Tariot's class at the Conservatoire. He obtained a *premier prix* in solfège in 1850 and later studied the organ with Benoist and composition with Adolphe Adam. His Conservatoire career was without distinction, and he never entered for the Prix de Rome. He was a chorister at Ste Marie-Madeleine and sang as a boy in the première of Meyerbeer's *Le prophète* at the Opéra in 1849. At the age of 17 he became organist of St Pierre-de-Chaillot and also accompanist at the Théâtre Lyrique. Although he remained a church organist until 1871, Delibes was clearly drawn more to the theatre. For a short time around 1858 he wrote criticism for the *Gaulois hebdomadaire* under the pseudonym Eloi Delbès, but he found his métier at Hervé's highly successful Folies-Nouvelles, where in 1856 his first stage work was played. *Deux sous de charbon*, an 'asphyxie lyrique' in one act, was the first of his many light operettas, appearing henceforth roughly one a year for 14 years. Many were written for the Bouffes-Parisiens, Offenbach's theatre, including his second piece, *Deux vieilles gardes*, which enjoyed enormous success, largely due to his gift for witty melody and lightness of touch.

In 1863 the Théâtre Lyrique mounted Delibes' *Le jardinier et son seigneur*, an *opéra comique* and an attempt at a less frivolous genre. As chorus master at the Théâtre Lyrique he worked on Gounod's *Faust* (the vocal score of which was Delibes' arrangement), Bizet's *Les pêcheurs de perles* and Berlioz's *Les Troyens à Carthage*. In 1864 he became chorus master at the Opéra, where new opportunities of far-reaching importance presented themselves. In 1866 he appeared for the first time as a ballet composer, sharing the composition of *La source* with Louis Minkus; the work was highly successful, especially Delibes' share of it. In 1869 he composed his last operetta, *La cour du roi Pétaud*, for the Variétés.

The decisive advance in Delibes' career came with the ballet *Coppélia, ou La fille aux yeux d'émail*, played at the Opéra on 2 May 1870. Based on E.T.A. Hoffmann, it has remained one of the best loved of all classical ballets and shows Delibes' musical gifts at their most appealing. In 1871 he gave up his duties at the Opéra and as an organist, married Léontine Estelle Denain and devoted himself wholly to composition. He now wrote fewer works, but they were larger in scale and conception. In 1873 the Opéra-Comique staged *Le roi l'a dit*, a comedy set in the time of Louis XIV, and in 1876 his second full-scale ballet *Sylvia*, on a mythological subject, was played at the Opéra. *Jean de Nivelle*, a more serious work, was an immediate success in 1880, although it was only once revived. In 1881 Delibes succeeded Reber as composition professor at the Conservatoire, despite his own admission that he knew nothing of fugue and counterpoint. In 1882 he wrote six pieces in elegant pastiche for Hugo's play *Le roi s'amuse*, and his opera *Lakmé* appeared at the Opéra-Comique on 14 April 1883 in a particularly splendid production (see illustration). Its success was lasting; the oriental colour, the superb part for the title role, a well-constructed libretto and the real charm of the music, all contributed to a work on which, with the ballets, Delibes' fame has rested. Delibes' last years were honoured and comfortable. In 1884 he was elected to the Institute. Another opera, *Kassya*, was completed but not orchestrated at his death in 1891. The scoring was undertaken by Massenet and the first performance given at the Opéra-Comique in 1893.

Henri Maréchal described Delibes as 'restless, fidgety, slightly befuddled, correcting and excusing himself, lavishing praise, careful not to hurt anyone's feelings, shrewd, adroit, very lively, a sharp critic'. A natural spontaneity and straightforwardness in his character was leavened by a certain lack of confidence, which increased as time went on. He admired Wagner and made the pilgrimage to Bayreuth in 1882, but like many French composers he found it impossible to let extreme modernisms enter his style. He regarded Franck's music with equal caution. His early music clearly belongs to the tradition of Boieldieu, Hérold and his teacher Adam, the last of whom provided the example of a sparkling operetta style; the more ambitious scale and elevated tone of his later works may be attributed to a determination to break out of Offenbach's milieu and prove himself as a composer of ballet and opera. His early admiration for Meyerbeer then became more evident, especially in *Jean de Nivelle*, and the contingency of Gounod, Bizet and Lalo may be observed. Delibes and Bizet had much in common and admired each other's work but were never close friends. They both contributed an act to *Malbrough s'en va-t-en guerre* in 1867, and Delibes was present at the première of *Carmen* in 1875. *Lakmé* is clearly indebted to both *Les pêcheurs de perles* and *Carmen*, and the similarities of the two composers' harmonic and orchestral nuances are often striking. Tchaikovsky's admiration for Delibes was unqualified, and even if *Swan Lake* was composed before he had heard either *Coppélia* or *Sylvia*, they were men of like minds and sympathies, and their works dominate the late 19th-century heritage of ballet.

In notices of Delibes' early music the same terms frequently recur: wit, charm, elegance, grace, colour, lightness. As an operetta composer he excelled at character numbers, such as the bolero in *Six demoiselles à marier*, the 'Romance on three notes' in *Les eaux d'Ems* or the serpent's song in *Le serpent à plumes*. *Coppélia* owes much of its success to the same gifts, with its mazurka, waltz, *csárdás* and bolero and its melodic abundance. *Sylvia* is a more sophisticated ballet score, though equally tuneful and danceable. The barcarolle is scored for alto saxophone; the 'Pizzicati', the ballet's most famous



Scenes from the original production of Delibes' 'Lakmé', Opéra-Comique (Salle Favart), Paris, 14 April 1883: engraving by Fortuné-Louis Méaulle after Defendi Semeghini from 'L'illustration' (28 April 1883)

number, is traditionally played in a halting, hesitant style that appears to have been no part of Delibes' conception. *Le roi l'a dit* is a light opera in which elaborate vocal ensembles and witty pastiche play a major part. *Jean de Nivelle* combines a weightier tone after the manner of Meyerbeer and Lalo with a disconcertingly light style in such pieces as 'Moi! j'aime le bruit de bataille'. The chorus 'Nous sommes les reines d'un jour' is set to shifting time signatures and a modal melody of striking originality.

Delibes' masterpiece is *Lakmé*, which offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. Only in dramatic recitative did Delibes verge on the conventional. *Kassya*, his last work, has a Galician setting with oriental inflections in the music. The vocal writing is of the highest quality, and there is a fine close to the first scene of Act 3, with snow falling on the deserted stage.

Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. His cantata *Alger* (1865) attracted much attention at the time but has lain in obscurity since. Despite his poor record at the Conservatoire his workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy.

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first performed in Paris unless otherwise stated

all printed works published in Paris; vocal score unless otherwise stated

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POC – *Paris, Opéra-Comique*

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Maître Griffard (oc, 1, Mestépès), Lyrique, 3 Oct 1857 (1857)

La fille du golfe (oc, 1, C.-.L.-E. Nuitter) (1859)

L'omelette à la Follembuche (opérette bouffe, 1, E. Labiche and M. Michel), PBP, 8 June 1859 (1859)

Monsieur de Bonne-Etoile (oc, 1, P. Gille), PBP, 4 Feb 1860 (1860)

Les musiciens de l'orchestre (opérette bouffe, 2, A. Bourdois), PBP, 25 Jan 1861, collab. J. Erlanger and J.-L.-A. Hignard

Les eaux d'Ems (comédie, 1, H. Crémieux and L. Halévy), Ems, Kursaal, sum. 1861 (1861/2)

Mon ami Pierrot (opérette, 1, Lockroy), Ems, Kursaal, July 1862
Le jardinier et son seigneur (oc, 1, M. Carré and T. Barrière), Lyrique, 1 May 1863 (1863)
La tradition (prol. en vers, H. Derville), PBP, 5 Jan 1864
Grande nouvelle (opérette, 1, A. Boisgontier) (1864)
Le serpent à plumes (farce, 1, Gille and N. Cham), PBP, 16 Dec 1864 (1864)
Le boeuf Apis (opéra bouffe, 2, Gille and G. Furpille), PBP, 25 April 1865
La source, ou Naila (ballet, 3, Nuitter and A. Saint-Léon), Opéra, 12 Nov 1866, collab. L. Minkus; arr. pf (1866)
Valse, ou Pas de fleurs (divertissement), Opéra, 12 Nov 1867 [added to Adam's Le corsaire]
Malbrough s'en va-t-en guerre, Act 4 (opérette, 4, Siraudin, Williams and Busnach), Athénée, 13 Dec 1867, collab. Bizet, E. Jonas and I. Legouix
L'écossais de Chatou (opérette, 1, Gille and A. Jaime), PBP, 16 Jan 1869 (1869)
La cour du roi Pétaud (opéra bouffe, 3, Gille and Jaime), Variétés, 24 April 1869 (1869)
Coppélia, ou La fille aux yeux d'émail (ballet, 2, Nuitter after Hoffmann), Opéra, 2 May 1870; arr. pf (1870), orch suite (?1883)
Le roi l'a dit (oc, 3, E. Gondinet), POC (Favart), 24 May 1873 (1873, 2/1885), fs (*c*1890)
Sylvia, ou La nymphe de Diane (ballet, 3, J. Barbier and Mérante), Opéra, 14 June 1876; arr. pf (Paris, 1876), orch suite (1880)
Jean de Nivelle (opéra, 3, Gondinet and Gille), POC (Favart), 8 March 1880 (1880)
Le roi s'amuse, six airs de danse dans le style ancien, Comédie-Française, 22 Nov 1882; arr. pf (1882), fs (*c*1885)
Lakmé (opéra, 3, Gondinet and Gille, after P. Lotti: *Rarahu*), POC (Favart), 14 April 1883, vs (1883)
Kassya (drame lyrique, 4, H. Meilhac and Gille), POC (Lyrique), 24 March 1893; vs (1893) [orchd Massenet]

Le Don Juan suisse (opéra bouffe, 4), lost; La princesse Ravigote (opéra bouffe, 3), lost; Le roi des montagnes (oc, 3), sketches

SECULAR CHORAL

La nuit de Noël (Gille), 4 male vv, 1859; Pastorale (C. du Locle), 4 male vv, 1865; Hymne de Noël, SATB, 1865; Alger (Méry), cant., S, vv, orch, 1865; Les lansquenets (Gille), 4 male vv, 1866; Les chants lorrains (Gille), 4 male vv, 1866; Marche de soldats (Nuitter), 4 male vv, 1866; Avril (R. Belleau), SATB, 1866; Chant de la paix (L. Girard) (4 male vv)/(6 mixed vv)/(3/4 equal vv), 1867; Au printemps (Gille), 3 equal vv, 1867; En avant (P. de France), 3 equal vv; C'est Dieu (Hinzelin), SATB; La cour des miracles (E. de Lyden), 4 male vv, 1868
Trianon (De Lyden), 4 male vv, 1868; Les nymphes de bois (Nuitter), 2 female vv, acc.; Les norvégiennes (Gille), 2 female vv, acc.; Le dimanche (Murger), 2/3vv; Noël (Bouéry), 3 equal vv; La Marseillaise (R. de Lisle), arr. male vv; Les prix (G. Chouquet), 2 equal vv, acc.; Les pifferari (Gille), 3 equal vv, 1874; Les abeilles (Murger), 3 equal vv, 1874; L'écheyeau de fil (Ratisbonne), 3 equal vv, 1874; La mort d'Orphée (A. Renaud), scène lyrique, T, vv, orch, 1877; Le pommier (Gille), 3 equal vv, 1877; Voyage enfantin (Gille), 3 equal vv, 1884

OTHER WORKS

Songs, duets, chansonnettes, incl. 15 mélodies et 2 choeurs (Paris, 1885/6), 16 melodies et 1 choeur (Paris, n.d.)
Sacred works, incl. Messe brève, 2 children's vv, org (Paris, n.d.)
Pf pieces, 2–4 hands

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O. Séré [J. Poueigh]: *Musiciens français d'aujourd'hui*(Paris, 1911, 8/1921)
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HUGH MACDONALD

Delicato (It.: 'delicate', 'weak'). An expression mark also used as a dynamic and performance direction. Two particularly famous uses of forms of this word appear in Beethoven. The opening *adagio sostenuto* of his 'Moonlight' Sonata is marked: 'Si deve suonare questo pezzo delicatissimamente' ('this piece must be played extremely delicately'). The fourth movement ('La malinconia') of his Quartet in B♭ op.18 no.6 has the annotation 'Questo pezzo si deve trattare colla più gran delicatezza' ('this piece must be treated with the greatest delicacy').

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Delin [Deligne], **Albert** (*b* Ath, 17 April 1712; *d* Tournai, 26 Nov 1771). Flemish harpsichord maker. 11 of his instruments survive signed and dated in Tournai between 1750 and 1770. These include three clavicytheria in which he improved the mechanism by making the various parts independent (*see* CLAVICYTHERIUM). Delin also made several wing-shaped spinets with compasses of four octaves and a 3rd. His refined and elegant workmanship was always restrained and revealed an innate sense of the great 17th-century Antwerp tradition combined with an evident influence of Ruckers, though expressed in original ways. Delin and the Dulckens illustrate the double orientation harpsichord manufacture in the Low Countries during the 18th century. Delin is a classicist compared with the Dulckens, whose complex harpsichords reflect a more modern notion of sound. With the passage of time these differences have both lessened and become clearer. Delin's aesthetic choices (for example the absence of the 4′ register and of a second keyboard, and the inversion of the direction of the plectra) have come to be seen as stable and practical solutions.

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JEAN TOURNAY

DeLio, Thomas (*b* New York, 1 July 1951). American composer. He studied at the New England Conservatory (1968–72), where his teachers included Robert Cogan, and at Brown University (PhD 1979). In 1980 he joined the music department at the University of Maryland. His experimental, highly abstract music renders sonically his conviction that we perceive the constant flux of our existence as a succession of simultaneously connected and isolated moments. Works such as *Against the silence …* (1986) present what he describes as 'a few disjunct sound events separated – pushed apart – by large quantities of silence'. In *between* (1991) silence frames a series of precise, isolated gestures. *anti-paysage* (1990) begins with a series of disconnected yet relatively active events, but grows progressively more sparse as silence pushes the sounds further apart. Later works reveal an interest in language as sound. In *think on parch* (1997) four recorded readings of the poet Peter Inman are manipulated by

various levels of electronic interference. Some readings undergo little alteration, while others are transformed beyond recognition.

WORKS
(*selective list*)

cgs – *computer generated score*

Inst ens: Gestures, s sax, pf (1973); Partial Conjunctions, cgs, wind (1981); Partial Derivatives, cgs, wind (1981); Partial Manifolds, cgs, wind (1988); between, fl, perc (1991); not, perc, pf (1992); as though/after, fl, ob, cl, str, perc (1995); as though, again, fl, cl, vn, perc (1995); as though, so again, fl, cl, tpt, vn, vc, pf, perc (1995)

Vocal: contrecoup … (S. Mallarmé), S, fl, perc, pf (1987); At Briggflatts meetinghouse (B. Bunting), S, pf (1988); Bright seaweed reaping (C. Corman), S, 3 cl, perc, pf (1990); granite, and (W. Bronk, Corman, Bunting), S, 3 cl, perc, pf, hp (1990); 2 Songs (Corman), S, 3 cl, perc, pf, hp (1990)

Solo inst: Marginal Developments, pf (1973); Serenade, cgs, pf (1974); Sequence, cgs, pf (1983); Text, cgs, pf (1983); Transparent Wave, perc (1987); Though, pf (1993); as though, perc (1994)

Tape: Against the silence …, perc ens, 4-track tape (1986); anti-paysage, fl, perc, pf, 2-track tape (1990); Of (1991); as again (1992); of again (1994); on again (1994); so again (1994); think on parch, 1997

Principal publishers: Smith/Sonic Art, Editore Semar

Principal recording companies: Wergo, Neuma, Capstone, 3D Classics, Spectrum

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STEVEN JOHNSON

Delipari, Michele (*b* ?Gallipoli, Puglia; *fl* 1630). Italian composer. He was choirmaster of the collegiate church at Pieve di Sacco in the province of Padua in 1630 when he published at Venice his only known music, *I baci: madrigali … libro primo,* for two to four voices and continuo. The book, which includes one madrigal by his uncle, Donato Antonio Cuti, is dominated by duets for tenors or sopranos. In some of these pieces the upper voices exchange small, rapid motifs over a bass moving repetitiously around part of the circle of 5ths.

KEITH A. LARSON

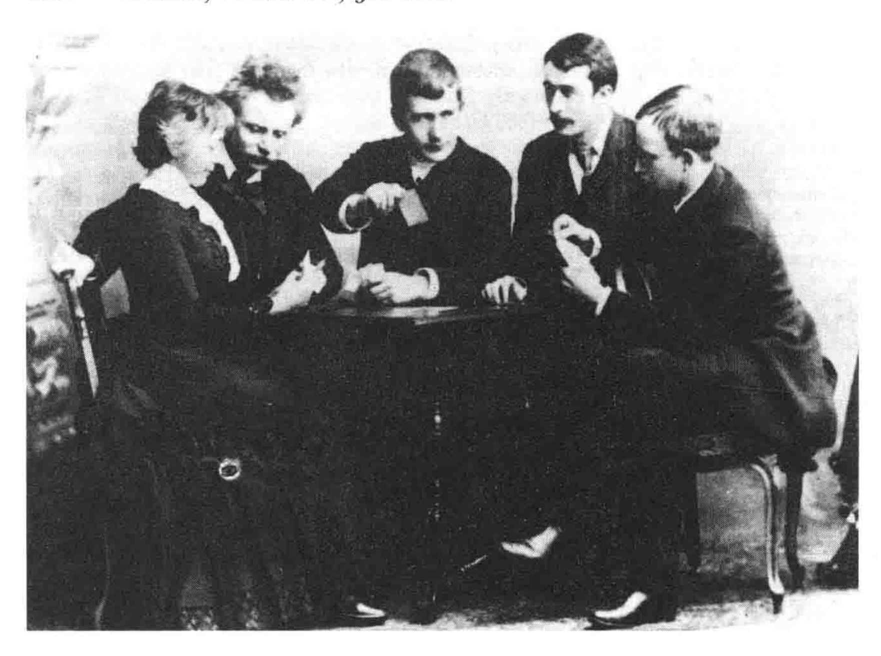
Delius, Frederick [Fritz] **(Theodore Albert)** (*b* Bradford, 29 Jan 1862; *d* Grez-sur-Loing, 10 June 1934). English composer of German parentage. Though he spent the greater part of his life abroad, settling in France and enjoying his first professional successes in Germany and Norway, Delius is considered among the most significant and characteristic of English compositional voices. The seamless flow of Wagner, together with the airier chromaticism of Grieg and the rich colouring of Strauss matured into a recognizably individual idiom, in which melody of beguiling fluidity is complemented by a harmonic syntax often daring in its range and flexibility of rhythmic pacing. Though he contributed to the genres of opera, concerto and sonata, it is the nostalgic rhapsody of his orchestral tone poems, with their sensuous evocations of natural beauty, and the ecstatic though resolutely secular spirituality of his choral works that have proved especially enduring.

1. Life. Delius's parents came from Bielefeld in Germany, but had taken British nationality before their fourth child (of fourteen) was born into a household of considerable musical culture. He had piano and violin lessons, but there was no question of music as a career. His father had been notably successful in the Yorkshire wool industry and it was expected that his son would eventually join the business. Having achieved little at Bradford Grammar School (1874–8), Delius was moved to the International College at Isleworth, where proximity to London meant he could attend concerts and opera. Apprenticed to the wool trade, first in Gloucestershire, then at centres in France, Germany and Sweden, Delius suffered a frustration that caused much family friction. While abroad, he had made unwarranted excursions to the French riviera and then to Norway, which became more and more a spiritual home. He had also contrived some violin lessons with Hans Sitt in Chemnitz.

By March 1884 even Julius Delius was convinced the wool trade would not retain his son and allowed him to experiment with an orange plantation in Florida, Solana Grove on the St John's river. In Jacksonville he met by chance Thomas F. Ward, a devout if wayward Catholic of considerable musical gifts, who had heard black singers in Brooklyn performing slave music from the south and had moved to Florida for the sake of his health. Ward joined Delius at Solana Grove and gave him musical instruction. He proved a hard taskmaster and offered Delius precisely the framework of discipline he needed at the time and preserved throughout his life. Delius maintained that only Ward's teaching had ever been of value to him, and in Florida he absorbed with delight the musical idioms of the black American workers on the plantation. His confidence now allowed him to move to Virginia and start giving lessons himself, privately and in a Danville college (1885–6). His father reluctantly agreed to grant him a full musical education at Leipzig.

At Leipzig (1886–8) Reinecke could make nothing of him as a pianist, but Jadassohn praised his industry and command of counterpoint and fugue. Delius was scornful of the Leipzig regime, but residence in so vibrant a musical centre vastly increased his knowledge of the repertory. Hans Sitt remained an ally and in 1888 conducted for Delius a trial performance of his *Florida* suite. The main importance of Leipzig for Delius, though, was a developing friendship with Grieg. Sinding introduced them in 1887; Grieg and his music were 'as if a breath of mountain air had come' to Delius. A letter from Grieg did much to convince Julius that his son must now devote himself to music, and Delius was to become the closest English friend of Grieg, Sinding and the painter Edvard Munch. In London Grieg introduced Delius to Augener, who in 1890 published his *Five Songs from the Norwegian.* Delius dedicated these first-fruits of his lifelong devotion to Scandinavian literature to Nina Grieg.

A move to Paris in the summer of 1888 began almost a decade of expanding social life and increasing musical mastery. Among his associates were musicians such as Fauré, Ravel and Florent Schmitt; artists included Gauguin, Můcha and Munch, with the writer Strindberg providing bizarre peripheral drama. It was in Paris in 1895 that Delius contracted the syphilis that was to blight his later life. Grand opera was now his aim (the Palais Garnier had opened in 1875). Delius was temporarily attracted by Bulwer Lytton's *Zanoni*, Ibsen's *Emperor and Galilean* and *The Feast at Solhaug*; Sinding suggested a Tiberius or Cleopatra subject. For his first two operas (as for two more) Delius wrote his own librettos. The results were *Irmelin* (1890–92), a fairy tale in music, and *The Magic Fountain* (1893–5), with the name of the hero



1. Nina and Edvard Grieg, Johan Halvorsen, Frederick Delius and Christian Sinding at a card party in Leipzig, winter 1887–8

Solano (Solana in his first draft) recalling the Florida plantation, and its noble Indian princess as heroine enshrining Delius's distaste for the Spanish conquistadores. While at work on his third project, *Koanga*, which owes much to black slave song, Delius proposed a trilogy of operas, 'one on the Indians, one on the Gypsies and one on the Negroes'. The first and last were by that point in progress, while the 'gypsies' became an element in the finest of his operas, *A Village Romeo and Juliet* (1899–1901). Paris also produced his first meeting with Helene 'Jelka' Rosen, a German painter, whose house in Grez-sur-Loing near Fontainebleau he shared from 1897, and whom he married in 1903. Shortly before this he had anglicized his name to Frederick.

Delius heard little of his orchestral writing during this period. Norway provided notable occasions. The first Delius public performance was of his symphonic poem after Ibsen's *Paa Vidderne* in Christiania (Oslo) on 10 October 1891. It was repeated in 1894 in Monte Carlo. In 1897 Delius produced incidental music to Gunnar Heiberg's satiric drama, *Folkeraadet*; this caused considerable scandal in Christiania, mainly through its mocking use of the national anthem in a Norway not yet free of Sweden. Delius had eventually to withdraw his music; he was spared physical attacks, he said, only because Englishmen had the 'renommée de pouvoir boxer'. In Germany there was growing success. Hans Haym gave the première of *Over the Hills and Far Away* in Elberfeld in October 1897, and followed it with *Paris* in 1901 and *Appalachia* in 1904. He urged Julius Buths to perform *Lebenstanz* and *Paris* in Düsseldorf, and they joined forces for the first performance of the Piano Concerto (three-movement version) in Elberfeld in October 1904, with Buths as soloist and Haym on the rostrum. Meanwhile Fritz Cassirer had given *Koanga* at the Elberfeld Stadttheater in March 1904.

England experienced its first Delius concert in May 1899. It was mounted by the composer himself on the strength of an uncle's legacy. The leader was Halfdan Jebe, a Norwegian friend since Leipzig, the conductor Alfred Hertz of the Breslau opera (previously at Elberfeld). The programme included *Over the Hills and Far Away*, the violin *Légende*, *La ronde se déroule* (later revised as *Lebenstanz*) and excerpts from *Koanga*. Delius failed to follow up a successful occasion, and it was not until 1907 that Henry Wood, soon to be a loyal supporter, gave the revised Piano Concerto in London, where Cassirer conducted *Appalachia*. But it was Thomas Beecham who, through his instinctive understanding of Delius's individuality, was to play the most significant role in the establishment of Delius as a major English composer. Beecham's unique sensitivity to Delius's vitality (in 1909 they tramped mountain areas of Norway together), the heartbreak of his nostalgia and the subtlety of his rhythmic ebb and flow made him the composer's supreme interpreter and justified Delius in allowing Beecham considerable editorial licence with his scores. In June 1909 Beecham gave the first complete performance of *A Mass of Life* (1904–5), an achievement that was part of a remarkable series of Delius premières which Beecham began the year before. The *Mass* remained the composer's masterpiece, a powerful setting of words from Nietzsche's *Also sprach Zarathustra* that had special significance for Delius. (Walt Whitman had also become a favourite author, initially in *Sea Drift*, 1903–4.) Beecham, however, was not an uncritical admirer: he refused to perform *Fennimore and Gerda*, Delius's last opera, though it was dedicated to him, describing its characters as 'three dreary people who have nothing to sing'.

During World War I Delius and his wife had to leave Grez for a time, spending a year from November 1914 in England, Norway and Denmark. The rhapsodic Delius of earlier years now gave place to a composer exploring the implications of more traditional forms. A series of chamber works was launched with the Violin Sonata no.1, completed in 1914; his first, unnumbered, essay in this genre dates from 1892. A string quartet and a cello sonata followed two years later; this was also the period of the three string concertos, beginning with the Double Concerto (1915–16). At Grez after the war Delius's health steadily declined from his syphilitic infection. He was able to spend three last summers in Norway (1921–3), but

from 1920 Jelka Delius was increasingly involved in his correspondence. The harder Delius found it to hold a pen, the more he relied on Jelka as musical copyist. Paradoxically, Delius's greatest commercial success was still to come, the music to James Elroy Flecker's *Hassan*, with its 281 performances at His Majesty's Theatre, London.

By September 1923, date of the first London performance of *Hassan*, Delius was so physically weakened that he had to be carried into rehearsals on the caliph's chair of state. Indeed brief additional music for the play was supplied by Percy Grainger on a theme given to him by Delius. Philip Heseltine (Peter Warlock) had given assistance in copying the score. Heseltine, a Delius admirer since his schooldays, had long exchanged letters with the composer, and had contemplated a biography at least as early as 1917. The book finally appeared in 1923, a first account of Delius's life in English. Delius now had resort to medical establishments and spas in the hope of impeding the progress of his disease. With ensuing blindness and virtual paralysis it seemed as if Delius's career as a composer was at an end. His mental faculties remained unimpaired. In his music room were unfinished works, music that had failed to satisfy him, and sketches that might have been worked up; but hope for future creativity seemed vain.

The catalyst was a young Yorkshire musician, Eric Fenby, who admired Delius's music and knew of his physical plight. Convinced he might help the stricken composer, Fenby offered his services as amanuensis. 'How much of a musician are you?', Delius asked in a letter written by his wife. Fenby arrived at Grez on 10 October 1928. A gruelling apprenticeship followed, during which Delius's attempts at dictation seemed incoherent and incomprehensible; but a working relationship was established, by means of which Fenby was able to grant Delius an Indian summer of composition. Tasks of 1929 were to complete *Cynara* (1907) and *A Late Lark* (1924), both of them works for voice and orchestra. Then came the salvaging of music from two earlier works that had hitherto proved unsatisfactory. *A Song of Summer* was extracted from *A Poem of Life and Love* which Delius had worked on since 1918. The one-act opera *Margot la rouge* (1902), an unsuccessful entry in the International Melodrama Competition organized by Sonzogno, had been a conscious assault on the Italian *verismo* market; it now yielded the *Idyll* to words by Walt Whitman. The most impressive work produced under these auspices was the *Songs of Farewell* for double chorus and orchestra, again to Whitman texts (1930).



2. *Frederick Delius, with Jelka Delius and Percy Grainger, at Greuz-sur-Loing, 1925*

In late 1929 Beecham organized a Delius festival of six concerts that set the seal on the composer's reputation. It included chamber music and songs, an excerpt from *A Village Romeo and Juliet*, the piano and violin concertos, and premières of *Cynara* and *A Late Lark*, concluding with *A Mass of Life*. The wraithlike composer attended all the concerts. The same year he became a Companion of Honour, and in 1932 was awarded the freedom of his native Bradford. Returning to France across the Channel, Delius insisted that his deckchair should face the cliffs of Dover as they gradually receded, a gesture of affection towards the country in which he had spent relatively little time since early disagreements with his father, and which he had never thought of as home.

Fenby remained at Grez and helped to produce such final small-scale works as the *Fantastic Dance*, *Irmelin Prelude* and Violin Sonata no.3. At heart Delius remained the man of spiritual independence who preferred Nietzsche to the Bible, though his wartime Requiem has echoes of both. His acid tongue would not spare even the Catholic Fenby, and he had shown at certain moments in the *Songs of Farewell* the wilful energy that had taken him to Norwegian mountain heights in younger days. The most distinguished of his visitors in 1933 was Edward Elgar, in Paris to conduct a Menuhin performance of his Violin Concerto. This late encounter between men who had seldom met and were not naturally compatible was a complete success, based on shared tastes in music and literature, and resulted in a warm correspondence until Elgar's death the following February. Delius displayed a stoical strength during his last years of increasing pain, when a main pleasure was listening to broadcasts and recordings of his music. He had desired burial in the garden of his house by the River Loing. The authorities disapproved, and his body was interred temporarily at Grez before being transferred to Limpsfield in Surrey the following year.

2. WORKS. Delius's musical style was a long time in development. His first masterpiece, *Paris*, was not completed until he was 37, and his individual genius did not become evident until *A Village Romeo and Juliet* and *Sea Drift* were composed. He grew intensely aware of the transience of things – an overriding preoccupation for the rest of his life – and this ephemerality being mitigated

only by nature's 'eternal renewing'. Often the experience is ecstatically embraced, as in *The Song of the High Hills*; at other times, as in *Sea Drift*, it is poignantly accepted; but this feeling remains the burden of his total output, and it is a mark of Delius's imagination that in almost every mature work he viewed its restricted emotional area from a different perspective.

The technique which enabled Delius to articulate this highly personal vision slowly matured throughout the 1890s. It was based to a large extent on Wagner, whose endless flow and harmonic aura Delius attempted to emulate, and on Grieg, whose airy texture and non-developing use of chromaticism showed him how to lighten the Wagnerian load. During this period there was a steady increase in the number of passages where the fusion of these elements sounds characteristically Delian, reaching a peak in the opera *Koanga* (1895–7) which sets a text by C.F. Keary drawn from an episode in *The Grandissimes*, a novel by George Washington Cable. Its tragic story of the deep south, in which an African Vodou prince is sold into slavery, enabled Delius to draw comprehensively on his experiences in Florida and Virginia. Although the dramatic conception is at first stiff, the second act (which includes the well-known 'La Calinda') and the third move impressively to their climaxes. More importantly, the death of the prince Koanga drew from Delius the most personal music that he had yet written. By the time the opera was staged in 1904, Delius had completed *Paris* (1899), in which an almost Straussian orchestral virtuosity, never again to be found appropriate, clothes an already typical harmonic scheme.

With his next work, *A Village Romeo and Juliet* (1899–1901), Delius approached complete maturity: the harmonic manner is quite distinctive and the characteristic themes of transitoriness, sumptuous natural beauty and romantic purity reached a new intensity. Staged first in Berlin in 1907 and then in England three years later under Beecham, the opera is based on the novella *Romeo und Julia auf dem Dorfe* from Gottfried Keller's *Die Leute von Seldwyla* and tells of two young lovers who, unable to make a life together because of family feuds and local gossip, spend one day with each other and then end their lives. Abandoning the more conventional *verismo* manner of *Koanga*, Delius cast the work as a series of short scenes. Traditional dramatic features are not totally discarded, but each scene is more concerned with presenting a spiritual state. The close contains some of the most exquisite music written for the stage, and ends with Delius's own conception of a 'Liebestod' as the lovers float away on an old hay barge which they then scuttle. The impossibility of realizing youthful dreams of perfect emotion is expressed with a poignancy most typical of Delius.

During the following three years Delius completed three of his finest works for his favoured forces: soloists, chorus and orchestra. First he rewrote *Appalachia* (1902–3), a work originally composed in simpler form in 1896, which was another exploration of his experience of the American south. These variations on an old plantation song, cover a wider range of styles than Delius was later willing to admit. The harmony is always recognizably his own, but there is still a considerable reliance on conventional melodic developments and counterpoints; regular phrase patterns are as much in evidence as the subtle flights of harmony which point forward to his maturity.

The second of these works, *Sea Drift* (1903–4) for baritone, chorus and orchestra, is considered by many to be his greatest achievement; its success at its first performance in Essen firmly established Delius on the Continent. Whitman's treatment of a boy's sorrow at a seabird's loss of its mate is matched by Delius with profound insight. The work's formal structure partly follows that of the text, but its expressive power transcends the poem. There is a seamless flow between the choral commentaries and the baritone narrator's recitatives, from which he breaks away only in the drama's poignant aftermath at 'O past! O happy life! … We two together no more'. The range of choral expression encompasses the hedonistic joy of 'Shine! shine! shine! Pour down your warmth, great sun!' and the still, sad voice of 'O rising stars!', but the various shades of feeling are fused into one great formal arch. Traditional devices of development and recapitulation are largely missing: Delius presents a stream of spiritual experience with a flow of chromatic harmony whose intensity is never broken, and variety of colour and pace is achieved almost imperceptibly, yet with utmost directness.

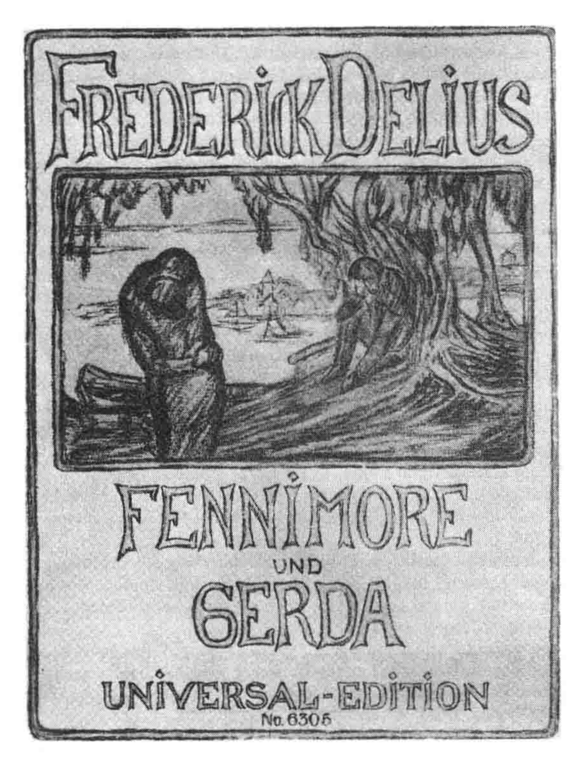
Thirdly Delius embarked on what was to be his grandest project, *A Mass of Life* (1904–5), which sets texts from Nietzsche's *Also sprach Zarathustra* and embodies Delius's philosophy that each man should stand fearlessly alone in the face of ultimate death, should realize his potentialities, whatever the cost, and immerse himself wholeheartedly in life. A broad musical span relates man's spiritual development to the passing of a day, rising to the 'glorious noontide' of maturity and then progressing to the midnight bell of death's call. Delius responded to Nietzsche's rich poetry in some of his most virile and exultant music, as well as in passages of a profoundly hypnotic and static calm.

After this colossal undertaking Delius worked on smaller pieces for the next few years; in the *Songs of Sunset* (1906–7), *Brigg Fair* (1907) and *In a Summer Garden* (1908) his art reached a peak of sensuous sweetness and lyrical concentration. This phase was followed by a development towards more sharply defined orchestral sounds (often Nordic in atmosphere), greater formal concision and a more radical juxtaposition of unrelated chords: there is a suggestion of autumn after the summer of the previous works. *An Arabesque* (1911), a setting of a poem by J.P. Jacobsen for baritone, chorus and orchestra, exhibits the new manner, as does *The Song of the High Hills* (1911–12) for wordless chorus and orchestra. The comparative neglect of the music of this time – which includes two of his finest works in *North Country Sketches* (1913–14) and *Eventyr* (1917) – has led to an underestimation of Delius's range.

His final opera, *Fennimore and Gerda* (1908–10), initiated this later style. Based on two episodes from Jacobsen's novel *Niels Lyhne*, the work is – like *A Village Romeo and Juliet* – constructed as a series of tableaux, but Delius was here attempting something new: a contemporary conversation piece. Niels, a young poet, is in love with his best friend's wife, Fennimore, who at first returns his love, but then rejects him when she learns of her husband's death. In the final two scenes, Niels, now a farmer, finds happiness with the young Gerda. Just as *Koanga* was the product of Delius's Florida impressions,

so this last opera draws on his love for Scandinavia, and the drama proceeds against the backdrop of the Danish seasons. The music is finely sustained and the atmosphere is evoked swiftly yet tellingly, particularly in the erotic outbursts of the central love scene. The period ushered in by this opera did not see a complete abandonment of Delius's more intimate sensuousness: his best-known orchestral tone poem, *On Hearing the First Cuckoo in Spring* (1912), epitomizes his sweet nostalgia, while its companion-piece, *Summer Night on the River* (1911), with its softly clashing lines, is one of his few Impressionist pieces.

A quite unpredictable phase opened in 1914 with the completion of the First Violin Sonata, which he had begun ten years previously (an earlier sonata has been published posthumously). This was followed by a succession of works which attempted, not always successfully, to come to terms with conventional forms. Their structural articulation is sometimes a little stiff, but in the finest work of the group, the Violin Concerto (1916), the beauty of individual sections offsets formal weaknesses. Delius was not the composer to organize the subtle interplay of forces essential to the concerto form, and this is even more obvious in the Double Concerto for violin, cello and orchestra. He was clearly unsure of what to do with his soloists at times, and invented some perfunctory passage-work. Cluttered solo writing also mars parts of the Cello Concerto (1920–21), even when Withers's alterations included in the published score are used. Linear melody was not one of Delius's strengths and the concertos emphasize this deficiency, but the Cello Sonata (1916) has long, expansive lines which are exceptionally resourceful and flexible, continuing throughout the work except for two short pauses. The String Quartet, also written in 1916, begins with three movements of a fluidity characteristic of Delius's finest music, but the work ends with a repetitive and short-winded finale.



3. Title-page, designed by Jelka Delius, of the first edition of the vocal score of Delius's 'Fennimore and Gerda' (1919)

While working in these conventional genres, Delius completed what for a considerable time remained the least known of his large choral works, the Requiem (1913–14) for soprano, baritone, chorus and orchestra. The original German text, by Heinrich Simon, expresses Delius's long-held pantheistic beliefs, preaching courage in the sight of death and finding consolation in nature's never ending cycles. A harmonic style which is sometimes starkly dissonant, together with thicker instrumental doubling, produce music which is unique in Delius's oeuvre for its lack of vibrancy, suggesting a certain self-denial. The Requiem marks Delius's attempt to extend his expressive compass, but the results are rather dry and only in the magnificent final section does the music spring to life as chorus and soloist hymn 'Springtime, Summer, Fall and Winter, and then new Springtime'. Discreet bitonal touches in the coda – fanfares in B against a tonality of D – also show a new departure.

Delius's next choral and orchestral work, the incidental music to Flecker's *Hassan*, was the last music that he was able to write in his own hand. Still his creative powers remained unaffected by his illness, and the atmospheric choruses and interludes contain some of his best work, including the Serenade, which quickly became a popular favourite. Delius's last choral work, the *Songs of Farewell*, was completed in collaboration with Fenby in 1930. These powerfully concentrated and exultant Whitman settings for eight-part chorus and orchestra exhibit a new freshness and clarity of style.

The strength of Delius's personality is most evident in a harmonic idiom which sounds quite unlike the work of any other. His chordal vocabulary never strays beyond late Romantic practice, relying on triads, secondary 7ths and dominant discords, with a comparatively narrow range of chromatic alterations and diatonic discords. But the syntax is entirely individual. The rate of harmonic change is extremely flexible, sometimes so fast as to border on atonality, at other times hypnotically slow. The more chromatic harmonies can wind sinuously downward, or they may be abruptly juxtaposed, as in his later music, without any traditional linking relationship. Forms are built from a stream of these harmonies: Fenby (1971) likened the method to a 'prose' (i.e. rhythmically pliable) melody of chords. Even when Delius employed varied harmonic supports for repetitions of a simply phrased melody, it is the irregular ebb and flow of the harmony that is the prime structural factor, belying the melodic simplicity. Indeed Delius's melodies are rarely complex and usually seem to be stitched into the texture merely to point the harmony.

Delius's structural thinking is most readily examined in those works which are based neither on texts nor on obvious variation forms, as is the case with *Brigg Fair* and the *Dance Rhapsody* no.1. *In a Summer Garden* may be taken as perhaps the most refined example of the way in which Delius seems to improvise a structure, generating a harmonic flight. Yet the word improvisation misrepresents the tautness of the form. The structural profile is etched in terms of harmonic tensions, set up by the extent to which positive key references or cadences are avoided, and the speed with which implied areas of tonality pass by. *In a Summer Garden* respects none of the traditional

formal types, although there are vestiges of sonata and ternary structures. Precedents for its freely evolving processes can be found in the *Siegfried Idyll* and the *Prélude à l'après-midi d'un faune*; but the sonata form is much stronger in the *Siegfried Idyll*, and the Debussy, although closer in incidental phraseology, is a more orthodox ternary form. In any case, the *Prélude* was unknown to Delius at the time of composing *In a Summer Garden*, according to a letter the composer wrote to Bantock.

The opening section fluctuates capriciously between drowsy, static sequences and short bursts of activity, the changes of mood and texture achieved with extraordinary speed and concentration. The texture consists of a mosaic of tiny motifs and chordal sequences which continually evolve and regroup. The next section is more settled and exposes a broad melody which constitutes the only self-contained music in the work. The mosaic particles then return but with more determination develop into a climactic melodic passage of considerable grandeur. The lyrical intensity is then gradually dispersed with the emergence of further new textural offshoots, and this process is marvellously combined with hints of recapitulation and coda. The whole structure shows Delius's remarkable ability to prolong a sensuous moment by purely harmonic means without monotony and move elliptically into subtly contrasted areas.

A particularly fine example of Delius's large-scale form exists in *The Song of the High Hills*. Gone are the sensitive fluctuations, the continuous play of light and shade and the pointillist orchestration of *In a Summer Garden*. The flood of harmony is much steadier, and the areas of tension, which sometimes passed in a bar or two in the shorter work are now vastly stretched out sometimes with the aid of long pedal points. The form is simply ternary in outline, with an expansive interlude in the first section that foreshadows the intense contemplation of the central portion of the work. There is a strongly marked point of recapitulation and more obvious repetition of material. Delius's harmonic subtlety is here exclusively employed in sustaining unwavering levels of tension for long periods. The middle section, subtitled 'The wide far distance – the great solitude', breaks down into no more than three or four of these harmonic spans, which makes the moments of transition crucially important. Music which has become firmly entrenched in one area of contemplation has to be eased on to another static plane without disrupting the hypnotic mood. Unpredictably this is not done by imperceptible changes but by comparatively bald juxtaposition of texture. The timing, however, is judged to a nicety as is the harmonic character, and the whole episode, apparently sectional to the score-reading eye, becomes an unbroken flow in performance.

Finally the strength of Delius's character is also evident in a less purely musical way. His egotism enabled him to give an overriding value to his sensual responses, and it is perhaps this that is the secret of his vision. Delius's music deals with the pristine romance of his formative experiences – the sound of negro songs over the still air of Solana Grove, his first knowledge of total love (an affair that came to nothing according to Fenby (1936), though he also fathered a child in Florida). Such things are obsessively relived in his music; it may be that his style matured only when he recognized the impossibility of recapturing them in reality.



4. Frederick Delius: portrait by Jelka Delius, 1912 (University of Melbourne), with Paul Gauguin's painting 'Nevermore' (1897) in the background

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Edition: *Frederick Delius: Complete Works*, ed T. Beecham and R. Threlfall (London, 1951–93)

STAGE

Zanoni (incid music, E.G. Bulwer Lytton), 1888, draft pf score, inc.

Irmelin (op, 3, Delius), 1890–92; E. Graham, T. Round, RPO, cond. T. Beecham, Oxford, New Theatre, 4 May 1953, vs (London, 1953), fs (London, 1992)

The Magic Fountain (lyric drama, 3, Delius), 1893–5; studio broadcast, K. Pring, J. Mitchinson, BBC Concert Orch, cond. N. Del Mar, BBC, 20 Nov 1977; first staged perf., K. Russ, M. Teepe, cond. W. Gugerbauer, Kiel, Opernhaus, 22 June 1997, vs (London, 1979), fs (London, 1990)

Koanga (lyric drama, prol, 3, epilogue, C.F. Keary, after G.W. Cable: *The Grandissimes*), 1895–7; C. Whitehill, R. Kaiser, cond. F. Cassirer, Elberfeld, Stadttheater, 30 March 1904, vs (London, 1935), fs (London, 1980)

Folkeraadet (incid music, G. Heiberg), 1897; cond. P. Winge, Oslo, Christiania Theater, 18 Oct 1897, fs (London, 1990)

A Village Romeo and Juliet (Romeo und Julia auf dem Dorfe) (lyric drama, 6 pictures, Delius, after G. Keller), 1899–1901; W. Merkel, L. Artôt de Padilla, cond. Cassirer, Berlin, Komische Oper, 21 Feb 1907, vs, fs (Berlin, 1910)

Margot la rouge (lyric drama, 1, 'Rosenval' [Mme B. Gaston-Danville]), 1902; M. Sonnenberg, J. Anderson, cond. E. Fenby, St Louis, Opera Theatre, 8 June 1983, vs (Paris, 1905), fs (London, 1988)

Fennimore and Gerda (op, 11 pictures, Delius, after J.P. Jacobsen: *Niels Lyhne*), 1908–10; R. vom Scheidt, E. Holt, cond. G. Brecher, Frankfurt, Opernhaus, 21 Oct 1919, vs (Vienna and Leipzig, 1919), fs (Vienna and New York, 1926)

Hassan (incid music, J.E. Flecker), 1920–23; cond. J. Rosenstock, Darmstadt, Hessische Landes-Theater, 1 June 1923; full version, cond. E. Goossens, London, His Majesty's Theatre, 20 Sept 1923, vs (Vienna, 1923), fs (London, 1978)

ORCHESTRAL

Florida, suite, 1887, rev. 1889; cond. H. Sitt, Leipzig, Rosenthal, early 1888

Hiawatha, tone poem, 1888, inc.; excerpt NRK [Norwegian Broadcasting] Orch, cond. S. Bruland, Norwegian Television, 13 Jan 1984
Suite, vn, orch, 1888; R. Holmes, BBC Scottish SO, cond. V. Handley, BBC, 28 Feb 1984
Rhapsodic Variations, 1888, inc.
Idylle de Printemps, 1889; English Northern Philharmonia, cond. D. Lloyd-Jones, Great Hall, Leeds U., 23 Aug 1995
Suite d'orchestre, 1889, incl. Marche, rev. 1890 as Marche caprice, RPO, cond. Beecham, Westminster, Central Hall, 21 Nov 1946
La Quadroone, 1889; English Northern Philharmonia, cond. D. Lloyd-Jones, Great Hall, Leeds U., 23 Aug 1995
Scherzo, 1890; English Northern Philharmonia, cond. D. Lloyd-Jones, Great Hall, Leeds U., 23 Aug 1995
Three Small Tone Poems: Summer Evening, Winter Night [Sleigh Ride], Spring Morning, 1889–90; RPO, cond. R. Austin, Westminster, Central Hall, 18 Nov 1946
Légendes (Sagen), pf, orch, 1890, inc.
Petite suite d'orchestre, small orch, 1890; Beauchamp Sinfonietta, cond. D. Tall, Stratford-on-Avon, 13 May 1978
Paa Vidderne (On the Heights), sym. poem after H. Ibsen, 1890–92; Christiania Music Society, cond. I. Holter, Oslo, 10 Oct 1891
Légende, vn, orch, ?1895; J. Dunn, cond. A. Hertz, London, St James's Hall, 30 May 1899
Over the Hills and Far Away, fantasy ov., 1895–7; Elberfeld Concert Society, cond. H. Haym, Elberfeld, Stadthalle, 13 Nov 1897
Appalachia: American Rhapsody, orch, 1896; LPO, cond. E. Downes, London, Royal Festival Hall, 10 Dec 1986
Piano Concerto, c, 3 movts, 1897; J. Buths, Elberfeld Concert Society, cond. Haym, Elberfeld, Stadthalle, 24 Oct 1904; rev. 1 movt, 1906; Theodor Szántó, Queen's Hall Orch, cond. H. Wood, London, Queen's Hall, 22 Oct 1907
La ronde se déroule, sym. poem after H. Rode, 1899; cond. Hertz, St James's Hall, 30 May 1899; rev. 1901 as Lebenstanz [Life's Dance], cond. Buths, Düsseldorf, 21 Jan 1904; rev. 1912, Berlin PO, cond. O. Fried, Berlin, 15 Nov 1912
Paris: a Nocturne (The Song of a Great City), 1899; Elberfeld Concert Society, cond. Haym, Elberfeld, 14 Dec 1901
Brigg Fair: An English Rhapsody, 1907; Liverpool Orch Society, cond. G. Bantock, Liverpool, 18 Jan 1908
In a Summer Garden, rhapsody, 1908; Philharmonic Society of London, cond. Delius, Queen's Hall, 11 Dec 1908; rev. version, New York PO, cond. J. Stransky, New York, 25 Jan 1912
A Dance Rhapsody, no.1, 1908; LSO, cond. Delius, Hereford, Shire Hall, 8 Sept 1909
Two Pieces for Small Orchestra: On Hearing the First Cuckoo in Spring, 1912, Summer Night on the River, 1911; cond. A. Nikisch, Leipzig, Gewandhaus, 23 Oct 1913
North Country Sketches, 1913–14; LSO, cond. Beecham, Queen's Hall, 10 May 1915
Air and Dance, str, 1915; cond. Beecham, London, 1915 (private perf.)
Double Concerto, vn, vc, orch, 1915–16; M. and B. Harrison, New Queen's Hall Orch, cond. Wood, Queen's Hall, 21 Feb 1920
Violin Concerto, 1916; A. Sammons, Royal Philharmonic Society, cond. A. Boult, Queen's Hall, 30 Jan 1919
A Dance Rhapsody, no.2, 1916; New Queen's Hall Orch, cond. Wood, Queen's Hall, 20 Oct 1923
Eventyr (Once upon a time), ballad after Asbjørnsen, 1917; Queen's Hall Orch, cond. Wood, Queen's Hall, 11 Jan 1919
A Song before Sunrise, small orch, 1918; New Queen's Hall Orch, cond. Wood, Queen's Hall, 19 Sept 1923
Poem of Life and Love, 1918; BBC Concert Orchestra, cond. V. Handley, BBC, 9 March 1999
Cello Concerto, 1920–21; A. Barjansky, cond. F. Löwe, Vienna, 31 Jan 1923
A Song of Summer [partly from Poem of Life and Love], 1929–30; BBC Orch, cond. Wood, Queen's Hall, 17 Sept 1931
Caprice and Elegy, vc, chamber orch, 1930; B. Harrison, USA, 1931
Irmelin Prelude, 1931; LPO, cond. Beecham, Covent Garden, 23 Sept 1935
Fantastic Dance, 1931; BBC SO, cond. Boult, Queen's Hall, 12 Jan 1934
Two Aquarelles, str [arr. 1932 from choruses To be sung of a Summer Night on the Water]

CHORAL AND VOCAL

Six Partsongs: Oh! Sonnenschein (R. Reinick), Durch den Wald (R. Reinick), Ave Maria (E. Geibel), Sonnenscheinlied (B. Bjørnson), Frühlingsanbruch (C. Andersen), Her ute skal gildet staa (H. Ibsen), SATB, 1885–91; nos. 2, 4, Linden Singers, cond. I. Humphris, London, St John's, Smith Square, 11 Jan 1974; complete, BBC singers, cond. S. Joly, BBC, 10 June 1992
Paa Vidderne (H. Ibsen), reciter, orch, 1888; S.S. Hungnes, Oslo PO, cond. C. Farncombe, Norwegian Television broadcast, 17 May 1983
Sakuntala (H. Drachmann), T, orch, 1889; I. Partridge, York University Orch, cond. P. Seymour, University of York, 19 June 1987
Twilight Fancies (Bjørnson), 1v, pf, 1889, orchd 1908; O. Wood, Queen's Hall Orch, cond. H. Wood, Liverpool, 21 March 1908
The Bird's Story (Ibsen), 1v, pf, 1889, orchd 1908; O. Wood, Queen's Hall Orch, cond. H. Wood, Liverpool, 21 March 1908
Maud (A. Tennyson), 5 songs, T, orch, 1891
Seven Danish Songs (Jacobsen, H. Drachmann), 1v, orch/pf, 1897; 5 songs, C. Andray, cond. Hertz, St James's Hall, 30 March 1899; 2 songs, Andray, cond. V. d'Indy, Paris, Société Nationale de Musique, 16 March 1901
Mitternachtslied Zarathustras (F. Nietzsche), Bar, male chorus, orch, 1898; D. Powell, cond. Hertz, St James's Hall, 30 May 1899
The Violet (L. Holstein), 1v, pf, 1900, orchd 1908; O. Wood, Queen's Hall Orch, cond. H. Wood, Liverpool, 21 March 1908
Summer Landscape (Drachmann), 1v, pf, 1902, orchd 1903
Appalachia: Variations on an Old Slave Song (trad.), Bar, chorus, orch, 1902–3 [rev. of Appalachia: American Rhapsody]; Elberfeld Choral and Orchestral societies, cond. Haym, Elberfeld, Stadthalle, 15 Oct 1904
Sea Drift (W. Whitman), Bar, chorus, orch, 1903–4; J. Loritz, cond. G. Witte, Essen, 24 May 1906
A Mass of Life (F. Nietzsche), S, A, T, Bar, chorus, orch, 1904–5; Part I, 2, and Part II inc.: M. van Lammen, O. von Welden, B. Hebert, R. Gmür, Munich Choral Society, Munich Hofkapelle, cond. L. Hess, Munich, 4 June 1908; complete, C. Gleeson White, M.G. Grainger-Kerr, W. Millar, C. Clark, North Staffordshire District Choral Society, Beecham Orch, cond. Beecham, Queen's Hall, 7 June 1909
Songs of Sunset (E. Dowson), Mez, Bar, chorus, orch, 1906–7; J. Culp, T. Bates, Edward Mason Choir, Beecham Orch, cond. Beecham, Queen's Hall, 16 June 1911
On Craig Ddu (A. Symons), SATTBB, 1907; Blackpool, 1910
Wanderer's Song (Symons), TTBB, 1908
Midsummer Song (?Delius), SSAATTBB, 1908; Whitley Bay and District Choral Society, cond. W.G. Whittaker, 1910
An Arabesque (J.P. Jacobsen), Bar, chorus, orch, 1911; P. Heming, Welsh Musical Festival Choral Society, LSO, cond. A.E. Sims, Newport, Monmouthshire, 28 May 1920
The Song of the High Hills (textless), chorus, orch, 1911–12; Philharmonic Choir, Royal Philharmonic Society, cond. A. Coates, Queen's Hall, 26 Feb 1920
Two Songs for Children: Little Birdie (Tennyson), unison, pf, The Streamlet's Slumber Song, 2-part, pf, 1913
Requiem (H. Simon), S, Bar, chorus, orch, 1913–14, A. Evans, N. Williams, Philharmonic Choir, Royal Philharmonic Society, cond. Coates, Queen's Hall, 23 March 1922
To be sung of a Summer Night on the Water (textless), 2 songs, SATTBB (T solo in no.2), 1917; Oriana Madrigal Society, cond. C.K. Scott, London, Aeolian Hall, 28 June 1921
The splendour falls on castle walls (Tennyson), chorus, 1923; Oriana Madrigal Society, cond. Scott, Aeolian Hall, 17 June 1924
A Late Lark (W.E. Henley), T, orch, 1924/29; H. Nash, Orchestra of the Columbia Graphophone Company, cond. Beecham, Queen's Hall, 12 Oct 1929
Cynara (E. Dowson), Bar, orch, 1907/29; J. Goss, BBC SO, cond. Beecham, Queen's Hall, 18 Oct 1929
Songs of Farewell (Whitman), chorus, orch, 1920/1930; Philharmonic Choir, LSO, cond. M. Sargent, 21 March 1932
Idyll: Once I passed through a populous city (Whitman) [from Margot la rouge], S, Bar, orch, 1932; D. Labbette, R. Henderson, BBC SO, cond. Wood, Queen's Hall, 3 Oct 1933

CHAMBER AND SOLO INSTRUMENTAL

Zum Carnival Polka, pf, 1885
Pensées mélodieuses, pf, 1885
String Quartet, 1888, inc.
Romance, vn, pf, 1889
2 pieces, pf, Valse, Rêverie (inc.), 1889–90
Violin Sonata, B, 1892; Paris, 1893 (private perf.)
Badinage, pf, ?*c*1895

Romance, vc, pf, 1896; J. Lloyd Webber, T. Mikkila, Helsinki, 22 June 1976
Violin Sonata no.1, 1905/14; A. Catterall, R.J. Forbes, Manchester, Houldsworth Hall, 24 Feb 1915
Cello Sonata, 1916; B. Harrison, H. Harty, London, Wigmore Hall, 31 Oct 1918
String Quartet, 1916; orig. version, 3 movts, London Qt, Aeolian Hall, 17 Nov 1916; rev. version, 4 movts, London Qt, Aeolian Hall, 1 Feb 1919
Dance, hpd, 1919
Five Pieces, pf, 1922–3
Three Preludes, pf, 1923; E. Howard-Jones, London, 4 Sept 1924
Violin Sonata no.2, 1923; A. Sammons, Howard-Jones, London, 7 Oct 1924
Violin Sonata no.3, 1930; M. Harrison, A. Bax, Wigmore Hall, 6 Nov 1930

SONGS

Over the Mountains High (B. Bjørnson), 1885
Zwei braune Augen (H.C. Andersen), 1885
Der Fichtenbaum (Heine), 1886
Five Songs from the Norwegian: Slumber Song (Bjørnson), The Nightingale (T. Kjerulf), Summer Eve (J. Paulsen), Longing (Kjerulf), Sunset (A. Munch), 1888
Hochgebirgsleben (Ibsen), 1888
O schneller, mein Ross (E. Geibel), 1888
Chanson de Fortunio (A. de Musset), 1889
Seven Songs from the Norwegian: Cradle Song (Ibsen), The Homeward Journey (Å.O. Vinje), Evening Voices (Twilight Fancies) (Bjørnson), Sweet Venevil (Bjørnson), Minstrel (Ibsen), Love concealed (Bjørnson), The Bird's Story (Ibsen), 1889–90; nos.3, 7, also orchd
Skogen gir susende, langsom besked (Bjørnson), 1890/91
Four Songs (Heine): Mit deinen blauen Augen, Ein schöner Stern, Hör' ich das Liedchen klingen, Aus deinen Augen, 1890–91
Three Songs (P.B. Shelley): Indian Love Song, Love's Philosophy, To the Queen of my Heart, 1891
Lyse Naetter (H. Drachmann), 1891
Jeg havde en nyskaaren Seljefløjte (V. Krag), 1892/3
Nuages (J. Richepin), 1893
Im Glück wir lachend gingen (Drachmann), 1895
Two Songs (P. Verlaine): Il pleure dans mon coeur, Le ciel est, par-dessus le toit, 1895
The page sat in the lofty tower (J.P. Jacobsen), ?1895
Seven Danish Songs: Summer Nights (Drachmann), Through long, long years (Jacobsen), Wine Roses (Jacobsen), Let Springtime Come (Jacobsen), Irmelin Rose (Jacobsen), In the Seraglio Garden (Jacobsen), Silken Shoes (Jacobsen), 1896–7; also orchd
Traum Rosen (M. Heinitz), *c*1898
Four Songs (Nietzsche): Nach neuen Meeren, Der Wanderer, Der Einsame, Der Wanderer und sein Schatten, 1898
The Violet (Holstein), 1900, also orchd
Autumn (Holstein), 1900
Black Roses (E. Josephson), 1901
Jeg hører i Natten (Drachmann), 1901
Summer Landscape (Drachmann), 1902, also orchd
The nightingale has a lyre of gold (Henley), 1910
La lune blanche (Verlaine), 1910
Chanson d'automne (Verlaine), 1911
I-Brasîl (F. Macleod [W. Sharp]), 1913
Four Old English Lyrics: It was a lover and his lass (W. Shakespeare), So white, so soft, so sweet is she (B. Jonson), Spring, the sweet spring (T. Nashe), To Daffodils (R. Herrick), 1915–16
Avant que tu ne t'en ailles (Verlaine), 1919/32

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ROBERT ANDERSON (1), ANTHONY PAYNE (2), LIONEL CARLEY (work-list, bibliography)

Delius Society. English organization. It was founded in 1962 to promote a wider knowledge and appreciation of the music of Frederick Delius and to encourage the performance and recording of his works. Delius's amanuensis Eric Fenby (1906–97) was the society's first president, succeeded in 1997 by Felix Aprahamian. It has affiliated associations in the USA and France, and its members include leading Delius scholars and performers. The society organizes lectures and concerts in London and elsewhere, sponsors recordings and three times a year publishes the authoritative *Delius Society Journal*, which combines the latest international research with more informal essays, correspondence and worldwide news of concerts, exhibitions, books and recordings.

□

Della Bella, Domenico (*fl* Treviso, *c*1700–15). Italian composer and cellist, *maestro di cappella* of Treviso Cathedral. His music, even that written for instruments, appears rather austere and archaic and is often based on fugal or imitative techniques. His writing for the cello calls for a well-developed technique with particular ability in bowing.

WORKS

12 suonate da chiesa, a 3, 2 vn, vc obbl, org, op.1 (Venice, 1704)
Sonata, vc, bc, *D-Bsb*
7 masses, 4vv; Gl, 4vv; Te Deum, 6vv; psalms and other sacred works: *Bsb*, *A-Wn*

GUIDO SALVETTI

Della Casa, Lisa (*b* Burgdorf, nr Berne, 2 Feb 1919). Swiss soprano. She studied with Margarete Haeser in Zürich and made her début at Solothurn-Biel as Butterfly in 1941. At the Stadttheater, Zürich (1943–50), she sang such diverse roles as Serena (*Porgy and Bess*), Pamina and Gilda, and created the Young Woman in Burkhard's *Die schwarze Spinne* (1949). She first appeared at Salzburg in 1947 as Zdenka (*Arabella*) and the following summer returned to sing the Countess (*Capriccio*). In 1951 she made her British début as Countess Almaviva at Glyndebourne; later that year in Munich she sang Arabella, the role with which she was most closely associated and which she sang at her Covent Garden début in 1953 with the Bayerische Staatsoper, and repeated in 1965. She became a member of the Vienna Staatsoper in 1947 and in 1952 sang Eva at Bayreuth. In 1953 she created the three female roles in *Der Prozess* at Salzburg. She sang at the Metropolitan (1953–68), making her début there as Countess Almaviva, and at San Francisco (1958). Best known in the Strauss repertory, Della Casa graduated from Sophie through Octavian to the Marschallin; she also sang Ariadne, Chrysothemis and Salome. She could spin out Strauss's soaring line with a smooth legato, and the limpid silvery quality of her voice made her an admirable Mozart singer. Her beauty and natural charm

enhanced her vocal gifts. Her many recordings, including Arabella, Ariadne, the Marschallin and a seminal account of Strauss's *Vier letzte Lieder*, enshrine her finest qualities.

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HAROLD ROSENTHAL/ALAN BLYTH

Della Ciaia [Ciaja], **Azzolino Bernardino** (*b* Siena, 21 May 1671; *d* Pisa, 15 Jan 1755). Italian composer. Born into a wealthy family, on 20 April 1674 he became a page (probably only honorary) of the Gran Maestro of the Pisan Cavalieri di S Stefano, the Grand Duke of Tuscany. On 1 October 1678 he joined the order of the knights and was a pupil at their school, probably studying music with G.L. Cattani. During a tour of sea duty with them (1688–1704), he began to compose 'in the midst of the noise and confusion of a galley'. His ship stopped often in Marseilles, where he heard and examined the organs by Flemish builders residing in the city. He was then called to Pisa to take part in their governing council. Next he was sent to Rome (1713–30) as secretary to the Colonna-Barbaglia family, where he designed and had constructed a two-manual, 20-register organ; his extant keyboard music was probably written for this instrument. Returning permanently to Pisa in 1730, again as a councillor, he participated as a performer in sacred music, sometimes under the direction of Macchetti, *maestro di cappella* of the cathedral.

In 1733 Della Ciaia proposed to the knights his project for an organ, which was basically Italian but with French, Flemish and German aspects, 'containing more than 60 registers, and having four manuals, and comprising five organs, three of which can be played, when so desired, on a single manual; because of this, and owing to the number [3500] and the size of the pipes, there is an extraordinary and majestic full sound, there being also an unusual number of reeds'. A fifth pull-out keyboard controlled a harpsichord. In the execution of this design he directed many of the principal Italian organ makers of the time (Felice and Fabrizio Cimino of Naples, Lorenzo Nelli, probably of Florence, Filippo Testa of Rome, Filippo Basile, probably of Naples, Giovan Francesco detto Domenico Cacioli of Lucca, the Ravani brothers of Lucca, Filippo and Antonio Tronci of Pistoia) and collaborated himself, especially on the reeds. Their work (modified at the beginning of 1839) resulted in what was the best organ in Tuscany and one of the most beautiful in Italy. It was first played on 28 November 1737 at the funeral of Giovangastone de' Medici (for which the above description was printed). Della Ciaia became a priest in 1734 and, without leaving Pisa, was made prior of Urbino in 1752. It was not he but a Sienese cousin who was a Cavaliere di Malta and who became *balì* of Lucca.

Although Della Ciaia composed both sacred and secular vocal music, he is known today only for his instrumental music. His collection of keyboard music (undated, but '1727' is written on the Bologna copy) is divided into three sections: six sonatas for harpsichord, several *saggi* in counterpoint for organ, and six ricercares for organ. That for harpsichord is the more important owing to the rarity of sonatas expressly for the instrument from that period. Each is a hybrid form comprising a toccata, a three-part canzona and two binary pieces: the first two movements show the application to the harpsichord of what had been primarily organ music. The toccatas, especially, exhibit a well-developed keyboard style: the entire range of the instrument is employed as chordal-rhythmic sections alternate with free-rhythm scalic passages reminiscent of Buxtehude.

A distant relative, Alessandro Della Ciaja (contemporary with Azzolino's grandfather), a Sienese nobleman and *accademico intronato* who studied with Desiderio Pecci, was a composer, singer and performer on the monochord, lute and theorbo. He published a set of five-voice madrigals with continuo as his op.1 (Venice, 1636), a set of *Lamentationi sagre e motetti* for solo voice and continuo as op.2 (Venice, 1650), and *Sacri modulatus* for two to nine voices as op.3 (Bologna, 1666). His duets are firmly monodic, but the works of more parts reveal training in the contrapuntal church style.

WORKS

Salmi concertati, SSATB, 2 vn obbl., va ad lib, vle/theorbo/org, op.1 (Bologna, 1700)

Cantate da camera, S, bc, op.2 (Lucca, 1701)

Cantate da camera, 1v, bc, op.3 (Bologna, 1702), lost

Cantatas for S, bc: De suoi tormenti in seno (Pisa, 1704); Chi non sa morire; Bella imago; Lungi dal caro bene (Pisa, 1709)

Sonate per cembalo con alcuni saggi ed altri contrapunti di largo e grave stile ecclesiastico per grandi organi, kbd, op.4 (Rome, n.d.) [?1727]

Mass (Ky, Gl, Cr), 4vv, 2 SATB choirs, concertata, org, 2 vn ad lib, 1696; Mass, 4–5vv, org, tpt and vn ad lib, 1739; Mass (Ky, Gl, Cr), 4vv, n.d.: all in *D-Bsb*

I trionfi di Giosuè (pasticcio orat, G.P. Berzini), Florence, Compagnia di S Marco, 1703, Florence, Congregazione di Gesù Salvatore, 1708, as Giosuè in Cabaon, Florence, Compagnia di S Sebastiano, 20 Jan 1710/11, lost

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CAROLYN GIANTURCO

Della Corte, Andrea (*b* Naples, 5 April 1883; *d* Turin, 12 March 1968). Italian musicologist and critic. Self-taught in music, he was professor of music history at the Turin Conservatory (1926–53) and at Turin University (1939–53). His main occupation, however, was journalism. He contributed to various Neapolitan papers from 1906 and was music critic of the Turin paper *La stampa* (1919–1967), a post to which he brought a professionalism hitherto unknown in Italy.

As a musicologist his chief interest was opera history, and he made valuable contributions to the knowledge of Neapolitan opera, Gluck and above all Verdi: his essays on *Aida*, *Otello* and *Falstaff* (1923–5) enlarged the awareness of the organic unity of Verdi's dramas to which Toscanini's reform of interpretation was greatly contributing. In his *Toscanini visto da un critico* (1958) Della Corte made a study of the concept of interpretation. An advocate of idealism, he produced studies in aesthetics and theory which are collected in *L'interpretazione musicale e gli interpreti* (1951) and *La critica musicale e i critici* (1961). He amassed a vast library of manuscripts, ancient and modern books, and valuable collections of reviews; these are now in the music department of the Civic Library, Turin, which bears his name.

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GIORGIO PESTELLI

Della Faya [La Faya], **Aurelio** (*d* Lanciano, nr Pescara, *c*1579). Italian composer. Although he spent all of his known career in Italy, his surname suggests non-Italian origins, possibly French, but probably Castilian (from the Castilian Latin *fagea*, 'beech tree'). The title-page of his *Primo libro de madrigali a cinque* (Venice, 1564) indicates that he was a member of the clergy and *maestro di cappella* at Lanciano, an appointment that he held until his death. His *Secondo libro de madrigali a cinque* (Venice, 1579, inc.) was assembled by his pupils Giovanni Battista Bossi and Aurelio Pittore and was published posthumously. He contributed three five-part madrigals to a collection of *madrigali ariosi* (RISM 1570[25]). His music is conservative and rather dull; it relies heavily on imitative techniques and uses chromaticism and representational devices sparingly. (The anonymous manuscript piece copied into the *GB-Lbl* partbooks of the *Primo libro* by a 17th-century English hand is a version of Tallis's *O salutaris hostia*.)

IAIN FENLON

Del Lago, Giovanni [Pre Zanetto] (*b c*1490; *d* Venice, 8 March 1544). Italian theorist. All that is known of his early life is that he was a student of the frottolist Giovanni Battista Zesso of Padua. In 1520 he was a cleric attached to the small parish church of S Sofia, Venice, in the *sestiere* of Cannaregio, where he remained throughout his life; he became deacon in 1527 and was promoted to titular priest in 1542. Towards the end of his life he published a small and largely insignificant treatise on the fundamentals of music, *Breve introduttione* (reviewed unfavourably by Pietro Aaron; see Blackburn, Lowinsky and Miller, no.66), but his chief claim to fame lies in the correspondence he conducted with the foremost theorists of his time, Giovanni Spataro and Aaron, and a host of lesser musicians. Although his plan to publish his letters failed, his correspondence survives, together with many of the letters written to him (*I-Rvat* Vat.lat.5318, ed. Blackburn, Lowinsky and Miller). These show that he revised his original letters to correct errors, sometimes incorporating unacknowledged portions of Spataro's replies. Several letters are fictitious.

Although he viewed himself as a great authority on music theory, frequently quoting from older theorists, Del Lago was often shown up by Spataro's sharper mind. The interests reflected in his letters lay in ancient Greek theory (despite his ignorance of Greek), text–music relations, enigmatic canons and problems of notation; they drew forth highly interesting responses from his correspondents. His *Epistole* and several theoretical manuscripts that belonged to him were acquired by Paolo Manuzio; they were inherited by his son Aldo Manuzio the younger and passed to the Vatican Library in 1598.

Del Lago is the author of a motet, *Multi sunt vocati*, an exercise in imperfection and alteration, partially preserved in one of his letters and mentioned in Aaron's *Trattato della natura et cognitione di tutti gli tuoni di canto figurato* (1525).

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BONNIE J. BLACKBURN

Della Gostena, Giovanni Battista. *See* DALLA GOSTENA, GIOVANNI BATTISTA.

Della-Maria, (Pierre-Antoine-)Dominique (*b* Marseilles, 14 June 1769; *d* Paris, 9 March 1800). French composer. The son of an Italian artist who had settled in Marseilles in 1758, he received an early musical education, studying the cello and his father's instrument the mandolin. When he was 11 Le Grand, director of the Académie de Concerts, engaged him as a cellist. In the spring of 1787 his first opera, *Idoménée*, was performed at the Théâtre de Marseille, and had an encouraging success. Della-Maria consequently decided to go to Italy to improve his composition skills, and left Marseilles on 25 April 1789. On arriving in Naples he first studied counterpoint with Nicola Sala, and then took composition lessons from Paisiello. In February 1790 he went to Rome, accompanying Amaury Duval, French ambassador to Naples and then Rome, the brother of Della-Maria's future collaborator Alexandre Duval. Between 1790 and 1797 Della-Maria stayed, successively, in Florence, Trieste and Venice. In February 1792 his first opera in Italian was successfully staged in Trieste. We know nothing about the time he spent in Italy between 1793 and 1795 except that he was planning to write operas on French librettos; he wrote to his parents asking them to send him the texts of *opéras comiques* by Martini, Dalayrac and Champein, very fashionable in Paris during the 1780s, so that he could get them translated into Italian. At the same time he was having comedies by Goldoni translated for him. In November 1796 he listed the achievements of his Italian years in a letter to his parents: five operas composed for Italian theatres, two of which, *Il maestro di capella* and *Chi vuol no puole*, had apparently been successfully performed in Bologna, Treviso, Padua, Bergamo, Ferrara, Vicenza and Verona.

In 1797 he settled in Paris, and became friendly with Alexandre Duval, an actor at the Théâtre Français who had just entered upon a brilliant career as a dramatist. Duval gave Della-Maria a comedy entitled *Le prisonnier*, and after some revision it became his first and greatest success in the *opéra-comique* genre. Mme Dugazon and the tenor Elleviou sang in the première of this one-act work, which was issued by several publishing firms within a few years. *Le prisonnier* was performed at the Opéra-Comique over 150 times between 1798 and 1814, and several of its airs were published separately. *L'opéra-comique* was almost equally successful, staged 132 times between 1801 and 1814. Della-Maria's contemporaries praised the natural simplicity and felicity of his essentially melodic style, which contrasted with the current taste for rich harmonies, massive orchestration and grand effects. His light, witty style was similar to that of Dalayrac, who recognized him as a successor.

Della-Maria died prematurely at the age of 30, on the verge of what promised to be a fruitful career, leaving several projects at the draft stage. They included *Maison à vendre*, which was eventually entrusted to Dalayrac. The Marseilles Academy had admitted him to its ranks, and his sociable character made him welcome in the houses and salons of George d'Epinay, Mme Hanguerlot and Sébastien Erard.

WORKS

STAGE

opéras comiques, first performed in Paris, unless otherwise stated; all printed works published in Paris

Idoménée (Ponteuil [M. Triboulet]), Marseilles, 1787
La partenope (scène lyrique, 1), Italy, *c*1790
Il maestro di cappella (dg), Naples, 1792
Chi vuol non puole (dg, 2), Vicenza, Nuovo, sum. 1795, *F-Pn*
Il matrimonio per scommessa, ossia La guerra aperta (dg, 2, F. Casari), Venice, S Samuele, aut. 1795
L'ennuco finto (ob, 1) Italy, 1796
Le prisonnier, ou La ressemblance (op, 1, A. Duval), OC (Favart), 29 Jan 1798 (1798)
Le vieux château, ou La rencontre (op, 3, Duval), Feydeau, 15 March 1798 (1798)
Jacquot, ou L'école des mères (2, J. Després and C.-J. Rouget de Lisle), OC (Favart), 28 May 1798
L'opéra comique (oc, 1, J. Ségur and E. Dupaty), OC (Favart), 9 July 1798 (1798)
L'oncle valet (op, 1, Duval), OC (Favart), 8 Dec 1798 (1798)
Le général suédois (2, J.M. Boutet de Monvel, after F.-G. Ducray-Duminil: *Les soirées de la chaumière*), OC (Favart), 23 May 1799
La maison du Marais (3, Duval), OC (Favart), 8 Nov 1799
La fausse duègne [Rosalba, ou La fausse duègne] (3, G. Montcloux d'Epinay), OC (Feydeau), 24 June 1802 [completed by Blangini]
Maria Seski (3, E. Aignan), unperf. [composed for Feydeau, Feb 1799]

Many excerpts, arrs. etc., many pubd, some in contemporary collections

OTHER WORKS

Romances, incl. L'ennemi de l'amour (E. Salverte) (n.d.)
Care Donzelle, duo, 1799, *F-Pn*
Polonaise delle Prova d'un opera seria, *Pn*
Sonata, pf, *Pn**
Lost (mentioned in correspondence): 6 psalms; Misera dove sono, scena tragitta; 2 concs., vc; 1 conc., pf; 7 str qts; Al caro bene in braccio, trio; Amabile Lucilla, duo; Oh che bestia, duo; Confusi miei, air; Mon abeille, chanson; cavatine

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A. Duval: Preface to *Le prisonnier, Oeuvres complètes d'Alexandre Duval* (Paris, 1822–3), ii
A. Pougin: 'Della Maria', *RGMP*, xxvi (1859), 245–8
G. Reynaud: 'Dominique Della Maria (1769–1800), sa vie, ses oeuvres à travers sa correspondance inédite', *Marseille*, nos.128–9 (1982), 38–58
G. Reynaud: 'La source de Della Maria', *Marseille*, no.136 (1984), 64–5
R. Legrand and P. Taïeb: 'L'opéra-comique sous le Consulat et l'Empire', *Le théâtre lyrique en France au XIXe siècle* (Metz, 1996), 1–61
P. Taïeb: '*Le prisonnier, ou La ressemblance* d'Alexandre Duval et Dominique Della Maria, un thermidor pour l'opéra-comique', *L'Opéra-Comique de 1801 à 1918: Paris 1998* (forthcoming)

PATRICK TAÏEB

Della Porta, Francesco (*b* Monza, ?*c*1600; *d* Milan, Jan 1667). Italian composer and organist. According to Picinelli he studied at Monza with the organist G.D. Rivolta [Ripalta], whose instrumental canzonas (two of which survive) may have influenced Della Porta's compositions in this genre. He competed unsuccessfully for the post of *maestro di cappella* of Milan Cathedral on three occasions, in 1638, 1641 and 1650, when the winners were G.B. Crivelli, A.M. Turati and M.A. Grancini respectively. The 1641 competition was judged by, among others, Carissimi, and while Della Porta's work was considered superior to that of Antonio Leoni, it was thought inferior to that of Turati. From 1638 at the latest he was organist of S Ambrogio, where he was also *maestro di cappella* at least from 1641. He served at S Ambrogio until January 1642, and from 2 February of that year (when Turati became *maestro* of the cathedral) until his death, he was organist and *maestro* of the chapel of S Maria presso S Celso, where his salary increased from 50 to 660 lire per month. He was also organist and

maestro di cappella of S Antonio from 1651 to at least 1657 according to Picinelli, until his death. Della Porta's fame as a composer is suggested by the fact that four of his five printed collections appeared in Venice, the three books of motets then appearing in Antwerp in pirate editions.

Porta's five ricercares (in *I-Tn*), which may have been copied from the now lost *Ricercari* collection printed in Milan, are characterized, as those by G.P. Cima, by strictly imitative openings; four of them present two or three themes appearing first in succession, then superimposed in the concluding passage; the fifth is based on the theme Ut, re, mi, fa, sol, la and has a section in triple time. The canzonas, in accordance with the style of the period, proceed as a sequence of sections based on different techniques and themes. The openings are always imitative; subsequent sections are either imitative or chordal; and three of the canzonas have a central section in triple time, while in one canzona the triple time appears in the first section.

Della Porta is not to be confused with the poet of the same name, a member of the Accademia romana degli Imperfetti, who assembled the third book of villanellas by Kapsberger and printed it in Rome in 1619. He is probably also not the same person as the Franciscus a Porta Patavinus who composed a sacred work for six voices (*Dilectus meus*) between 1619 and 1625 (in *S-L*, *V*), or the Francesco Porta Venetiano who composed the aria 'Mi Deus ah quid feci' and the cantata *Ad te o Jesu* both in *CH-E*.

WORKS

Ricercari a 4, ?op.1 (Milan, n.d.), lost, cited in Picinelli and *PitoniN*
Motetti, 2–5vv, con le Letanie della Beata Vergine, 4vv, libro primo, op.2 (Venice, 1645/*R*)
Motetti, 2–5vv, con un Magnificat, Litanie della Beata Vergine, 4–5vv, libro secondo, op.3 (Venice, 1648/*R*)
Motetti, 2–5vv, con una messa e salmi, 4–5vv, libro terzo, op.4 (Venice, 1651/*R*)
Salmi da cappella, 4vv, con altri salmi, 3–5vv, concertati, op.5 (Venice, 1657)

Mass, 5vv, bc, insts ad lib added by Brossard, *F-Pn* [probably copied from repr. of op.4 (Antwerp, 1654)]
Motet, *D-Bsb** [probably copied from op.3]; 8 motets *F-Pn* [probably copied from repr. of op.2 (Antwerp, 1650) and of op.3 (Antwerp, 1650)]; motets, *S-Uu* [copied from repr. of op.4 (Antwerp, 1654)]; motet, *RUS-KA* [probably copied from op.2]
5 canzoni, org, 1639, *I-Tn*, ed. in CEKM, xli (1977) [incorrectly attrib. Costanzo Porta]
5 ricercari, org tablature, 1639–40, *Tn*, ed. in CEKM, xli (1977), 50–62 [incorrectly attrib. Costanzo Porta]

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M. Toffetti: '"Et per che il mondo non entri in sospetto di adulatione": titoli e dediche delle canzoni strumentali sullo sfondo dell'ambiente musicale milanese fra Cinque e Seicento', *Ruggero Giovannelli: Palestrina and Velletri 1992*, 509–60
M. Toffetti: 'Per una bibliografia della canzone strumentale milanese', ibid., 601–36

SERGIO LATTES/MARINA TOFFETTI

Della Porta, Gasparo (*fl* Naples, 1613). Italian composer. His only known publication is *Il primo libro delle canzonette* (Naples, 1613) for three voices. Most of the pieces are in two sections, both of which usually cadence at the same pitch. Triple metre and chromaticism are almost completely absent. The outer voices often progress in triadic patterns or in melodic sequences of ascending 4ths, separated by parallel 10ths and, sometimes, by inadvertent parallel 5ths and octaves. Despite the claim by the bookseller G.B. Cimmino in the dedication that Della Porta was a person of some renown in music, he seems to have had only a limited number of musical ideas, which he used again and again.

KEITH A. LARSON

Della Porta, Gioseppe (*fl* 1692–1701). Italian composer. When he wrote his serenata of 1701 he was a 'virtuoso' in the service of the Viennese ambassador in Rome, Georg Adam, Count of Martinitz, and his wife Maria Josepha. His laudatory cantata of 1698 was also written for them, and his celebratory cantata of 1692 for their predecessor Antonio Florian, Prince of Liechtenstein. He thus served Viennese ambassadors in Rome for at least a decade. His only opera, *Eurillo*, was sponsored by Count Centini. At least one of its three female characters was portrayed by a woman; an extant broadside praises Anna Vittoria Donelli of Bologna in the role of Lidia (see Franchi, 717).

WORKS

music lost unless otherwise stated

L'Eurillo, overo La costanza negl'amori fra' pastori (dramma pastorale, 'Pintace de Trosis' [?= P. de Sanctis], after F.B. Nencini: *Le reciproche gelosie*), Rome, Count Centini's residence, carn. 1697, 8 arias *F-Pn*
La gioventù romana alle glorie di Cesare (cant., G. Gentile), 3vv, Rome, 1692
Roma in feste (cant., F. Posterla), 2vv, Rome, 1698
Serenata, Rome, Viennese ambassador's residence, 14 Sept 1701
Del Tebro amico in su la verde (serenata), S, 2 vn, va, bc, *D-MÜs*
Cants.: Correa Tirsi, S, bc, *MÜs*; Vaghe luci adorate, S, 2vn, bc, *GB-Mp*; Verso il Tuscolo ameno, S, bc, *Lbl*

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LOWELL LINDGREN

Della Rota, Adriano (*b* Low Countries, second half of the 16th century; *d* ?Ortona [now Abruzzo], ?1622). Italian composer of Flemish origin. He was elected *maestro di cappella* of Ortona Cathedral in 1584 and remained there until 1593; he held the same position from 1606 until 1622, presumably the year of his death. One of his madrigals, *Al sacro et divin nome* (published in his *Primo libro de Madrigali a cinque voci*, Venice, 1600, inc., 1 repr. in RISM 1616[10]), was written as early as 1583, for the entry into Ortona of Margaret of Austria on 10 November of that year. In 1593 Della Rota became *maestro di cappella* of Atri Cathedral; he held the same position in Lanciano in 1600 and, some time before his return to Ortona in 1606, in Sulmona. Six of the madrigals in Della Rota's *Primo libro* set texts which had been set by other composers in an earlier anthology, *De floridi virtuosi* (RISM 1583[11]). A clear motivic connection is discernible between his *Ch'ami la vita mia* and that of

Lelio Bertani in the earlier book. The correspondence between Della Rota's setting of *Donna leggiadra e bella* and that of Giovanni Gabrieli, from which Della Rota derived the rhythmic and melodic outline of his themes, is even more evident. The concision of Gabrieli's madrigal is lost in Della Rota's, which is twice the length of its model, and while Della Rota displayed a sure touch in polyphonic writing, he employed a style which was decidedly old-fashioned for the period.

VINCENZO BORGHETTI

Dell'Arpa [Dall'Arpa, Mollica], **Giovanni Leonardo** [Giovan, Gian, Gianleonardo] (*b* Naples, *c*1530; *d* Naples, Jan 1602). Italian harpist, singer, composer and actor. He was generally known as 'dell'Arpa' because of his outstanding playing of the double harp. His improvisatory skills were praised by several Neapolitan writers, among them Giovan Battista del Tufo (*Ritratto ... della nobilissima città di Napoli*, 1588) and Giulio Cesare Cortese (*Viaggio di Parnaso*, *c*1610), Scipione Cerreto (*Della prattica musica vocale, et strumentale*, 1601) and Giambattista Basile (*Le muse napoletane*, 1635). In the dedication to his *Tempio Armonico* (RISM 1599[6]), Giovenale Ancina revealed that Arpa sang *laude* to harp accompaniment, probably in the oratories of Naples and Rome. A favourite entertainer in aristocratic circles, he attracted the patronage of Giovanna d'Aragona (see Luigi Dentice, *Duo Dialoghi della musica*, 1552) and her children. As musician-actor he played the role of servant in comedies staged in Neapolitan palaces of the Prince of Salerno (*Gli Ingannati*, 1545) and Maria d'Aragona (*intermedio* for Piccolomini's *Alessandro*, 1558). Arpa's reputation spread quickly beyond Naples: Cardinal Truchsess recommended him to Wilhelm of Bavaria in 1563, and he was invited to the Ferrarese court in 1584 but declined to go. In 1594 Count Alfonso Fontanelli heard him play at the home of Ettore Gesualdo in Naples and found 'his technique marvellous but his manner of improvisation old-fashioned'.

Arpa published many *napolitane* in anthologies between 1565 and 1570 (two undatable books bearing his name only are lost). His settings are among the most compact in the repertory, resembling those of Giovanni Leonardo Primavera, with whom he has sometimes been confused. Both men's styles are characterized by repeated-note recitation, parallel 5ths and chordal textures. *Two napolitane, Villanella crudel* (RISM 1566[5]) and *S'io avissi tantillo* (RISM 1570[31]) were attributed to Arpa in Giovan Battista Cini's comedy *La vedova* (1569) They were published anonymously, however, and a variant version of the latter was elsewhere attributed to Burno (RISM 1565[17]).

WORKS

6 napolitane in 1565[17]; 1 in 1566[5]; 6 in 1566[9]
3 villanelle in 1567[22], 1 of these also in 1565[17], another attrib. S. Lando in 1566[10]
7 napolitane in 1570[18], 1, *Voria crudel*, reworked in Bottegari lutebook
2 napolitane in 1570[31]
5 napolitane intabulated for voice and lute in 1570[33]; another for solo lute in 1571[8]

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DONNA G. CARDAMONE

Dell'Arpa, Orazio. *See* MICHI, ORAZIO.

Della Valle, Pietro ['Il Pellegrino'] (*b* Rome, 11 April 1586; *d* Rome, 21 April 1652). Italian librettist, writer on music, composer and ethnographer. Born to a noble family, he studied the harpsichord with a succession of leading teachers, among them Stefano Tavolaccio, Quinzio Solini (with whom he also had lessons in continuo and counterpoint) and Paolo Quagliati, and the viola da gamba with Marco Fraticelli; he also studied dance with Fabritio Caroso. His libretto *Il carro di fedeltà d'Amore* was set by Quagliati and published in Rome in 1611; it is a short allegorical *azione* for five characters. Della Valle later claimed that it was first performed during Carnival 1606, and that it was among the first such works to be heard in Rome.

It was as an ethnographer that Della Valle was best known to his contemporaries. From 1614 to 1626 he travelled to Turkey, Persia and India. His letters from that time, which include remarks on the music of these cultures, are rich in detail. Their publication (*Viaggi*, Rome, 1650–58) was a sensation: numerous editions as well as translations into Dutch, English, French and German soon appeared. A century later his standing was still such that Edward Gibbon cited him approvingly in *The History of the Decline and Fall of the Roman Empire* (1776–88).

Upon his return from the East, Della Valle resumed his musical activities. He arranged elaborate funeral services for his first wife, a Syrian woman who had died in 1621 and whose embalmed body he brought back to Rome. She was interred in the family vault in S Maria d'Aracoeli in July 1626, and a memorial ceremony was held there on 27 March 1627. The later included 'flebili concerti di musica' and a solemn mass (G. Rocchi, ed.: *Funerale della Signora Sitti Maani Gioerida della Valle*, Rome, 1627, p.16). Happier family events also brought forth music. To celebrate the birth of his first child in 1629 (he had married a Georgian named Maria Tinatin di Ziba the year before) Della Valle wrote another libretto, *La valle rinverdita*. The music, of unknown authorship, is lost, but the text survives in manuscript (*I-MOe*) and was published in Venice in 1633 (repr. in Solerti, 1905). In this *veglia drammatica* in three acts (performed in Rome, 1629), allegorical and mythical characters recall the death of Della Valle's first wife before rejoicing at the crib of his baby girl, Romibera. In this period he also produced a treatise on his innovations in Italian prosody (*Di tre nuove maniere di verso sdrucciolo*, Rome, 1634).

During the 1630s and 40s Della Valle celebrated carnival by producing theatrical works in his home. Surviving documents (Ziino, 1967) show that at least some included music. Marc'Antonio Pasqualini may have performed in one in 1634, while another the following

year featured music by P.P. Sabbatini and was led by Stefano Landi. In 1644 Della Valle sponsored a revival of Angelo Cecchini's opera *La baccante, overo Il trionfo dell'autunno.*

After wounding a servant of the Barberini on 6 April 1636, Della Valle was forced to leave Rome; he spent the next two years in Paliano, Gaeta and Naples. It was at this time that his friendship with Giovanni Battista Doni, probably begun in 1635, deepened. Letters to the Florentine scholar from 1637 until his death in 1647 survive (Solerti, 1905); they show that Doni's researches into the music of the ancient Greeks inspired Della Valle in various ways. After his return to Rome in March 1638, for example, he composed works employing ancient modes and genera. One, now lost, was a Latin dialogue (oratorio), based on the book of *Esther*, that was performed at the Oratorio del Crocifisso, Rome, on 2 April 1640 (during Carnival 1647 Della Valle produced a staged version of it in his home). It was followed later that year by an Italian oratorio (Della Valle was among the first to refer to the genre by this name) written for the feast of Purification 1641. Although conceived for performance in Francesco Borromini's new Oratorio della Vallicella in Rome, it was never produced there, but it, too, was heard in the composer's home (a score survives in I-Rn). Della Valle also made use of such 'musica erudita' in secular works: on 11 April 1649 he sent King João IV of Portugal a setting of a dialogue by Luís de Camões, presumably from his epic masterpiece *Os Lusiadas* ('The Lusiads').

In his surviving oratorio Della Valle employed a conventional mix of recitative, aria and choral styles. However, he set each section in one of five modes (Dorian, Phrygian, Aeolian, Lydian and Hypolydian) fashioned according to what he believed to be authentic Greek practice. To help realize this work and others, Della Valle also had special continuo instruments constructed. His 'violone panarmonico' and 'cembalo triarmonico', with their multiple stringings and keyboards, permitted easy shifts from one mode to another (in 1649 he even sent one of the harpsichords to João IV), and they were celebrated by theorists such as Doni (*Annotazioni sopra il Compendio de' generi e de' modi*, 1640) and Kircher (*Musurgia universalis*, 1650).

Della Valle's commitment to Doni also led him to polemics. One was directed at Nicolò Farfaro, who in *Discorso sopra la musica antica'e moderna* (see Ziino, 1969) had declared it impossible to reconstruct ancient music and had criticized the decadence of modern music. Della Valle defended the validity of such investigation, while at the same time standing up for his contemporaries (he specifically mentioned Landi, whom Farfaro had attacked). Nor was this the first time that Della Valle had championed the moderns. After the classicist Lelio Guidiccioni had pronounced music of the present inferior to that of the previous generation, Della Valle responded with *Della musica dell'età nostra che non è punto inferiore, anzi è migliore di quella dell'età passata.* As the subtitle implies, and as the text makes clear, music by the likes of Frescobaldi, Luigi Rossi and Orazio Michi was to be preferred to the work of earlier composers. Even Palestrina was not spared: pieces such as the *Missa Papae Marcelli* were 'to be preserved and kept out of the way in a museum as beautiful curiosities'. Della Valle's position, part of a larger set of Italian polemics about the validity of the present day (Holzer), show that for all his involvement with the distant past, he was alive to the world around him. His treatise, which sketches an invaluable portrait of the Roman musical scene, betrays an optimism capable of including public taste among the arbiters of artistic worth.

WORKS

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Dialogo di Ester, 5vv, 1640, lost, mentioned in letter to Doni

Per la festa della santissima purificatione: dialogo in musica, 5vv, vle 'panarmonico', hpd 'triarmonico', 1640 (facs. in IO, i, 3–36)

Dialogo di Luys Camoes, in or before 1649, lost, mentioned in letter to King João IV

WRITINGS

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Note . . . sopra la musica antica e moderna, indirizzato al Sig.r Nicolò Farfaro (MS, 1640/41, *I-Vnm*); excerpts in Ziino (1969)

Viaggi . . . con minuto ragguaglio di tutte le cose notabili osservate in essi, descritti da lui medesimo in 54 lettere familiari (Rome, 1650–58)

Correspondence: Della Valle to G.B. Doni (*Fc*); some ed. in Solerti (1905), 278–9, 282–313

Correspondence and other materials, *Rvat*

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ROBERT R. HOLZER

Della Viola. *See* DALLA VIOLA family.

Della Viola, Alessandro [Alexander]. *See* MERLO, ALESSANDRO.

Della [Dalla] **Volpe, Lelio** (*d* 6 Oct 1749). Italian music publisher and bookseller. His firm was active in Bologna for most of the 18th century and was famous in the art of typography and for the accuracy and elegance of its editions. In 1720, as head of a society of Bolognese printers, Della Volpe acquired the printing establishment of the widow of Giulio Borsaghi. His first musical publication was an enlarged edition (1720) of Angelo Bertalotti's *Regole utilissime per … il canto fermo*. He issued a further enlarged edition in 1744 (reprinted 1756, 1764 and 1778). He ordered musical type characters from the Netherlands and in 1734 began his music printing activities in earnest, starting with Giovanni Battista Martini's op.1, *Litaniae atque antiphonae finales B. Virginis Mariae*. Della Volpe was also active as a bookseller, handling the musical publications of the Bolognese printers P.M. Monti and G.A. Silvani. In 1735 he published two indexes of the musical editions of these two publishers which were sold by his firm; such a list also exists from 1747. In 1748 and 1749 he published lists of works printed by his own firm. The firm's publications include instrumental and sacred music by G.A. Perti (1737), G.B. Martini (1747, 1763), G.M. Rutini (1765), P. Pericoli (1769, 1796), A.A. Caroli (1766) and P.A. Pavona (1770). He also published treatises by A.G. Minelli (*Ristretto delle regole più essenziali della musica*, 1748) and G.B. Martini (*Esemplare ossia Saggio fondamentale pratico di contrappunto sopra il canto fermo*, 1774–5), as well as Martini's *Storia della musica* (1757–81). After 1744 Della Volpe's editions were no longer printed but engraved. He died on 6 October 1749, and the firm was taken over by his son Petronio, who continued to publish under the name Lelio della Volpe. The firm's usual typographical mark is the figure of a wolf ('volpe' in Italian).

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ANNE SCHNOEBELEN

Delle Palle [Dalle Palle, Del Palla, Vecchi detto Delle Palle], **Scipione** (*b* Siena; *d* Florence, 20 Oct 1569). Italian singer and composer. According to Morrocchi, Scipione Vecchi Delle Palle was a Sienese nobleman and knight; he was presumably also a member of the Accademia degli Intronati of Siena, whose performance of the comedy *Gli ingannati* in Naples in 1545 marked an early appearance by him as an actor (he played a servant). He performed in other plays in Naples as well: in March 1558 he took the role of Proteus in one of Luigi Tansillo's *intermedi* for Alessandro Piccolomini's *Alessandro*. On 1 November 1560, Delle Palle joined the musicians of the court of Cosimo de' Medici, Duke of Tuscany, at the high salary of 20 scudi per month. In addition to performing, his duties included teaching: his most famous pupil was Giulio Caccini, who later called him 'my famous master' and said he had learnt 'the noble manner of singing' from him. Luigi Dentice, who placed Delle Palle in a performance at the house of Giovanna d'Aragona (mother of Vittoria Colonna) in Naples, included him among a group of 'perfect musicians' who 'sing wondrously', and his fame as a singer lasted long after his death: Antonio Brunelli, in the dedication to Caccini of his *Canoni varii musicali sopra un soggetto solo* (Venice, 1612), called him 'the foremost singer' of the 16th century.

Delle Palle was a composer as well; the Florentine theorist Vincenzo Galilei cited him as worthy of imitation (see Palisca, 227). Unfortunately only one piece attributed to him survives: a setting of Petrarch's *Dura legge d'amor, ma ben ch'obliqua* (in RISM 1577[8], a reprint of an earlier edition; the attribution is a manuscript addition in the sole surviving copy). He may also have been the composer of music for the 1558 intermedio (also in 1577[8]). These three-voice works (ed. in *PirrottaDO*, 199–200) are in a simple, declamatory style that perhaps provides one link between the Neapolitan villanella and early Florentine solo song. Delle Palle also seems to have been an amateur poet: he wrote the canzona *Per questi duo guerrier famosi* for a carnival celebration organized by the young Cardinal Ferdinando de' Medici on 15 February 1568.

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TIM CARTER

Deller, Alfred (George) (*b* Margate, 31 May 1912; *d* Bologna, 16 July 1979). English countertenor. He sang as a treble and then, when no 'break' had occurred in the singing voice, as an alto in the choir of St John the Baptist, Margate. From Christ Church, Hastings, he was appointed to the choir of Canterbury Cathedral in 1938. Here, the exceptional quality of his powerful voice and dedicated musicianship were brought to the notice of Michael Tippett, who found in him the ideal countertenor soloist for the Purcell revival in which he was active. In 1946 he sang in *Come, ye sons of art, away* in the inaugural concert of the BBC's Third Programme; he also became particularly associated with Purcell's song *Music for a while*, of which he made a notable first recording. In 1947 he left Canterbury for the choir of St Paul's Cathedral in London, which was also a base for the freelance work that was soon to bring him international fame. Deller became, as no other countertenor had done before him, a leading recitalist, giving prominence in his programmes to Elizabethan songs and English folksongs, often accompanied by the lutenist Desmond Dupré. In 1950 he founded the Deller Consort, which gave recitals,

predominantly of Elizabethan and Italian madrigals, throughout Europe, the Americas, Australasia and East Asia. Britten wrote Oberon in *A Midsummer Night's Dream* with his voice in mind, the première at Aldeburgh in 1960 bringing Deller praise for his singing, less for his acting (he later recorded the role with the composer). He also sang the role of Death, written for him by Alan Ridout in his one-act opera *The Pardoner's Tale* in 1971. He continued to sing, albeit with diminishing range and power, until his death, after which his work with the Deller Consort was continued by his son Mark. His unique achievement had been to restore the countertenor voice to a place it had not held in musical life for more than two centuries. He was a major force in the revival of interest in Elizabethan music, especially the lute-songs. Deller's voice, well preserved on recordings, had unusual beauty and richness, and his style, although often imitated, was entirely his own. He was always intensely devoted to the music he sang but very personal in his way of bringing it to life in performance.

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J.B. STEANE

Deller [Teller, Döller, Töller], **Florian Johann** (*b* Drosendorf, bap. 2 May 1729; *d* Munich, 19 April 1773). Austrian violinist and composer. He probably studied in Vienna, where he met Jommelli (*c*1749) and may have met and even written some ballet music for the ballet-master Franz Hilverding. In 1751 he accepted a position as a ripieno violinist in the Stuttgart Hofkapelle of Duke Carl Eugen of Württemberg. In 1756 Deller asked the duke's permission to take lessons in counterpoint and composition from Jommelli, who was engaged as principal conductor at Stuttgart from 1753. Meanwhile, he also played the violin for the dancing classes of the ballet-masters Michel dell'Agatha and François Sauveterre, which gave him an insight into dance technique and its musical requirements. With the arrival of J.-G. Noverre early in 1760 the ballet company, which had been founded two years earlier, was greatly enlarged. The next years saw ballet productions on a lavish scale featuring famous dancers. Noverre soon recognized Deller's talent for composing ballet music, and is said to have considered him his most able collaborator (Schubart, 1806). Deller provided Noverre with the music for at least seven of his Stuttgart ballets, the first of which, *Admète et Alceste*, was performed during Jommelli's *L'olimpiade* on 11 February 1761. Perhaps the greatest of their collaborations was *Orfeo ed Euridice*, which was first performed at Stuttgart between Acts 2 and 3 of Jommelli's *Didone* in 1763; that same performance also saw the première of their ballet *Der Sieg des Neptun* (in the opera's last act), which became known for its depiction of the battle between the elements Fire and Water.

After Noverre left Stuttgart in 1767, Deller turned his hand to writing several comic operas, including *La contese per amore* and *Il maestro di cappella*. After 20 years of service in Stuttgart and many years of complaining of his low position there, Deller was finally released in the summer of 1771 and made his way to Vienna, where *Il maestro di cappella* was performed at the Burgtheater on 31 December 1771. He soon left and went to Munich, where he is reputed to have received a commission from Maria Antonia Walpurgis to write a mass for Dresden.

Although Deller wrote several instrumental works, as well as comic operas, he is best remembered as a composer of ballet music. His ballets were of the genre *danse en action*, rather than *danse simple* (i.e. the goal was a dramatic idea that could be realized by the cooperation of music with dance and pantomime). One of Deller's greatest admirers was C.F.D. Schubart, who credited him with a large part of Noverre's success at Stuttgart, and quoted Noverre's praise that Deller had no equal in writing music which gave deeper meaning to pantomime (Schubart, 1812). His music was generally in the Viennese Classical style with the addition of Italian orchestral recitative for the large pantomime scenes and folklike melodies. His fame as a ballet composer quickly spread, for a volume of scenarios by the Kassel ballet-master Etienne Lauchery (Kassel, 1768) contains seven works with music wholly or partly by Deller. In addition to Stuttgart and Kassel, Deller's ballets were performed in Mannheim, Linz, Pressburg and Vienna (see Schlossar, Olivier). The music to Noverre's ballet *La mort d'Hercule* (performed with Jommelli's *Semiramide* in 1762) was attributed to Rodolphe by Abert (1913), but is now thought to be by Deller, who is named alone on a manuscript score (dated 1762, in *CZ-K*) and with C.G. Toeschi on a printed scenario for Lauchery's version (1767).

WORKS

BALLETS

music lost unless otherwise stated; extant published scenarios are in Lauchery [L], or Recueil de programmes … Noverre [N]; extant librettos and costume designs in PL-Wu; original choreographers given in parentheses

Admète et Alceste (Noverre), Stuttgart, 11 Feb 1761, music *D-Sl*, *PL-Wu*, rev. as La mort de Licomède, Stuttgart, 11 Feb 1764, lib in Jommelli: Demofoonte, N; La mort d'Hercule (Noverre), Stuttgart, 11 Feb 1762, also choreographed by Lauchery, Kassel, 1767, with addl music by C.G. Toeschi, L, music in *CZ-K*, *D-Sl*, *PL-Wu*, ed. H. Abert, DDT, xlii–xliv (1913) [wrongly attrib. Rodolphe]; Orfée et Euridice (Noverre), Stuttgart, 11 Feb 1763, choreographed by Lauchery, Kassel, 1766, L, music *CZ-K*, *D-Rtt*, formerly *DS*, *PL-Wu*, ed. H. Abert, DDT; Der Sieg des Neptun (Noverre), Stuttgart, 11 Feb 1763; Apollon et Daphne (Lauchery), Kassel, *c*1764, with Rodolphe, L; Ballo di Alessandro (Noverre), Stuttgart, 1765, *PL-Wu*; Pan et Syrinx (Lauchery), Kassel, 1766, with Gilbert, L; Le feste d'Imeneo (Noverre), Stuttgart, 1766; Enée et Lavinie (Noverre), Stuttgart between 1761 and 1766, music *PL-Wu*, also choreographed by F.G. Regnaud, Kassel, 1773, with addl music by J. Toeschi; Pigmalion ou La statuë animée (Lauchery), Kassel, 1767, L; Titon et l'Aurore (Lauchery), Kassel, 1767, with Rodolphe, L

La pauvre, after 1767, formerly in *D-DS*; La schiava liberata, Ludwigsburg, 1768, formerly *DS*, ed. H. Abert, DDT; Telephe et Isménie ou La mort d'Eurite (Lauchery), Kassel, 1768, with Rodolphe, L; Hylas et Eglée, ou La fête d'amour (Lauchery), Kassel, 1769; Ballo polonois, Stuttgart, 1770, formerly *DS*, ed. H. Abert, DDT; La constance, Stuttgart, 1770, formerly *DS*, ed. H. Abert, DDT; L'embarquement pour Cythère, ou Le triomphe de Venus (Lauchery), Kassel, 1770; Le rival imaginaire (Lauchery), Mannheim, 1774; Die Leiden des jungen Werther (Der junge Werther) (J. Schmalögger), Pressburg, 1777, pubd scenario in *A-Wst* [?perf. Vienna, *c*1775]; La mariée de village (Lauchery), Kassel, 1784; 2 ballets to op Calliroe, *D-Sl*; 1 without title, *CZ-K*

Doubtful: Les caprices de Galathée (Noverre), Stuttgart, 1760; Amore vincitore dell'indifferenza (Noverre), Stuttgart, 1761, pubd scenario in *US-Wc*; Il riconoscimento inaspettato (Noverre), Stuttgart, 1761, pubd scenario in *US-Wc* [possibly by Rodolphe]

OTHER WORKS

Il tamburo notturno (ob), Grafeneck, 1765 [possibly by Rodolphe]

Il maestro di cappella (dg, A. Palomba), Vienna, Burg, 31 Dec 1771; 5 arias, duet, *A-Wn*; pubd lib

La contese per amore (dg, 3), *D-Dl*, ?unperf.; Ger. trans. as Eigensinn und lauen der Liebe, Bonn, 1782, lib (Frankfurt and Leipzig, 1783)
La contadina nelle corte (comic op), doubtful (see Abert, 1913)
Other vocal: 5 comic ops, perf. Württemberg, 1770, doubtful; aria, S, inst acc., *I-Bc*; duetto notturno, 2 S, b, lost; scattered references to sacred music
Inst: 6 Sonatas, 2 vn, vc, hpd (London, ?1780); A Favourite Chaconn, pf (London, 1773); 4 syms., *D-SWl*, 1 sym., *A-Wgm*; 2 fl concs., lost

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FRIDERICA DERRA DE MORODA/SIBYLLE DAHMS

Delle Sedie, Enrico (*b* Livorno, 17 June 1822; *d* La Garenne-Colombes, nr Paris, 28 Nov 1907). Italian baritone, teacher and writer on music. After giving up a military career he studied with Galeffi and made his début in 1851 at Pistoia as Nabucco, repeating the role shortly afterwards at the Teatro San Cassiano, Venice. The following year he sang Rigoletto in Florence and, in 1855, Riccardo in *I puritani* and the title role of Federico Ricci's *Corrado d'Altamura* at the Teatro della Cannobiana, Milan. He appeared at La Scala in 1859 as Henry Ashton, and made his London début in 1861 at the Lyceum Theatre as Luna, then sang Renato in the first London performance of *Un ballo in maschera*. He repeated Renato at the Théâtre Italien, Paris, that autumn and at Covent Garden in 1862. His roles included Rossini's and Mozart's Figaro, Don Giovanni, Malatesta (*Don Pasquale*), Germont *père* and Plunkett (*Martha*). He taught singing at the Paris Conservatoire (1867–71), and wrote several treatises on singing. Although his voice was small, his style and musicianship were regarded as outstanding.

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ELIZABETH FORBES

Dellinger, Rudolf (*b* Graslitz [now Kraslice], Bohemia, 8 July 1857; *d* Dresden, 24 Sept 1910). German composer and conductor. The son of a woodwind instrument maker, he attended the music school in Graslitz for three years and then (1874 to 1879) studied the clarinet with Julius Pisařowitz at the Prague Conservatory. In 1880 he became theatre conductor in Brno and was subsequently at various other German theatres before he went to the Carl Schultze-Theater in Hamburg in 1883. There he met the singer Anna Maria Eppich (1864–1919), whom he married in 1886 after the wide success of his first operetta *Don Cesar*; this work, which used the same story as Wallace's *Maritana*, was performed throughout Germany and Austria and as far afield as the USA. In 1893 Dellinger became chief conductor at the Residenz-Theater in Dresden, where further operettas by him were produced with limited success. In later years he suffered from financial worries and consequent overwork, and in December 1909 he had a mental breakdown which led to his death. Besides his operettas, he composed marches and songs.

WORKS

HCS – *Hamburg, Carl Schultze-Theater*
DRT – *Dresden, Residenz-Theater*

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Marches, songs

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ANDREW LAMB

Dello Joio, Norman (*b* New York, 24 Jan 1913). American composer and educator. It was as an organist at the Star of the Sea Church, New York, that he entered professional music at the age of 14. His father, Casimir, who emigrated from Italy early in the century, was also an organist. Dello Joio's godfather, the composer and organist Pietro Yon, was his principal teacher. He attended All Hallows Institute (1926–30) and the College of the City of New York (1932–4) before pursuing full-time musical training at the Institute of Musical Art (1936) and the Juilliard Graduate School (1939–41), where he studied composition with Wagenaar. In 1941 he studied with Hindemith at the Berkshire Music Center and at the Yale School of Music.

From the beginning of his career he received a number of grants and awards, and his works had regular performances. He won an Elizabeth Sprague Coolidge Award for his Piano Trio (1937), a Town Hall Composition Award for the orchestral work *Magnificat* (1942), and Guggenheim Fellowships (1943 and 1944). In 1945 he received a grant from the American Academy of Arts

and Letters. His Variations, Chaconne and Finale, first performed by the New York PO under Bruno Walter, won the New York Music Critics' Circle Award for the best new orchestral piece (1948); he won a second Critics' Circle Award (1962) for the opera *The Triumph of St. Joan*. The Pulitzer Prize for music was awarded to him in 1957 for *Meditations on Ecclesiastes* for string orchestra. In 1961 he was elected to the National Institute of Arts and Letters. Among several scores composed for television, his music for the NBC programme *The Louvre* won the 1965 Emmy award.

After working as music director in 1941–3 of Eugene Loring's Dance Players, Dello Joio began his teaching career at Sarah Lawrence College (1945–50). Later he was a professor of composition at Mannes College (1956–72), and in 1959 he began a 14-year association with the Contemporary Music Project for Creativity in Music Education (supported by the Ford Foundation), through which young composers were placed in high schools throughout the USA to write new music for the school ensembles. Dello Joio conceived the project and was made chairman of the policy committee. In 1972 he became a professor of music at Boston University and from 1972 to 1978 served as the dean of the university's School of Fine and Applied Arts.

The relatively brief training with Hindemith was influential in shaping Dello Joio's musical thinking, though it was Hindemith's advice, rather than any technical instruction, that had most effect. He urged Dello Joio to speak naturally as a composer, without concern for models that had little relevance to his experience and temperament. The musical influences of Dello Joio's earlier life were 19th-century Italian opera, Catholic church music, and the popular music and jazz of New York in the 1920s and 30s. Dello Joio fused elements of these to form the vocabulary for his subsequent creative work; the most prominent elements are Gregorian chant and a preoccupation with religious subjects. Such works as *Magnificat*, *Meditations on Ecclesiastes* and *New York Profiles* use either literal quotations of chants or chant-like melodies. Dello Joio's treatment of the Joan of Arc story went through several revisions and transformations in operatic and symphonic form. The first was the opera *The Triumph of Joan*, which he withdrew after its première. A second opera was written for television as *The Trial at Rouen*, with a completely new text and score; this work was revised as *The Triumph of St. Joan* for the New York City Opera. A further version was *The Triumph of St. Joan Symphony*, a three-movement work based on material from the first opera; it was first performed with choreography by Graham. All of the St Joan works contain much effective music in a pseudo-liturgical style.

His affinity with and enjoyment of popular music are apparent in numerous works. The flamboyant Fantasy and Variations for piano and orchestra, in its bursts of hammered-out repeated notes and jazz syncopation, suggests the same big-city stimulants that affected Gershwin. A flair for the theatrical is also evident: there is a fondness for big contrasts in dynamics, romantic tunes, grand gestures. This flair serves particularly well in his stage and television scores (*Air Power* is a prominent example). In general Dello Joio's music is extroverted, colourful and well crafted.

WORKS

works before 1941 withdrawn

for full list see GroveA

DRAMATIC

Prairie, 1942 [see ORCHESTRAL: Sinfonietta]

The Duke of Sacramento (ballet, choreog. E. Loring), 2 pf, 1942, withdrawn; New Hope, PA, 1942

On Stage (ballet, choreog. M. Kidd), orch, 1945, Boston, 1945; arr. orch suite, arr. pf suite

Diversion of Angels (Wilderness Stair) (ballet, choreog. M. Graham), orch, 1948; New London, CT, 1948

The Triumph of Joan (op, J. Machlis), 1949, withdrawn; Bronxville, NY, 1950

The Triumph of St. Joan Symphony, based on the op The Triumph of Joan, introduced as a ballet (Graham), 1951, Louisville, KY, 1951; rechoreographed as Seraphic Dialogue (Graham), New York, 1955

The Ruby (op, W. Mass, after E. Dunsany: *A Night at an Inn*), 1953; Bloomington, IN, 13 May 1955

The Tall Kentuckian (incid music, B. Anderson), 1953, Louisville, KY, 15 June 1953; Somebody's Coming and Sweet Sonny arr. SATB, pf, 1953

There is a Time: see ORCHESTRAL [Meditations on Ecclesiastes, 1956]

Antony and Cleopatra (incid music, W. Shakespeare), 1960; Stratford, ON, 1960

Blood Moon (op, G. Hoffman), 1961; San Francisco, 1961

A Time of Snow (ballet, Graham), 1968, New York, 1968; arr. band as Heloise and Abelard

All is Still (theatre piece), T, fl, ob, cl, hp, vas, vcs, db

From Every Horizon: a Tone Poem to New York (film score)

Nativity: A Canticle for the Child (op-orat, Gibson), 1987; Midland Music Center, 4 Dec 1987

TELEVISION SCORES

The Trial at Rouen (op, Dello Joio) 1955, NBC, 8 April 1956, rev. stage as The Triumph of St. Joan, 1959, New York, 1959; Air Power, music for 22 TV programmes, 1956–7, CBS, begun 11 Nov 1956, arr. sym. suite, 1957; Profile of a Composer, 1958, CBS, 1958 [incl. A Ballad of the Seven Lively Arts]; Here is New York, 1959, CBS, 1959 [incl. parts of New York Profiles], arr. orch suite; The Saintmaker's Christmas Eve, 1959, ABC, 1963; Vanity Fair (W. Thackeray), 1959, CBS, 1961; Time of Decision, 1962; The Louvre, 1965, NBC, 1965, arr. band, 1965; America and Americans

ORCHESTRAL

Sinfonietta, 1941, choreog. Loring as Prairie, 1942; Harmonica Concertino, 1942, withdrawn; Mag, 1942; To a Lone Sentry, 1943; Concert Music, 1944; Hp Conc., 1945, choreog. Tamaris as Women's Song, 1960

3 Ricercari, pf, orch, 1946; Serenade, 1947–8, choreog. Graham as Diversion of Angels, 1948; Variations, Chaconne, and Finale (3 Sym. Dances), 1947, choreog. Walker, 1963; Concertante, cl, orch, 1949, arr. cl, pf; New York Profiles, 1949; Epigraph, 1951; The Triumph of St. Joan Sym., 1951: see DRAMATIC

Meditations on Ecclesiastes, str, 1956, choreog. J. Limón as There is a Time, New York, 1956, choreog. Wilde as The Glass Heart, 1968; A Ballad of the 7 Lively Arts, pf, orch, 1957; Fantasy and Variations, pf, orch, 1961, arr. 2 pf; Variants on a Mediaeval Tune (In dulce jubilo), band, 1963; Antiphonal Fantasy on a Theme of Vincenzo Albrici, org, brass, str, 1965

Air, str, 1967; Fantasies on a Theme by Haydn, band/orch, 1968; Homage to Haydn, 1968–9; Songs of Abelard, band, opt. 1v, 1969; Choreography, 3 dances, str, 1972; Concertante, band, 1973; Lyric Fantasies, va, str, 1973, arr. va, pf; Satiric Dances, band, 1975 [from incid music]; Colonial Ballads, band, 1976; Colonial Variants: 13 Profiles of the Original Colonies, 1976; Arietta, str, 1978; Caccia, band, 1978; Ballabili, 1981; Aria and Roulade, band, 1983; East Hampton Sketches, str, 1983

Man from Independence; Southern Echoes

CHORAL

Vigil Strange (W. Whitman), SATB, pf 4 hands, 1941; The Mystic Trumpeter (Whitman), SATB, hn, 1943; A Jubilant Song (Whitman), SATB/women's vv, pf, 1945; Sym. for Voices and Orch (after S. Benét: *Western Star*), 1945, withdrawn, rev. as Song of Affirmation, a Fable (V. Lindsay), T, SATB, pf, 1946; Madrigal (Rossetti), SATB, pf, 1947

The Bluebird (J. Machlis), SATB, pf, 1950; A Psalm of David, SATB, str, brass, perc, 1950; Song of the Open Road (Whitman), SATB, tpt, pf, 1952; Song of Affirmation (Benét), cant, S, SATB, nar, orch, 1953; Adieu, Mignonne, when you are Gone (O. Meredith), women's vv, pf, 1954; O Sing unto the Lord (Ps xcviii), men's vv, org, 1958; To St Cecilia (J. Dryden), SATB, pf/brass, 1958

Christmas Carol (G.K. Chesterton), SATB, pf 4 hands, 1960, arr. SSA, pf, arr. medium v, pf; Prayers of Cardinal Newman (J.H. Newman), SATB, org, 1960; The Holy Infant's Lullaby (A.E. Bennett), (unison vv, org)/(SATB, opt. org), 1961, arr. 1v, pf; Song's End (J. Payne), SSA, pf, 1963; 3 Songs of Chopin: The Lovers [from *Dwojaki Koniec*], The Ring [from *Pierśchień*], The Wish [from *Życzenic*], (SATB, orch)/(SA, orch/pf), 1964, arr. orch, arr. 1v, pf

Songs of Walt Whitman (Dello Joio, after Whitman), SATB, orch, 1966: [1] I sit and look out upon the world, [2] The Dalliance of Eagles, [3] Tears, [4] Take our Hand, Walt Whitman; Proud Music of the Storm (Whitman), SATB, brass, org, 1967; Christmas Music (trad.), SATB, orch, 1968, arr. pf 4 hands: Bright Star, God rest ye merry, gentlemen, Hark, the herald angels sing, Holy Infant's Lullaby, O come, all ye faithful, Silent Night [also pubd separately in various arrs.]

Years of the Modern (Whitman), SATB, brass, perc, 1968; Mass (liturgy), SATB, brass, org/pf, 1969; Evocations: Visitations at Night (R. Hillyer), Promise of Spring (R. Hovey), SATB, opt. young vv, orch/pf, 1970; Come to me, my Love (Rossetti), SATB, pf, 1972; Psalm of Peace (Psalms), SATB, tpt, hn, org/pf, 1972; The Poet's Song (A. Tennyson), SATB, pf, 1973

Mass in Honor of the Eucharist (liturgy), SATB, cantor, congregation, brass, org, 1975; Notes from Tom Paine, SATB, pf, 1975; As of a Dream, modern masque (Whitman), solo vv, SATB, nar, dancers, orch, 1978; The Psalmist's Meditation (Bible), SATB, org/pf, 1979; Hymns without Words, SATB, pf/ orch, 1980; Love Songs at Parting (Dello Joio), SATB, pf, 1981; I dreamed of an invincible city (Dello Joio), SATB, pf/org, 1984

Days of the Modern, withdrawn; Leisure, SATB, pf; Mass in Honor of the Blessed Virgin Mary, cantor, congregation, SATB, org, opt. brass; Of Crows and Clusters (V. Lindsay), SATB, opt. pf

CHAMBER AND SOLO INSTRUMENTAL

Suite, pf, 1940; Fantasia on a Gregorian Theme, vn, pf, 1942; Pf Sonata no.1, 1943; Pf Sonata no.2, 1944; Prelude to a Young Dancer, pf, 1943; Prelude to a Young Musician, pf, 1943; Sextet, 3 rec, str trio, 1943

Trio, fl, vc, pf, 1944; Duo concertato, (vc, pf)/(2 pf), 1945; 2 Nocturnes, E, F♯, pf, 1946; Pf Sonata no.3, 1948; Variations and Capriccio, vn, pf, 1948; Aria and Toccata, 2 pf, 1952; Family Album, pf 4 hands, 1962; Colloquies, vn, pf, 1963; Night Song, pf, 1963; Suite for the Young, pf, 1964; Laudation, org, 1965; 5 Images, pf 4 hands, 1967, arr. orch: Cortege, Promenade, Day Dreams, The Ballerina, The Dancing Sargeant

Capriccio on the Interval of a Second, pf, 1968; Bagatelles, hp, 1969; Lyric Pieces for the Young, pf, 1971; The Developing Flutist, fl, pf, 1972; 3 Essays, cl, pf, 1974; Stage Parodies, pf suite, young players, pf 4 hands, 1974; Str Qt, 1974; Diversions, pf, 1975; 5 Lyric Pieces for the Young Organist, 1975; Salute to Scarlatti, pf/hpd, 1979; Tpt Sonata, 1979; Concert Variations, pf, 1980; Reflections on a Xmas Tune, ww qnt, 1981; Song at Springtide, pf 4 hands, 1983; Short Intervallic Studies, pf, 1988

SOLO VOCAL

1 voice, piano unless otherwise stated

Ballad of Thomas Jefferson (Jefferson), 1937; Mill Doors (C. Sandburg), 1939; New Born (L.G. Marshall), 1946; There is a lady sweet and kind (anon. Elizabethan), 1946; The Assassination: 2 Fates Discuss a Human Problem (Hillyer), 1947; Lament (C. Tichborne), 1947; 6 Love Songs: Eyebright (J.A. Symonds), Why so pale and wan fond lover? (J. Suckling), Meeting at Night (R. Browning), The Dying Nightingale (S. Young), All things leave me (Symonds), How do I love thee? (E.B. Browning), 1948

The Lamentation of Saul (after D.H. Lawrence: *David*), Bar, orch/6 insts, 1954; The Listeners (W. De la Mare), 1955; Un sonetto di Petrarca (Songs of Adieu) (Petrarch), cycle, 1959; A Christmas Carol (G.K. Chesterton), 1960; Bright Star (Hoffman), 1962; 3 Songs of Adieu, 1962: After Love (Symonds), Fade, Vision Bright (anon.), Farewell (Symonds); Songs of Remembrance (J.H. Wheelock), Bar, orch, 1977; Note Left on a Doorstep (L. Peter), medium v, pf

Principal publishers: Associated, C. Fisher, Marks, G. Schirmer

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AND OTHER RESOURCES

CBY 1957; *EwenD*

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E. Downes: 'The Music of Norman Dello Joio', *MQ*, xlviii (1962), 149–67

Compositores de America/Composers of the Americas, ed. Pan American Union, ix (Washington DC, 1963)

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C.F. Del Rosso: *A Study of Selected Solo Clarinet Literature of Four American Composers as a Basis for Performance and Teaching* (diss., Columbia U., 1969) [incl. analysis of *Concertante*]

J.R. Whalen: *A Comparative Study of the Sonata Number Three for Piano and the Variations, Chaconne, and Finale for Orchestra by Norman Dello Joio* (diss., Indiana U.,1969)

M. Hinson: 'The Solo Piano Music of Norman Dello Joio', *American Music Teacher*, xix/3 (1970), 34, 38

T.A. Bumgardner: *The Solo Vocal Works of Norman Dello Joio* (diss., U. of Texas, Austin, 1973)

J.S. Wannamaker: *The Musical Settings of Walt Whitman* (diss., U. of Minnesota, 1975)

K. Matheson: Interview, *US-NYp*, 1978 [oral archive]

N.J. Boston: *The Piano Sonatas and Suites of Norman Dello Joio* (diss., Peabody Conservatory, 1984)

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A. Meier: 'An Interview with Norman Dello Joio', *Music Educators Journal*, lxxiv/2 (1987), 53–6

J. McCray: 'Norman Dello Joio's Mass Settings: a Comparative Introduction', *Diapason*, lxxx/9 (1989), 14–16

RICHARD JACKSON

Del Mar, Norman (René) (*b* London, 31 July 1919; *d* London, 6 Feb 1994). English conductor, composer and writer. He studied the horn and composition at the RCM, London, and took private lessons with Mátyás Seiber. After war service with the RAF Central Band, he played in Beecham's newly formed RPO, then worked with him as assistant conductor, making his professional début during the Strauss Festival in 1947. Meanwhile, as conductor of the amateur Chelsea SO he had given world or British premières of works by Dohnányi, Strauss, Hindemith and Poulenc. From 1948 to 1956 Del Mar was principal conductor of the English Opera Group and from 1954 to 1955 co-conductor, with Nikolay Malko, of the Yorkshire SO. As chief conductor of the BBC Scottish SO from 1960 to 1965 he raised the orchestra to a high level of accomplishment and significantly broadened its repertory. His other appointments included chief guest conductor of the Göteborg SO, 1971–7, principal conductor of the Academy of the BBC, 1974–7, principal guest conductor of the Bournemouth Sinfonietta, 1982–5, and artistic director of the Århus SO, 1985–8. He was a popular conductor of the Proms and three times presided over the Last Night. Although his repertory was enormous, his closest sympathies were for music of the late 19th and early 20th centuries, most notably Mahler and Delius. His recordings, mainly of British music, include works by Delius (operas and the *Mass of Life*) and orchestral works by Rubbra.

Unusually for a busy conductor, Del Mar was a devoted teacher and writer. He taught at the GSM from 1951 to 1960 and at the RCM from 1972 to 1990. His writings include a scholarly three-volume study of the music of Richard Strauss and other books that reflect his wide

knowledge of the orchestra. Among his compositions are a flute concerto, two symphonies, a string quartet and several horn pieces written for Dennis Brain. He was made a CBE in 1975.

WRITINGS

Richard Strauss (London, 1962–72)
Mahler's Sixth Symphony: a Study (London, 1980)
Anatomy of the Orchestra (London, 1981)
Confusion and Error in the Orchestral Repertoire (London, 1981)
A Companion to the Orchestra (London, 1987)
Conducting Beethoven (Oxford, 1992–3)
Conducting Brahms (Oxford, 1993)

BERNARD KEEFFE

Del Matta, Mauro [Domenico]. *See* MATTI, MAURO.

Delmedigo, Joseph Solomon ['Yashar'] (*b* Candia [now Iraklion], 1591; *d* Prague, 1655). Cretan physician, mathematician, astronomer and music theorist. He treated music in his *Sefer Êlim* (Amsterdam, 1628–9). Elim, in the Sinai peninsula, is mentioned in *Numbers* xxxiii.9 as a place with 12 fountains and 70 palm trees, and Delmedigo's book is made up of 12 major and 70 minor problems which deal, for the most part, with physics, medicine, mathematics and astronomy (Delmedigo studied the last two under Galileo at the University of Padua). Music forms minor problem no.44, beginning with the query: 'How can an object be moved without being touched?'. To answer it the author says he must begin with the rudiments of 'musical science' (*ḥokhmat ha-nigun*). He treats the acoustical and mathematical properties of music, as they relate to intervals (and their proportions), perfect and imperfect consonances and musical resonance. Contrary to Aristotelian physics, he shows that the larger the interval the more vibrational power it had, and from this results its capacity to move objects; for example, when a straw is placed on the semitone of a string and the semitone is sounded the straw will not move, but it will if placed on an octave. Delmedigo's sources, as is clear from his quotations, were Aristotle, pseudo-Aristotle, Euclid, Boethius and, indirectly, Galileo.

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Encyclopaedia judaica (Jerusalem, 1972), v, 1477–8
M. Ben-David Sheer: *Delmedigo's 'Sefer Elim' as a Hebrew Source on Music Theory* (thesis, U. of Chicago, 1972)

DON HARRÁN

Del Mónaco, Alfredo (*b* Caracas, 29 April 1938). Venezuelan composer. He studied the piano with Moisés Moleiro and composition with Primo Casale in Caracas; and then in the United States at Columbia University, where he received a DMA (1974). He also obtained a degree in law from the Andrés Bello Catholic University in Caracas (1961). In 1966 he co-founded the Estudio de Fonología Musical in Caracas, and the following year he composed *Cromofonías I* and *Estudio electrónico I*, the first Venezuelan compositions of electronic music. In 1968 he helped found the Venezuelan branch of the ISCM. The same year he was awarded a national prize for his vocal work *La noche de las alegorías*. This work, del Mónaco's only serial piece, reflects constructivist influences through the use of integral serialism and proportional relations. In 2000 del Mónaco received the Premio Nacional de Música, the highest honour given to a Venezuelan musician for lifetime achievement.

In 1969 del Mónaco was invited by Mario Davidovsky and Vladimir Ussachevsky to work at the Columbia-Princeton Electronic Music Center in New York, where he remained until 1975. From this period came several of his instrumental, electro-acoustic and mixed-media compositions, influenced by a wide variety of artistic movements such as phonetic music, agitprop and conceptual music. *Metagrama* (1970), an example of phonetic music, is based on the manipulation of the human voice through electronic means. *Trópicos* (1972), based on concrete sounds collected on Venezuelan streets, belongs to the category of agitprop, documentary music used to transport Venezuelan social reality into the concert hall. In *Cuarteto para voces* (1978) the vocalists are instructed to describe the score, without singing. According to del Mónaco the element of sound in a piece of music works as an intermediary between the musical conception and its perception. If this element is removed, an imaginative process takes place in which the spectators are confronted with the concept behind the piece.

In 1977 del Mónaco returned to Venezuela, where he continued to compose mainly acoustic music and to develop an aesthetic background for his musical creation, something which distinguishes him from his Venezuelan contemporaries. In relation to the long-standing discussion on the identity, authenticity and ethnicity of Latin American contemporary music, del Mónaco considers that in a musical work indigenous elements may emerge on two different levels, objective and subjective. The objective elements are manifest in the musical foreground, for example rhythmic, melodic or harmonic figurations based on a given source or style. The subjective elements, with which del Mónaco strongly identifies, have a more implicit identity, not related to the sonic manifestation of the piece but to its character. The subjective approach is prominent in all of del Mónaco's work, especially in *Tupac-Amaru* (1977). This orchestral piece, his most widely performed and internationally acclaimed work, contains no indigenous or folk-music elements in spite of its suggestive title. Commissioned by the Maracaibo SO for the first Latin American Festival of Contemporary Music, it draws on material taken from most of his previous compositions, constituting a retrospective look at del Mónaco's own output.

Del Mónaco's work with electronic music has been a determinant of his musical style. He has consciously used typical electronic music procedures such as exploitation of textures, clusters, musical colours and montage in all his musical compositions, including his non-electronic ones.

WORKS

Orch: 2 fugas académicas, str, 1964; Cromofonías II, 1968; Tupac-Amaru, 1977; Tientos de la noche imaginada, gui, orch, 1990–91; Memorial, 2000

Chbr and solo inst: Sonata, str qt, 1965; Solentiname, fl, cl, vn, vc, pf, 3 perc, 1972–3; Encuentros del eco, 2 pf, 2 perc, 1976; Chants, fl, 1988; Tientos del véspero, gui, 1991; Tlaloc, pf, 1991; Lyrika, ob/(ob, elecs), 1992; Visiones del caminante, 2 gui, 1995; Aforismo, fl, gui, 1998

Vocal: La noche de las alegorías, 8vv, 1968 (J.M. Eguren); Cuarteto para voces, 4 spkrs, 1978; Cantos de la noche alta, female v, orch, 1992 (A. Palacios)

El-ac: Cromofonías I, 1966–7; Estudio electrónico I, 1968; Estudio electrónico II, 1970; 3 ambientes coreográficos para Sonia Sanoja (dance score), 1970: Ambiente sonoro I, Ambiente sonoro II, Metagrama; Alternancias, vn, va, vc, pf, elecs, 1971; Dualismos, fl,

cl, trbn, pf, elecs, 1971; Syntagma A, trbn, elecs, 1971–2; Synus 17/251271, 1972
Other works: Trópicos, tape, 1972; Estudio electrónico III, tape, 1974; Cronoformantes, conceptual work, 1978

ERICK CARBALLO

Del Monaco, Mario (*b* Florence, 27 July 1915; *d* Mestre, nr Venice, 16 Oct 1982). Italian tenor. He studied at Pesaro and the Rome Opera School. In 1939 while still a student he sang Turiddu at Pesaro, making his official début in 1941 at the Teatro Puccini, Milan, as Pinkerton. His international career began in 1946 when he sang Radames at the Verona Arena and Cavaradossi, Canio and Pinkerton at Covent Garden with the S Carlo company. He made his American début in 1950 at San Francisco as Radames and Chénier, and his New York début in the same year as Puccini's Des Grieux at the Metropolitan, where he sang until 1959. His most famous role was Otello, which he sang throughout Europe (including Covent Garden in 1962) and North America. His repertory also included Aeneas (*Les Troyens*), which he sang at La Scala in 1960, and Siegmund, while Loris (*Fedora*) was a favourite role in the later years of his career. He possessed a thrilling natural voice of enormous power, though his reluctance to sing below *mezzo-forte* was sometimes criticized. His many recordings of complete operas, notably *Otello*, catch the visceral excitement of his voice and his dramatic presence. A volume of autobiography, *La mia vita e i miei successi*, including a list of his roles, was published in Milan in 1982.

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Mario Del Monaco as Verdi's Otello

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HAROLD ROSENTHAL/ALAN BLYTH

Del Negro, Giulio Santo Pietro. *See* NEGRI, GIULIO SANTO PIETRO DE'.

Delogu, Gaetano (*b* Messina, Sicily, 14 April 1934). Italian conductor. He began to learn the violin as a child and continued his musical education at the University of Catania, while studying for a law degree (1958). He then studied conducting with Franco Ferrara in Rome and Venice, and won a prize at the Young Conductor's Competition in Florence in 1964. After conducting for RAI in Rome, Milan, Turin and Naples, he won the Dimitri Mitropoulos Competition in New York in 1968. During the following season he worked with both the New York PO (under Bernstein) and with the National SO, Washington, DC. After a period as conductor at the Teatro Massimo in Palermo (1975–8), he served as music director of the Denver SO from 1979 to 1987, then becoming the orchestra's conductor emeritus. In 1995 he became principal conductor of the Prague SO. Delogu has also appeared as guest conductor with many leading orchestras, including the Vienna SO, the LPO and the Czech PO, and with the last two has recorded music by Haydn, Mendelssohn, Sibelius, Mahler, Stravinsky and Hindemith. He has also been active in opera, specializing particularly in the works of Puccini.

GENE BIRINGER/R

Del Palla [Del Palle], **Scipione.** *See* DELLE PALLE, SCIPIONE.

Del Pane, Domenico. *See* DAL PANE, DOMENICO.

Del Pomo [Pomius], **Francesco** (*b* Palermo, 1594; *fl* Palermo, 1604–5). Italian composer, singer and lutenist. He was a child prodigy as singer and lutenist and was a pupil of Antonio Il Verso. At the age of ten he published his *Primo libro di ricercari a due voci* (Palermo, 1604, lost). On 1 April 1605 the Venetian printer Amadino dedicated Il Verso's second book of three-part madrigals to Del Pomo: 'your name is already known throughout Italy, your praises spread by all those who have seen and heard you play and sing from the age of five with such grace and security'. Two poems, one in Latin and one in Italian, celebrate his marvellous singing (Paruta). Mongitore latinized his name to 'Pomius' (which is wrongly printed as 'Podius') and confused him with the composer Francesco Tumèo (Tomeus-Pomeus) whose works appeared in the Sicilian anthologies *Infidi lumi* (lost) and *Le risa a vicenda*. Del Pomo was not represented in these books and no more is known of him.

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A. Mongitore: *Bibliotheca Sicula*, i (Palermo, 1708/*R*), 234 [Del Pomo incorrectly referred to as 'Podius']
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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Del Puente, Giuseppe (*b* Naples, 30 Jan 1841; *d* Philadelphia, 25 May 1900). Italian baritone. After making his début at Iaşi, Romania, he sang in Spain (1870) and Rome (1873). He was first heard in London at Drury Lane in 1873 and sang one performance of *Rigoletto* at La Scala in 1875. During 1878 he took the role of Escamillo in the first performances of *Carmen* in London (Her Majesty's Theatre) and New York (Academy of Music). He sang Valentine in *Faust* at the opening night of the Metropolitan (22 October 1883), also appearing as Barnaba in the first New York performance of *La gioconda* and in several other roles during the inaugural season. He sang Lescaut in 1885 in the first New York performance of Massenet's *Manon* at the Academy of Music. In 1891 he sang Alfio in the US première of *Cavalleria rusticana* at Philadelphia. He continued to perform in London until 1888 and in America until 1895. A stylish singer, he did not have a remarkable voice, but was admired for his forthright interpretations, especially of Mozart's Figaro and Don Giovanni and of the French repertory.

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ELIZABETH FORBES

Del Puerto, Diego. *See* PUERTO, DIEGO DEL.

Del Rosso, Giovanni Maria. *See* ROSSI, GIOVANNI MARIA DE.

Delsart [Delsaert], **Jules** (*b* Valenciennes, 1844; *d* Paris, 3 July 1900). French cellist and viol player. He studied the cello at the Valenciennes Conservatoire, and then with Franchomme at the Paris Conservatoire, graduating with the *premier prix* in 1866. He made many successful tours; several appearances in London included the first performance of Popper's *Requiem* for three cellos and orchestra, with Howell and the composer, at St James's Hall on 25 November 1891. After Franchomme's death in 1884, Delsart replaced him at the Conservatoire, continuing there until he died. His many distinguished pupils included Paul Bazelaire, Marcel Casadesus, Louis Feuillard, Louis Fournier and Georges Papin.

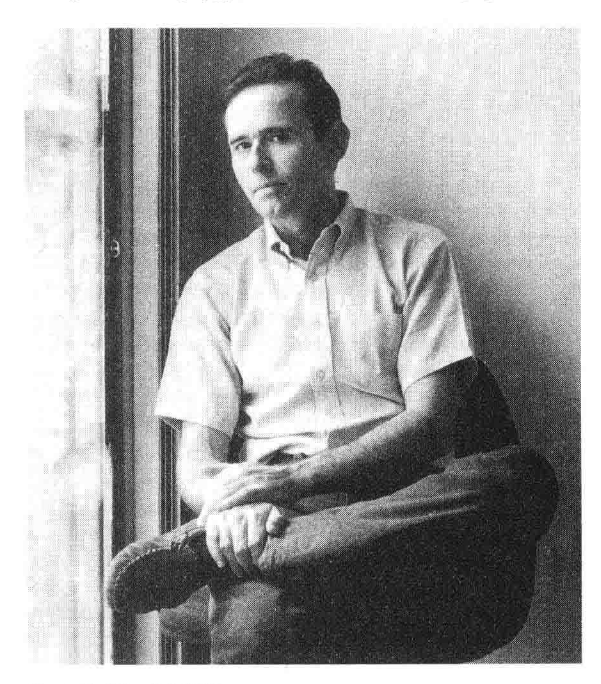
About 1887–8, Delsart started to study the bass viol. In 1889 he appeared with Louis Diémer (harpsichord), Van Waefelghem (viola d'amore) and Grillet (vielle) as the Société des Instruments Anciens. The group performed throughout Europe for a decade with great success, though Delsart was succeeded in the Société by Papin and Casadesus. Delsart was said to be one of the foremost French cellists of the period, with faultless technique, a precise bow and a sweet, though not large, tone. He owned the handsome 1689 'Archinto' Stradivari.

LYNDA MACGREGOR

Del Tredici, David (Walter) (*b* Cloverdale, CA, 16 March 1937). American composer. He made his solo début as a pianist with the San Francisco SO in 1954 and entered the University of California, Berkeley, in 1955 to study with Bernhard Abramowitsch. His first piece, *Soliloquy* (1958), written at the Aspen Festival, prompted Milhaud to encourage him to become a composer. Upon his return to Berkeley, Del Tredici enrolled in composition classes with Shifrin, Imbrie and Elston (BA 1959). A Woodrow Wilson fellowship enabled him to continue his studies at Princeton University, where his teachers included Roger Sessions and Earl Kim. He left Princeton in 1960 to study the piano with Helps in New York City, but returned in 1963 to complete the MFA (1965). During these years, Copland invited him to Tanglewood, where he composed *I Hear an Army* (1964) and *Night Conjure-Verse* (1965). In 1966 he was awarded a Guggenheim Fellowship and spent the first of two summers as composer-in-residence at the Marlboro Festival.

Del Tredici joined the faculty at Harvard University in 1968. He later taught at SUNY, Buffalo (1972–3), Boston University (1973–84), City College, CUNY (1984–), the Manhattan School (1991–3) and the Juilliard School (1993–6). He has received a Naumburg Award (1972), the Pulitzer Prize (*In Memory of a Summer Day*, 1980), the Friedheim Award (1982) and several NEA grants. In 1984 he was elected to the American Academy and Institute of Arts and Letters. Among his commissions are works for American and European orchestras, the Koussevitzky and Fromm foundations, and Meet the Composer. His compositions fall into two stylistic categories: atonal works (1958–67), many based on texts by James Joyce, and increasingly tonal works (from 1968), mostly inspired by the writings of Lewis Carroll.

Del Tredici's earliest compositions were influenced by his study of the piano music of Schoenberg and Berg at Berkeley. These expressionistic tendencies were solidified at Princeton, the academic bastion of serialism at that time. His solo piano works, song settings and the string trio employ 12-note techniques and canonic and palindromic contrapuntal devices, but also contain pedal points and pitch repetition. While *I Hear an Army* features hexachordally derived note rows and pervasive dissonance, an incipient tonal centre quietly emerges during the course of the work. The orchestral compositions, *Night Conjure-Verse* and *Syzygy* (1966), both settings of Joyce texts, employ palindromic relationships. At the mid-point of *Syzygy*, the wind and string parts are



David Del Tredici, 1981

exchanged and the entire first half of the piece is rendered in retrograde. *The Last Gospel* (1967, rev. 1984), a setting of the opening passage of the Gospel of John, serves as a coda to Del Tredici's atonal period. For the first time he juxtaposes a small ensemble of guitars and saxophones with the combined forces of orchestra, chorus and solo soprano. Similar textural juxtapositions appear in later tonal compositions.

In 1968 Del Tredici encountered the writings of Carroll, particularly *Alice's Adventures in Wonderland* and *Through the Looking Glass*. These texts, which would inspire him for the next three decades, prompted a shift in his compositional style. Although the 12-note system was not abandoned completely until 1980, tonal relationships began to assume greater structural significance. His first work on Carroll's texts, *Pop-Pourri* (1968, rev. 1973), employs a pre-existing tonal source, Bach's chorale 'Es ist genug' from Cantata no.60 (also used in Berg's Violin Concerto). Del Tredici derives the work's primary 12-note row from the first four pitches of the chorale melody, pitches identical to the first four notes of the whole-tone scale. An exploration of whole-tone relationships continued in *The Lobster Quadrille* (1969), dedicated to Copland, who conducted the première. While the work's 12-note row is derived from the whole-tone scale, much of the musical tension arises from the juxtaposition of tritones and perfect 5ths. This intervallic conflict is ultimately resolved in favour of the 5th in *An Alice Symphony* (1969, rev. 1976), which incorporates *The Lobster Quadrille* as its second movement. The Symphony's prologue and conclusion consists of a mock tuning of the orchestra, the oboe's 'A' becoming the work's tonal centre. The same tuning technique is employed in *Final Alice* (1975), commissioned by the NEA in honour of the US Bicentennial. First performed by George Solti and the Chicago SO, *Final Alice* is among Del Tredici's most popular works. Operatic in scope, with sweeping arias and Straussian orchestration, it is undeniably tonal, although a 12-note row is still used colouristically in passages (such as when Alice grows and shrinks).

With *In Memory of a Summer Day* (1980), commissioned by the St Louis SO, Del Tredici abandoned the note row completely. He incorporated that composition into a massive, concert-length work, *Child Alice* (1981), which brings together three other commissions: *Quaint Events* (SUNY, Buffalo); *Happy Voice* (San Francisco SO); and *All in the Golden Afternoon* (Philadelphia SO). A commission from the Chamber Music Society of Lincoln Center prompted him to set an additional Carroll text in *Haddocks' Eyes* (1985). After the completion of that work, he temporarily abandoned Carroll and the solo soprano that had become a fixture in his orchestral writing. He embarked on a series of three large-scale compositions that are among his most grandiose and cacophonous works: *March to Tonality* (1985), *Tattoo* (1986) and *Steps* (1990). In 1995 he returned to Carroll for his first opera, *Dum Dee Tweedle*. His works from 1996 suggest a new compositional phase, one in which his music becomes more personal and introspective. In *Gay Life* (1996–2000), texts by Allen Ginsberg, Federico García Lorca, Paul Monette and others inspire uncharacteristically spare, emotionally direct settings which contain little chromaticism.

WORKS

VOCAL

On texts by J. Joyce: 4 Songs, 1v, pf, 1958–60; 2 Songs, 1v, pf, 1959, rev. 1978; I Hear an Army, S, str qt, 1964; Night Conjure-Verse, amp S, A, chbr ens, 1965; Syzygy, S, hn, chbr orch, 1966

On texts by L. Carroll: Pop-Pourri, amp S, chorus, 2 s sax, 2 elec gui, perc, orch, 1968, rev. 1973; An Alice Symphony (Carroll, D. Bates): 1 Speak Gently/Speak Roughly, 2 The Lobster Quadrille, 3 'Tis the Voice of the Sluggard, 4 Who Stole the Tarts?, 5 Dream-Conclusion, amp S, 2 sax, banjo, mand, accdn, orch, 1969, rev. 1976; Adventures Underground (Carroll, I. Watts), amp S, 2 sax, banjo, mand, accdn, orch, 1971, rev. 1977; Vintage Alice (Carroll, J. Taylor), amp S, 2 sax, banjo, mand, accdn, chbr orch, 1972; Final Alice (Carroll, W. Mee), amp S, 2 sax, banjo, mand, accdn, orch, 1975; Child Alice: 1 In Memory of a Summer Day, amp S, orch, 1980, 2 Quaint Events, amp S, orch, 1981, 3 Happy Voice, orch, 1980, rev. 1984, 4 All in the Golden Afternoon, amp S, orch, 1981; Acrostic Song, (S, chorus, pf)/(chorus, hp)/(1v, pf), 1982, arr. S, 10 insts, 1987 [from Final Alice]; Haddocks' Eyes (Carroll, T. Moore), amp S, chbr ens, 1985; Dum Dee Tweedle (op), 1995, unperf.; Cabbages and Kings, S, chorus, vn, chbr ens, 1996 [from Dum Dee Tweedle]

On other texts: The Last Gospel (Bible: *John* i.1–18), S, chorus, 2 s sax, 2 elec gui, orch, 1967, rev. 1984; A Tale of Possession (A. Corn), 1v, pf, 1996; Chana's Story (C. Bloch), song cycle, S, pf, 1996; Gay Life (A. Ginsberg, P. Monette, F. García Lorca, P. Davison, M. Calhoun, W.H. Kiddie, Bible: *Song of Solomon*), song cyle, 1v, pf, 1996–2000; 4 Inez Poems (C. Inez), song cycle, S, pf, 1996; Love Addiction (J. Kelly), 1v, pf, 1997; The Spider and the Fly (M. Howitt), S, B-Bar, orch (1997); Dracula (Corn), S, 11 insts, perf. 1999

INSTRUMENTAL

Ens: Str Trio, 1959; Acrostic Song, fl, pf/hp, 1982 [from Final Alice]; March to Tonality, orch, 1985; Tattoo, orch, 1986; Steps, orch, 1990; Brass Sym., brass qnt, 1992; Heavy Metal Alice, brass qnt, 1995

Solo: Soliloquy, pf, 1958; Fantasy Pieces, pf, 1959–60; Scherzo, pf 4 hands, 1960; Acrostic Song, gui, 1982 [from Final Alice, arr. S. Mercurio]; Acrostic Paraphrase, hp, 1983 [from Final Alice]; Virtuoso Alice, pf, 1984; Opposites Attract, pf, 1996; Ballad in Yellow, pf, 1997

Recorded interviews in *US-NHoh*

Principal publisher: Boosey & Hawkes

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JAMES CHUTE

Del Turco, Giovanni (*b* Florence, 21 June 1577; *d* Florence, 20 Sept 1647). Italian composer and court administrator. He was a nobleman and belonged to the Knights of St Stephen, a religious order based in Pisa. He was probably an associate of the circle of Florentine poets and musicians that had Jacopo Corsi as its patron from about 1592 to 1604. He received musical tuition from Marco da Gagliano, who, dedicating his second book of madrigals (1604) to him, praised his talents and compositions. Del Turco published his own first book of madrigals in 1602, and Gagliano included single pieces by him in his first

four madrigal books between then and 1606; that in the second book is a lament on Corsi's death. Del Turco became secretary of Gagliano's Accademia degli Elevati, which was founded in 1607. In the same year he is mentioned in Monteverdi's *Scherzi musicali*, by the latter's brother Giulio Cesare, as one of the 'gentlemen of that heroic school' whose practice Monteverdi followed. He came to some prominence in 1614, when he published his second book of madrigals, dedicated to Grand Duke Cosimo II, and was appointed the grand duke's director of court music. As such he organized the music for Carnival 1616 and wrote the music for the mascherata in the equestrian entertainment *Guerra d'Amore*. He is described (in RISM 1617[20]) as still occupying this post in 1617, but Ferdinando Saracinelli seems to have succeeded him by 1625. There are just over 40 pieces by him, nearly all of them five-part madrigals. Six madrigals from his first book, now incomplete, reappear in the second, which of all his music warrants the most attention. The typically epigrammatic texts, a few of which are by Guarini, are amatory or pathetic in character. The settings use an idiom of parlando declamation, made unstable by compressed and fast-moving imitation. In general they resemble Gagliano's later style, though they show an occasional awkwardness of melodic outline and harmonic movement unlike anything in Gagliano. False relations, sometimes simultaneous, are prominent, but Del Turco's chromaticism, like most Florentine composers', remains fairly innocuous.

The Lorenzo del Turco of whom three five-part madrigals are known (in RISM 1602[9], 1605[13] and 1606[11], volumes by Giovanni del Turco or Gagliano) was probably Giovanni del Turco's younger brother; he too was taught music by Gagliano.

WORKS

Il primo [libro] de madrigali, 5vv (Florence, 1602[9]) [incl. 1 by L. del Turco]

Il secondo libro de madrigali, 5vv (Florence, 1614[16]) [incl. 6 repr. from 1602 edn]

6 madrigals, 5vv, 2 arias, 1v, bc, 1 other work, 3vv, bc, 1602[6] (attrib. M. da Gagliano in 1604[12]), 1604[17], 1605[13], 1606[11], 1615[21], 1616[21], 1617[12], 1617[20]

Music for the mascherata in Guerra d'Amore (festa a cavallo), Florence, Carnival, 11 or 12 Feb 1616, lost

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DAVID S. BUTCHART

Del Turco, Lorenzo. Italian composer DEL TURCO, GIOVANNI.

De Luca, Giuseppe (*b* Rome, 25 Dec 1876; *d* New York, 26 Aug 1950). Italian baritone. After five years' vocal study with Venceslao Persichini, he made his operatic début at Piacenza on 6 November 1897 as Valentin in *Faust*. In 1902 he sang the leading baritone role in the first performance of Cilea's *Adriana Lecouvreur* at the Teatro Lirico, Milan, and in the two following years took part in the premières at La Scala of Giordano's *Siberia* and Puccini's *Madama Butterfly*.He remained at La Scala for eight seasons, but the greater part of his career lay in the USA. He first appeared at the Metropolitan in Rossini's *Il barbiere di Siviglia* in 1915, and for 20 consecutive seasons remained an invaluable member of the company, gradually assuming all the leading roles of the Italian repertory. Although his well-schooled baritone was less powerful than those of his close contemporaries Pasquale Amato and Titta Ruffo, his complete mastery of the art of singing enabled him to retain his powers almost unimpaired to an advanced age – as was observed when, after an absence of 25 years, he made an unheralded appearance at Covent Garden in 1935 as Rossini's Figaro. This, together with Rigoletto (in which he made his Metropolitan farewell in 1940), ranked among his favourite roles. On 7 November 1947, at the age of 70, just 50 years after his début, he gave his farewell New York recital.



Giuseppe de Luca as Malatesta with Rosina Storchio (Norina) in Donizetti's 'Don Pasquale', Act 1 scene ii, La Scala, Milan, 1904

De Luca's many records, made over 45 years, are of fine quality, the early Fonotipias exhibiting the brilliance of the young singer (and his delightful sense of humour as shown in the *buffo* duet from *Don Pasquale* with Corradetti), while the Victors made between 1917 and 1930 are models of classical style and the bel canto tradition. They have been reissued as a complete collection on CD, a worthy memorial to a noble artist.

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DESMOND SHAWE-TAYLOR/R

De Luca [Di Luca], **Severo** [Saverio] (*b* Naples; *fl* 1684–1734). Italian composer. He wrote his earliest known work (an opera) for Naples, and in 1701 Valesio referred to him as Neapolitan. By 1688 he had moved to Rome,

where he served Spanish ambassadors. His name is not found on any extant list of musicians employed by other patrons in Rome. (Some lists include a singer and copyist named Gioseppe De Luca, who might have been related to Severo.) On 31 October 1704 the Congregazione di S Giacomo degli Spagnuoli acceded to the request of a Spanish ambassador, the Duke of Uzeda, by appointing Severo as its *maestro di cappella*. In 1708 he was listed among the *maestri di cappella* who belonged to the musicians' Congregazione di S Cecilia (Pastura Ruggiero). In January 1720 he was accused of neglecting his duties, and Giuseppe Valentini was named his assistant. A controversy ensued, so Valentini's name disappeared after 1727, when De Luca was reportedly expelled from his post (Careri), which he nevertheless held until 1734 (Lionnet).

WORKS

music lost unless otherwise stated

OPERAS

L'Epaminonda (melodramma, 3, A. Perrucci), Naples, Palazzo Reale, 21 Dec 1684; Palermo, Teatro della Città, 1687
La costanza nell'amor divino, overo La Santa Rosalia [Act 1] (dramma sacro per musica, 3, P. Ottoboni), Rome, ? Palazzo della Cancelleria, ?Jan 1696, arias *F-Pn*, *GB-Ob*, *I-PAVu*; rev. as L'amante del cielo, Rome, Collegio del Nazareno, 7 Feb 1699, *Rps* [Act 2 by F.C. Lanciani, Act 3 by F. Gasparini]
La clemenza d'Augusto [Act 1] (dramma per musica, 3, C.S. Capece), Rome, Tordinona, 4 Feb 1697, *E-Mn*, arias *GB-Lbl*, *Lgc*, *Ob*, *I-Bc*, *CCc*, *Rc*, *Rvat* [Act 2 by C.F. Pollarolo, Act 3 by G. Bononcini]

Arias in D. Gabrielli: Il Maurizio, Rome, Tordinona, 1 Feb 1692, arias *D-MÜs*, *I-Rc*, *Rsc*, *Rvat*; comic scenes in C.F. Pollarolo: Creonte tiranno di Tebe, Naples, S Bartolomeo, 1699, comic scenes *D-Dl*

SERENATAS

all first performed in Rome

Cantata per musica, 3vv (La Notte, il Giorno, il Merito) (F.M. Paglia), Palazzo Colonna, 10 Aug 1688
Per il giorno natalizio dell'illustriss. et eccellentiss. sig. D. Maria de Giron e Sandoval, ambasciatrice di Spagna (Paglia), 4vv, insts, Piazza di Spagna, 2 Aug 1689
La nova gara delle dee (Giunone, Pallade, Venere) (S. Stampiglia), Piazza di Spagna, *c*25 Aug 1694
Serenata, 2vv (Arsindo, Matilde), 1696
Venere, Cupido, Marte, 1700, *E-Mn*
Applausi delle virtù, 5vv, on the accession of Felipe V as King of Spain (F. Noceti), Spanish Embassy, 30 April 1701, *F-Pn*
Serenata for the Spanish ambassador [? Applausi del Sole e della Senna (C.S. Capece)], Casa di Severo de Luca, 23 July 1704

Aglauro, Corebo, *I-Mc*
Lidia, Fileno, *D-Bsb*, *I-MOe*

CANTATAS

extant works are for soprano and continuo

Ah che tante sventure, *I-Fl*; Amo Clori, *GB-Mp*; Arse gran tempo è vero, *I-Fl*; Care labbra del mio bene, *GB-Cfm*; Costanza in bella donna è vanità, *Och* (doubtful); Desiri partite pensiere volate, *Och*; È incostante la bellezza, *D-MÜs*; E ti par poco che ch'io dato il cor, *MÜs*; Era la notte e già sorgea dal mare, *MÜs*, *I-Fl*; Già fugavan le stelle (A b[ella] d[onna] crudele) (Paglia), *D-MÜs*; In Amor se non si crede (Stravaganza d'Amore accade in noi Fileno), *I-Bc*; Io che per colpa sol del fato rio, *Fl*; Io sfido Cupido al suono di tromba, *B-Bc*; La mia Lilla, *D-MÜs*; Lumi ch'in fronte al mio bel sole, *GB-Cfm*
O che legge crudel d'Amor tiranno (Paglia), *I-MOe*; O di luci da notte, *D-MÜs*; Parti l'idolo mio, *GB-Cfm*; Pensiere tacere non più, *Cfm*; Pria che d'eto initri, *D-MÜs*, *I-Rvat*; Quando Cesare invitto (Cleopatra) (Paglia), *D-MÜs*; Rusignuol che tempri il canto, *I-Nc*; Senti pur l'alma seancarmi fiero, *GB-Och*; Sopra il margine ombroso, *I-Fl*; Stravaganza d'amore accade in noi Fileno (B[ella] d[onna] all'amante incredulo) (Paglia), *Bc*; Su la spiaggia deserta, *GB-Och*; Tacque gran tempo il core tacito, *F-Pn*; Trasse lunga stagione hore serene (Amante di b[ella] d[onna] che canta) (Paglia), *I-MOe*

Text only: Allor che il cieco nume, Clori mia se t'amo è poco ed è troppo, Da gelosia nasce il dolore, Dopo che l'ombra oscura, Già di Minoe la figlia (Arianna), Mio tiranno adorato allor ch'io mi querelo, Nella parte più bella (Per il Sant.mo Natale), Perché l'orrido mostro (Dafne), Perdona Amor perdona ai deliri (Amante corrisposto), Pur troppo annese piante, Se l'arciero di grido il dominio ti diè, Stanco omai di tacere, Voi volete ch'io canti? (Capelli neri), all by Paglia, *I-Rvat* Vat.lat.10204; In questo della terra ermo confine (S Francesco Xaverio moribondo vicino a Goà), by B. Pamphili

SACRED

Hierusalem excidium (orat, G.F. Rubini), Rome, SS Crocifisso, 12 March 1688
Il martirio di S Erasmo (orat, Silbo Tropei, ? = Pietro Bolis), Rome, S Giovanni dei Fiorentini, 14 March 1700; Foligno, 1710

Funeral music for Louis I, Rome, S Giacomo degli Spagnuoli, 1724
Messa di Gloria, for the birth of Infanta Maria Antonia Fernanda di Borbone Farnese, Rome, S Giacomo degli Spagnuoli, 1729
Mass, 4vv, *D-MÜs*
De lamentatione Jeremie, *GB-Lbl*
Dia sono amabile, *Ob*; Vieni o mia cara, *Ob*

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LOWELL LINDGREN

De Lucia, Fernando (*b* Naples, 11 Oct 1860; *d* Naples, 21 Feb 1925). Italian tenor. He studied in Naples, and made his début at the Teatro S Carlo in *Faust* on 9 March 1885. At first he was best known in the *tenore di grazia* repertory, notably as Almaviva, which remained a favourite role. But in the 1890s and the early 1900s his fame was increasingly linked with the impassioned tenor heroes of the new *verismo* school, especially Turiddu, Canio and Loris in Giordano's *Fedora*, in all of which he excelled alike as actor and singer. The title role in Mascagni's *L'amico Fritz*, in which he sang with Calvé in the Rome première of 1891 and in its first Covent Garden and Metropolitan Opera performances shortly thereafter, formed a bridge between the two parts of his repertory; and Mascagni gratefully chose him also for the premières of his *I Rantzau* (1892, Florence), *Silvano* (1895, Milan) and *Iris* (1898, Rome).

At the Metropolitan he sang only for a single season (1893–4), but his Covent Garden appearances were frequent and successful between 1892 and 1900, although there were recurrent complaints of his excessive vibrato. He was particularly popular in his native Naples, where he made his last stage appearance in 1917 in *L'amico Fritz*; he came out of retirement to give a memorable



Fernando de Lucia as Turiddu in Mascagni's 'Cavalleria rusticana'

account of 'Pietà, Signore' (then attributed to Stradella) on the occasion of Caruso's funeral in 1921.

Between 1902 and 1922 he made some 400 records. This extensive legacy (much of it reissued on CD) is valuable because it represents an otherwise vanished style. De Lucia's technique and vocal control are astonishing, as are also his free, spontaneous and vivid treatment of musical text and ornament and his variety of nuance and tone-colour.

Perhaps the best of his records are his various excerpts from *Il barbiere di Siviglia*, *La sonnambula* and *L'elisir d'amore*; his account of Alfredo's aria in *La traviata* (a role he sang at Covent Garden at Patti's farewell) is so tender and caressing as to efface the memory of other versions. The vocal tone in his records has often suffered from the use of excessive speeds in reproduction and a resulting unnatural raising of the pitch; his upper range was never extensive, and even at the height of his career he often resorted to transposition. Recent CD transfers have been in the correct pitch.

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M. Henstock: *Fernando de Lucia* (London, 1990) [with discography]

DESMOND SHAWE-TAYLOR/R

De Lussan, Zélie (*b* Brooklyn, NY, 21 Dec 1861; *d* London, 18 Dec 1949). American mezzo-soprano of French descent. She was taught by her mother, herself a singer, and first appeared on stage at the age of nine. She gave public concerts when 16 and made her official stage début at Boston in 1884, as Arline in Balfe's *The Bohemian Girl*. In 1888 she sang in London as Carmen, a role she is said to have sung more than 1000 times, and in which many considered her the equal of Calvé. She also became famous for her Zerlina in *Don Giovanni*, and in 1897 was London's first Musetta in *La bohème*. Her Metropolitan début in 1894 as Carmen was no less successful, and she appeared there for a further three seasons in roles including Nannetta, Zerlina and Nedda. In 1910 she sang Cherubino in Beecham's Mozart season at His Majesty's and Gertrude in *Hamlet* at Covent Garden; she also worked with smaller companies such as the Carl Rosa and Moody-Manners, with which she sang until 1913. She taught for many years in England, retaining the vitality and charm of her personality well into old age. Her recordings are few but show something of her rich voice and lively temperament.

J.B. STEANE

Delusse, Christophe (*b* Paris, 1729; *d* Paris, 8 Nov 1794). French woodwind instrument maker. Son of Jean Baptiste Delusse and Simone Forget, he married Madelaine Turcan on 10 November 1759 at la Cité; she died on 8 May 1808, aged 78. He probably learned instrument making from his uncle Jacques. At his death, Christophe became master of Jacques' workshop at quai Pelletier no.27 where he worked until his own death. The woodwind maker Dominique Porthaux was a witness to Christophe's death, indicating a friendship between them. Although the inventory and other documents relating to the sale of Christophe's business were destroyed, a summary of them is found in his wife's inventory which establishes the value of his tools and merchandize at 17,000 francs. This large sum shows that he had a very profitable business and a large stock of instruments. His brother, Jacques Martin Delusse, 'maître de musique' (*b* 1728), married Marguerite de Vendôme on 3 May 1756 at St Benoit. Attending the marriage were Christophe and his uncle Jacques, who is described as an 'ingénieur en instrument de musique de la société des arts', suggesting that he was the M. de Lusse who contributed to the musical instrument article of the *Encyclopédie* of Diderot and d'Alembert. The *Almanach musical* of 1781 mentions a M. Luce as the maker of a 'contrebasse d'hautbois' priced at 1000 livres which was used at the Opéra for six months instead of the bassoon (*see* OBOE, §III, 5(ii)) and of the 'flûte harmonique' (or *flûte d'accord*; for illustration, *see* PITCHPIPE). These instruments are now in the Musée de la musique, Paris as well as a transverse bass flute with u-shaped head joint of his invention. Delusse was renowned for the perfection of his oboes. This is reflected in F.J. Garnier's *Méthode raisonnée pour le hautbois* (Paris, *c*1800) which contains an illustration of the 'modèle du Haut-Bois d'après Delusse, dans ses proportions éxactes'. Instruments by Christophe Delusse are marked 'crown/C/DELUSSE'; about 40 survive including 22 oboes, a contrabass oboe, ten flutes, a bass flute, a *galoubet* and a bird flageolet.

Christophe's uncle Jacques Delusse (*b c*1700; *d* Paris, *c*1769) is identified by a document of 1752 as one of the five master woodwind makers of the Paris 'communauté des maîtres luthiers'. Few instruments of his mark (fleur-de-lis/DELUSSE/A/PARIS) survive. Young lists only a bass flute and a pitch pipe by this maker. No family connection has been made to Charles de Lusse, author of the first method for the four-piece flute, *c*1760.

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Waterhouse-LangwillI; *YoungHI*

T. Giannini: *The Baroque Flute in France* (forthcoming)

TULA GIANNINI

De Lusse [De-Lusse; Delusse]. *See* LUSSE, (CHARLES) DE.

Delvaux, Albert (*b* Leuven, 31 May 1913). Belgian composer, teacher and conductor. He studied initially at the Leuven Conservatory and then at the Royal Conservatoire in Liège, where he obtained the higher diploma for chamber music and the cello prize. He continued his studies with François Rasse and Joseph Leroy and obtained diplomas for harmony, counterpoint and fugue. He also attended courses in conducting given by Markevich and Wangenheim at the Salzburg Mozarteum. He pursued a successful triple career as a teacher, composer and conductor. Until his retirement in 1978 he was director of the Sint Niklaas Music Academy in Brussels and was also professor of counterpoint and fugue at the Brussels Conservatory. He won the Queen Elisabeth prize in 1961 for his *Sinfonia burlesca*.

His musical style combines Classical structure, contrapuntal mastery and an orchestration which brings out the rhythmic elements fundamental to his thematic work. His admiration for Debussy and Ravel is evident in the Symphonic Suite (1947) and Symphonic Variations (1948), and sometimes he applies the modes of Messiaen or uses 12-note elements, as in his *Concerto da camera* (1957). With increasing age he has become more prolific, especially in the field of chamber music.

WORKS
(*selective list*)

Choral: Héro et Léandre, solo vv, chorus, orch, 1941; La lumière endormie, solo vv, chorus, orch, 1941; works for unacc. chorus

Syms.: no.1, 1960; no.2, 1969; no.3, 1986; no.4, 1990

Other orch: Scherzo, 1942; Poème symphonique, 1943; Sym. Suite, 1947; Prelude, fl, str, 1948; Sym. Variations, 1948; Symfoniette, 1952; Vc Conc. no.1, 1955; Conc. da camera, 1957; Esquisses, chbr orch, 1957; 5 bagatelles, 1960; Sinfonia burlesca, Miniatures, 1960;/ Vn Conc. no.1, 1961; Sinfonia concertante, vn, va, str, 1963; Symfonische beweging, 1966; Conc., fl, ob, cl, bn, chbr orch, 1967; Conc., vn, vc, str, 1970; Conc., Introduttione e allegro, str, 1971; Vn Conc. no.2, 1974; Prelude-Allegro, wind band, 1975; Vc Conc. no.2, 1984

Chbr and solo inst: 4 str qts: 1943, 1945, 1955, 1961; Str Qnt, 1993; cl qts, sax qts, wind qts, wind qnts, duos, trios, solo pf pieces

Several songs, 1v, pf

Principal publishers: CeBeDeM (Brussels)

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Music in Belgium: Contemporary Belgian Composers, ed. CeBeDeM (Brussels, 1964)

DIANA VON VOLBORTH-DANYS

Delvincourt, Claude (*b* Paris, 12 Jan 1888; *d* Orbetello, Tuscany, 5 April 1954). French administrator and composer. In addition to studying law, he was a pupil at the Paris Conservatoire of Leon Boëllmann, Büsser and Caussade, and later of Widor. He was sent as a recruit to the front at Argonne in 1914, working with a group of sound therapists. On 31 December 1915 he was severely wounded by shell shot, and his convalescence lasted until 1920. He was appointed director of the Versailles Conservatory in 1931, and in 1941, during the German occupation, he took over the direction of the Paris Conservatoire. He proved well-suited to this position, running the institution with great efficiency, and establishing a close rapport with his students. His most important decisions were the founding of the Orchestre des Cadets and of a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music, the origin of the analysis class that was to attract young composers from all over the world.

Delvincourt's music is marked by a Cartesian control which does not preclude the depth of feeling of his *L'offrande à Çiva*, the humour of his *Croquembouches* or the love of youth displayed in his *Heures juvéniles*. After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle Ages and the Renaissance, as in the *Danceries*. He died in a car accident while on his way to Rome to hear the première of his String Quartet.

WORKS
(*selective list*)

Stage: La femme à barbe (op bouffe, 2, A. de la Tourrasse), Versailles, 1938; Oedipe-roi (incid music, Sophocles), Orange, 1939; Lucifer (mystery, 1, R. Dumesnil, after Byron: *Cain*), Paris, Opéra, 1948; Le bourgeois gentilhomme (incid music, J.-B.P. Molière), Paris, 1948

Orch: Typhaon, sym. poem, 1914; L'offrande à Çiva, choreographic poem, 1921; Pamir, suite, 1935; Radio-Sérénade (1938)

Choral and vocal: Faust et Hélène (cant.), 1913; La source, chorus (1925); Nuit tombante, chorus (1929); Aurore, chorus (1931); Salut solennel, chorus, orch (1953); 3 choruses (R. Chalupt) (1953); Pater noster, chorus, org (1955)

Chbr: Le bal vénitien, 6 insts, 1931; Danceries, vn, pf (1935); Str Qt, 1953

Songs for 1v, pf: 6 poèmes (1919); Ce monde de rosée (Jap., trans. Couchoud), 1925, orchd; Chansons de la ville et des champs, 1934; 4 chansons (C. Marot) (1936); Un éventail, un sourire (1942)

Pf: Boccacerie (1926); 5 pièces (1926); Croquembouches, 1926, orchd (1954); Heures juvéniles (1931); Images pour les contes du temps passés, 4 hands (1935)

Principal publishers: Durand, Leduc, Lemoine

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W.-L. Landowski: *L'oeuvre de Claude Delvincourt* (Paris, 1947)
Le conservatoire (1954), May [Delvincourt number]
M. Sablonnière: 'Claude Delvincourt et les cadets du Conservatoire: une politique d'orchestre (1943–1954)', *Le Conservatoire de Paris: des menus-plaisirs à la cité de la musique (1795–1995)*, ed. A. Bongrain and Y. Gerard (Paris, 1996), 261–81

ALAIN LOUVIER

Del Violino, Carlo. *See* CAPROLI, CARLO.

Del Violino, Giovanni Battista. *See* JACOMELLI, GIOVANNI BATTISTA.

Delz, Christoph (*b* Basle, 3 Jan 1950; *d* Riehen, Basle, 13 Sept 1993). Swiss composer and pianist. He studied at the Cologne Musikhochschule where his teachers included Karlheinz Stockhausen, Aloys Kontarsky, Volker Wangenheim and Hans Ulrich Humpert. He also studied with Pousseur in Liège. As a freelance composer in Cologne, Delz established his own publishing house and worked in the electronic studio at the Musikhochschule (1977–81). He performed as a pianist with Kagel and made several recordings for German radio. A performance of his orchestral work *Im Dschungel* at Donaueschingen in 1983 captured international attention. His honours include the Förderpreis of Cologne (1983) and commissions from WDR, the Venice Biennale, the BBC and the Lucerne International Festival among others. In 1982 and 1991 his music was selected to represent Switzerland ISCM World Music Days.

Two principles dominate Delz's work: those of stylistic pluralism and what he calls 'transcomposition'. The former involves setting up abrupt confrontations between quotations from, or stylistic imitations of, past music and the clichés of contemporary styles. In his 'transcompositions', on the other hand, Delz analyses real sounds and noises and transcribes them into music, with often surreal

results. While the *Kölner Messe* (1977–81) uses taped sounds, such as those of human breathing, laughing and coughing, later 'transcompositions' employ purely instrumental means. In the Piano Concerto (1984–5), for instance, protest choruses, excerpts from Radio Teheran broadcasts and the sounds of aircraft taking off are all meticulously transcribed for the huge orchestral forces, creating a bewildering montage of sonic realities. The tension between anecdotal and purely musical ideas is equally a feature of *Jahreszeiten* (1988–9); notwithstanding the use of characteristic alienation effects, such as the retuning of the orchestral piano by a quarter tone, the resulting polystylistic conglomerate is one of great aural beauty.

WORKS
(selective list)

Orch: Die Atmer der Lydia, op.5, 1979–80; Im Dschungel, op.6, 1981–2; Pf Conc., op.9, 1984–5; 2 Nocturnes, op.11, pf, orch; Jahreszeiten, op.12, pf, orch, 1988–9

Choral: Kölner Messe, op.4, chorus, tape, 1977–81; Arbeitslieder, op.8, solo vv, chorus, ww qnt; Solde (Lautréamont), op.10a, solo vv, chorus, perc, 1985–6; Ausverkauf (Lautréamont), op.10b, solo vv, chorus, perc, 1986; Joyce-Fantasie (J. Joyce), op.13, S, chorus, 2 pf, hmn, 1990–91; Istanbul, S, B, chorus, pf, orch

Chbr and solo inst: Sils, op.1, pf, 1975; Pf Qt, op.2, 1975–6; Siegel, op.3, 8 wind, perc, pf, 1976; Str Qt, op.7, 1982

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Principal publisher: Gravis

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R. Brotbeck: 'Zwischen Transkomposition und Zitat: zum Komponieren von Christoph Delz', *Dissonanz*, xlviii (1996), 4–9
H. Rauchfleisch: *Christoph Delz (1950–1993)* (Bad Schwalbach, 1998)

THOMAS GARTMANN

Demachi, Giuseppe (*b* Alessandria, 7 June 1732; *d* ?London, after 1791). Italian composer and violinist. In 1763 he was first violinist in the town orchestra of Alessandria, and not a member of the Turin court orchestra, as many dictionaries state. He was in the service of Count Sannazzaro of Casale Monferrato from 1765 to 1769 (though in 1768 he is known to have been active in Saluzzo) and again from 1773 to 1776. By 1771 he had settled in Geneva, where in 1774 he was first violinist of the Concerto di Ginevra at the newly founded Société de Musique. In Geneva on 15 February 1775 he performed with the Czech clarinettist Joseph Beer. There too, he had his first works published by the editor Suzanna-Pernette Scherrer and worked with the violinists Gaspard Fritz and Friedrich Schwindl. He is listed in Casale until 1777. In 1791 he gave concerts in London, using the title *maître de concert* of the Princess Nassau-Weilburg. His works follow the *galant* style of Boccherini, but also employ a dramatic colouring in the manner of Tartini; his symphonies reflect the growing taste for programme music.

WORKS
principal MSS sources: D-SWs, I-Gl, Mc, Nc and Casale Monferrato, Archivio Sannazzaro

Sym., E♭; Le campane di Roma, sym.; 3 sinfonie concertanti, op.9 (Lyons, n.d.), op.10 (Lyons, *c*1778; Paris, n.d.), op.11 (Lyons, *c*1778; Paris, n.d.); Il corso del giorno alla campagna, sinfonia concertante; Vn Conc., op.12 (Lyons, *c*1779); Vn Conc., op.16 (Lyons, n.d.; Paris, n.d.); 8 vn concs.; 2 ovs., 1 dated 1767; 9 minuetti, orch, for Casale theatre, 1765; 6 qts, str qt/orch, op.3 (Paris, *c*1771; London, ?1775); 6 concertini, solo vn, 2 vn, vc, op.9 (Lyons, ?1775; Paris, n.d.); 27 trios: 3 for 3 fl, op.1 (Amsterdam, *c*1785; Berlin, n.d.), 6 for 3 vn, op.5 (Geneva, n.d.), 6 for 2 vn, b, op.8 (Paris, *c*1775; Geneva, *c*1773), 6 for 3 vn, op.15 (Lyons, n.d.; Paris, n.d.), 3 for 3 vn/fl, op.14 (Lyons, *c*1779; Paris, n.d.), 3 for 3 vn/fl, op.17 (Lyons, n.d.; Paris, n.d.); 12 duos: 6 for (vn, va)/2 vn, op.1 (The Hague, n.d.), 6 for 2 vn, op.3 (Paris, ?1774), 6 sonatas, vn, b, op.1 (Paris, 1769), 6 sonatas, vn, b, op.4 (Paris, n.d.; Geneva, n.d.); Sonata, C, Florence, 1772; other works, unpubd

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S. Martinotti: 'Alcune notizie sulla vita e le opere di G. Demachi', *Quadrivium*, xii/2 (1971), 175–195

SERGIO MARTINOTTI

Demachy, Sieur de. *See* MACHY, SIEUR DE.

DeMain, John (*b* Youngstown, OH, 11 Jan 1944). American conductor. After studying at the Juilliard School of Music, he joined the NET opera project as assistant conductor to Peter Herman Adler in 1969, and in 1972 won the Julius Rudel Award to be an apprentice at New York City Opera. Three years later he was named music director of the Texas Opera Theater, the touring arm of Houston Grand Opera. In 1976 he conducted the Houston production of *Porgy and Bess*, which he also took to Broadway and recorded, winning a Grammy in 1977 for the best opera recording. The following year he became principal conductor of the Houston company; he was promoted to music director in 1980, a position he held until 1994. With that organization he has been involved in many world premières, including Floyd's *Willie Stark* (1981), Bernstein's *A Quiet Place* (1983), John Adams's *Nixon in China* (1987), Glass's *The Making of the Representative for Planet 8* (1988), Tippett's *New Year* (1989) and Moran's *Desert of Roses* (1992). He became artistic director of the company's New World programme in 1990, opening the European opera tradition to multicultural influences; his first project was a reworking of Astor Piazzolla's tango opera *Maria de Buenos Aires* which received its North American première in 1991. He was music director of Opera Omaha (1983–91), where he co-founded the Fall Festival, presenting new and rarely staged works. He was also principal conductor of the Chautauqua Opera (1982–7), and has appeared widely as a guest conductor in Europe (including the Wexford Festival) and the USA. DeMain has also worked with a number of symphony orchestras and in 1992 was the conductor of Domingo's Concert for Planet Earth, broadcast worldwide. In 1994 he became music director of the Madison SO in Wisconsin and artistic director of Madison Opera. In both capacities he has led a remakable revitalization of the area's musical life. In 1998 DeMain was appointed artistic director of Opera Pacific in Costa Mesa, California.

NANCY MALITZ/CHARLES BARBER

Démancher (Fr.: 'to shift'). In string playing, the shift of the left hand from one position to another. The term first appears in Michel Corrette's *L'école d'Orphée*, Paris, 1738.

See also SHIFT.

DAVID D. BOYDEN

Demantius [Demant], (Johannes) Christoph (*b* Reichenberg [now Liberec], Bohemia, 15 Dec 1567; *d* Freiberg, Saxony, 20 April 1643). German composer, writer on music and poet. A prolific composer, one of the most versatile in the

Germany of his day, he was also the author of the first German alphabetical musical dictionary.

1. Life. Demantius probably attended the Lateinschule in his native town. In the early 1590s he may have been teaching at the St Lorenz school at Bautzen, where his school textbook *Forma musices* was published in 1592. In 1593 he matriculated at the University of Wittenberg, but he had moved to Leipzig by 1594 or 1595. There he published his first collection of music in mid-1595 and may have known Sethus Calvisius. In 1597 he became Kantor at Zittau, Saxony. In 1604 he was appointed in a similar capacity to the cathedral and municipal school of Freiberg. He held this position for the 39 years until his death and produced by far the greater part of his work during this period. In 1610 he bought his own house and in 1611 was granted citizenship, both clear indications that he quickly achieved success and prosperity at Freiberg. He knew much unhappiness in his family life, particularly as a result of the Thirty Years War. He was married four times and lost most of his children during his lifetime. He published little music during the last 20 years of his life, either because conditions prevented his composing much or because they militated against publication of most of what he did write.

2. Works. Demantius cultivated sacred and secular music in almost equal measure. He was an important composer of Lutheran motets during the period of transition from the Latin to the German motet. Whereas *Trias precum vespertinarum* (1602) and *Triades Sioniae* (1619) – possibly also the lost *Laudes Sioniae* (1642) – consist of polyphonic settings of the Hours and of the Proper and Ordinary of the Mass, *Corona harmonica* (1610) comprises Gospel motets, whose texts are central passages from the appointed Sunday pericopes. At the time, such 'musical readings' – a sort of musical preaching – came increasingly to be seen as the crown of liturgical music, a point Demantius undoubtedly wished to express by his use of the word 'corona'. In scoring these works for six voices he differed from the many other composers of Gospel motets, particularly Melchior Franck and Melchior Vulpius, who were mindful of the limited resources of most choirs. He was obviously fortunate in the forces available to him at Freiberg. These were not only singers, for the possibility of performance by instruments as well as voices is mentioned in most of his collections of church music. Nevertheless his motets are notable above all for their illumination of the texts, not just through word-painting but at a deeper emotional level. He is indeed one of Lassus's worthiest successors.

The influence of Lassus on Demantius can be seen at probably its most expressive in the *St John Passion* (1631). This fine six-part work, extended by a setting of *Isaiah* liii, is the last German motet Passion and the only one in which there is no trace of the traditional Passion tone. It is distinguished above all by cogent and dramatic treatment of the text. Demantius's sometimes bold and never merely conventional writing here and in his motets is enough to prevent his being regarded simply as a conservative composer. Yet he was an exact contemporary of Monteverdi, compared with whom some important modern forms and techniques are absent from his output. For instance he employed the basso continuo in only one extant publication, *Triades Sioniae* (1619) (and also apparently in the lost *Laudes nuptiales*, 1641); in the 1619 volume he described it as 'nova bassi et cantus generalis sive continui conjunctio'. Nor are any sacred concertos by him known. On the other hand, Protestant hymns and thus cantus firmus technique were of relatively minor importance for him, as they were for Lechner and Schütz, doubtless because he devoted himself to the formulation of a personal musical language. Only the funeral songs of the *Threnodiae* (1620), despite being scored for up to six voices, belong to the tradition of the homophonic hymn, with descant cantus firmus, established by Lucas Osiander in 1586.

The use of the words 'convivium' and 'convivalis' in the titles of two of Demantius's collections of secular songs (1608 and 1609) indicates that he intended all such pieces (though not those in the *Neue teutsche weltliche Lieder*, 1595) for choral societies and probably for his own at Freiberg in particular. (A convivium was a grand annual festival, lasting several days, which was attended by choirs from central Germany to which both adults and schoolboys belonged.) Some of these pieces too were performed by instruments as well as voices, and some are purely instrumental. In general, Demantius's secular collections show the great extent to which Italian dance-song forms of one kind or another had penetrated to Germany by the beginning of the 17th century. Even in these relatively unpretentious pieces he showed a preference for larger ensembles, for the 1608 and 1609 books are mainly for six voices and those of 1614 and 1615 consist of his five-part adaptations of three-part pieces by Gregor Lange (originally published in 1584), akin to Leonhard Lechner's versions (1579) of pieces by Regnart. As well as cultivating Italian dance-song forms, Demantius was, together with Valentin Haussmann, one of the first to introduce Polish folk elements into German secular music. *Tympanum militare* (1600) for six voices, which he partly expanded to ten voices in 1615, is a notably singular volume, consisting of martial songs that he was prompted to write by the recapture of the fortress of Raab (now Györ, Hungary) from the Turks. It has recently been shown that the texts of many of his secular works are probably by Demantius himself; he also published volumes of poetry.

In both of his theoretical publications Demantius worked along traditional lines. He won particular renown, however, for the supplement included in his widely disseminated and often reprinted *Isagoge artis musicae* from its eighth edition (1632) onwards. This supplement was the first alphabetical and also the most important German musical dictionary of the 17th century. Consciously drawing on Michael Praetorius's *Syntagma musicum*, Demantius increased the number of definitions given there by more than a third. He showed marked pedagogical leanings not only in his two works of music theory but also in his references to current teaching methods in several of his other writings that are concerned with religious and philosophical questions.

WORKS

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SACRED VOCAL

published in Freiberg unless otherwise stated

Der Spruch Joel ... sampt angehengtem christlichen Gebet ... in der ... gefahr, wegen der Türcken, nutzlich zu beten, und zu singen, 5vv (Nuremberg, 1596)

Trias precum vespertinarum, qua continentur canticum Beatae Mariae Virginis, intonationes cum psalmis, et clausulae in precibus vespertinis consuetae quas Benedicamus vocant, et ad octo usitatos tonos & ad duodecim modos musicos … expressa et decantata, 4–6vv (Nuremberg, 1602)
Corona harmonica, ausserlesene Sprüch aus den Evangelien, auff alle Sontage und fürnembste Fest durch das gantze Jahr, 6vv (Leipzig, 1610); 1 ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, ii/1 (Göttingen, 1935); 4 ed. in Cw, xxxix (1936/*R*); 10 ed. P. Schmidt (Berlin, 1958–62)
Triades Sioniae introitum, missarum et prosarum, in festis praecipuis decantandarum, 5–8vv, bc (1619)
Threnodiae, das ist Ausserlesene trostreiche Begräbnüss Gesänge … beneben andern christlichen meditationibus und Todesgedancken, 4–6vv (1620); 18 ed. L. Schoeberlein, *Schatz des liturgischen Chor- und Gemeindegesangs*, i–iii (Göttingen, 1865–72)
Deutsche Passion, nach dem Evangelisten S. Iohanne, 6vv (1631); ed. in Cw, xxvii (1934/*R*)
Laudes nuptiales, 8vv, bc (1641), lost
Laudes Sioniae, 6–8, 10, 16vv (1642), lost
5 motets, 6, 8vv, ps, 5vv, 1618[1], 1621[2], 1623[14]; ps ed. in Cw, xxxvi (1935/*R*)

For MS works incl. 3 masses, *c*130 Mag, Lat. and Ger. sacred works, see *EitnerQ*

OCCASIONAL

published in Freiberg, unless otherwise stated

Epithalamium honori nuptiarum … Dn. Andreae Goldbeckii … cum … foemina Anna …Christophori Reichij, 6vv (Leipzig, 1594)
Epithalamion, auff den hochzeitlichen Ehrentag … Herrn Johann Beyers … und der … Jungfrauen Sabinae … zu Kempnitz, 5vv (Leipzig, 1595)
Melos eyphemetikon … iuvenis Nicolai Fritschii … decantatum, 6vv (Görlitz, 1595)
Nuptiis … Dn. Iohannis Salvelderi … cum … matrona Anna Hornia, 6vv (Dresden, 1604, repr. in Corona harmonica, 1610)
Threnodiae (Quis dabit oculis nostris fontem), das ist Sehnliche Klaglieder, über den … seligen Abschied des … Fürsten … Herrn Christiani II, 6vv (Leipzig, 1611)
Glückseliger Ehe Schatz (Jauchzet dem Herren alle Welt) dem … Herrn Johannes Reger … und der … Jungfrau Susannen … Reisiger, 8vv (1618)
Hochzeitlicher Davidischer Ehe-Segen (Wol dem, der den Herren fürchtet) … des … Herrn Heinrich Schönleben … und der … Jungfrauen Magdalenen … Tannebergks, 8vv (1618)
Euredikos armonikos (Gaudete filiae Jerusalem) super … nuptiarum solennitate … Domini Georgii Schölleri, foeminae Mariae … Casparis Dachsellii viduae, 8vv (1618)
Das ausserlesene und trostreiche Canticum, oder Symbolum, der heiligen Altväter und Kirchenlehrer Ambrosii und Augustini, Te Deum laudamus … zu Ehrengedächtnis Herrn Michael Rothen, 6vv (1618)
Der Weiber Ehrenschmuck, das ist Christliches Brautlied … auf die hochzeitliche Ehrenfreude Michael Prager, 8vv (1618), lost
Epithalamion, zu hochzeitlichen Ehren und Wolgefallan … Herrn Augusto Pragern … und der … Jungfrauen Marthen … Lincken, 6vv (1619)
Der herrlichste Brautschmuck … zu … Ehrenfreude und Glückwündschung, des … Herrn Tobias Damen … und der … Jungfrauen Even, 8vv (1619)
Manet immunitabile fatum … Braut-Lied … des … Herrn Johann Pragern … und … Frauen Dorotheen … Jöpneri, 8vv (1619)
Saccharatum conjugiale, Christliches EheLabsal … zu sonderbaren Ehren und Wolgefallen dem … Christophoro Heydenreiche … und der Jungfrauen Mariae … Holtzmüller, 8vv (1619)
Frommer Eheleut Hochzeit Geschenck, auff den hochzeitlichen … Tag des … Herrn Johann Hassen … und … der … Jungfrauen Susannen … Horn, 8vv (1620)
Hochzeitliche Concert-Motet, oder … Glückwünschung, auff das adeliche Beylager, des … Augusti von Schönberg … und … der … Jungfrauen Ursulae … Haubold, 8vv (1620)
Der CXXVII. Psalm des Königlichen Propheten Davids, auff das adeliche Beylager, des … Herrn Georgij von Walwitz … und … Catharinae-Sophiae … von Löwen, 8vv (1621)
Ehrenpreyss eines tugendsamen Weibes, auff den hochzeitlichen … Freudentag, des … Herrn Caspar Engels … und der … Jungfrauen Mariae … Schneider, 8vv (1621)
Encomium amoris, Ehrenpreyss der Liebe, das ist Christliches Concert oder Brautlied, auff die hochzeitliche Ehren Freude, welche … Herrn David Fritzsche … mit der … Jungfrauen Sabina … Lincken … gehalten, 8vv (1621)
Hochzeit Gesang, dem Herrn Joachimo Ludovico von Penzelin … und der … Frauen Mariae … Schmieden, 6vv (1621)
Deliciae & divitiae conjugales, Ehestandes Lust und Reichtumb (Wer eine Haussfrau hat, der bringt sein Gut) … auff die hochzeitliche Ehrenfreude, welche … Matthaeus Heinrich … mit Justitia … gehalten, 6vv (1622)
Dialogus sponsi & sponsae, cum voto nuptiali (Mein höchste Freud und Wonne) auff die hochzeitliche Ehrenfreude des … Herrn Johannis Caspari Nefens … und der … Jungfrauen Victoriae … Prager, 8vv (1622)
Morgenröthe, aller Seligen und Ausserwehlten … auff dero … Frauen Hedwig … Frauen zum Ravenstein … Leichbegräbnisse … gehalten worden … (Ach Gott wie kläglich und beschwert), 5vv (1642)
Ich bin die Auferstehung und das Leben, motet on the death of Johann Holewein, 6vv, 1607 (pr. in Corona harmonica, 1610), *D-Bsb*, *LEm*, *NA*; *GB-Lbl*; *PL-GD*, *WRu*, *Wu*: all inc.
Omen, in nativitatem … prolis masculae Domino Joanni Georgio Saxoniae Dresdae, 6vv, 1612 (inc. autograph), ?lost
Herr, nicht schicke deine Rache (M. Opitz), hymn on the death of Anna Horn, 1642, ?lost

SECULAR

published in Nuremberg, unless otherwise stated

Neue teutsche weltliche Lieder, 5vv (Breslau and Nuremberg, 1595); B
Tympanum militare, Ungerische Heerdrummel und Feldgeschrey, 6vv (1600; rev. and enlarged, 1615, see below)
77 neue ausserlesene, liebliche, zierliche, polnischer und teutscher Art, Täntze mit und ohne Texten, 4, 5vv (1601); 22 ed. in HM, cxlviii (1953)
Conviviorum deliciae, das ist Neue liebliche Intraden und Aufzüge, neben künstlichen Galliarden, und frölichen polnischen Täntzen, 6vv (1608)
Convivalium concentuum, farrago, in welcher deutsche Madrigalia, Canzonette und Villanellen, 6vv, zusampt einem Echo und 2 Dialogis, 8vv (Jena, 1609); B
Fasciculus chorodiarum: Neue liebliche und zierliche, polnischer und teutscher Art, Täntze und Galliarden, mit und ohne Texten, 4, 5vv (1613)
Erster Theil neuer deutscher Lieder, welche zuvor durch den kunstreichen und geübten Musicum Gregorium Langium … mit dreyen Stimmen componiret, jetzund … auffs neu gesetzet, 5vv (Leipzig, 1614)
Ander Theil neuer deutscher Lieder, 5vv (Leipzig, 1615)
Tympanum militare: allerley Streit und Triumph Lieder … jetzund auffs neue … gebracht … verbessert, augiret, und anderweit publiciret, 5, 6, 8, 10vv (1615; rev. and enlarged version of 1600 vol.)

THEORETICAL

only those on music

Forma musices: gründlicher und kurtzer Bericht der Singekunst für die allererst anfahende Knaben (Bautzen, 1592)
Isagoge artis musicae … kurtze Anleitung, recht und leicht singen zu lernen (Nuremberg, 1607/*R*)
Isagoge artis musicae … neben kurtzer, doch gründlicher Erklärung der … Wörtlein, so bey den … jetzigen newen musicis … in Gebrauch seyn (Freiberg, 1632; 8th edn of 1607 pubn); 'Gründliche Erklärung der Wörtlein' repr. in Eggebrecht; 10 fugues ed. H. Mönkemeyer (Wilhelmshaven, 1963)

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B. Smallman: *The Background of Passion Music* (London, 1957, enlarged 2/1970)
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D. Stevens: 'Choral Dialogues of the Renaissance', *MT*, cxxii (1981), 667–70
M. Brzoska: 'Die "Schrulle eines alten Mannes": zur Notationspraxis in der *Jesajas-Weissagung* von Christoph Demantius', *Musica*, xl/3 (1986), 229–33
B. Smallman: 'Pastoralism, Parody and Pathos: the Madrigal in Germany, 1570–1630', *MMA*, xv (1988), 6–20

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

De Marchi, Emilio (*b* Voghera, nr Pavia, 6 Jan 1861; *d* Milan, 20 March 1917). Italian tenor. His voice was discovered during military service. He made his début at the Teatro Dal Verme, Milan, in 1886 as Alfredo, and sang in leading houses throughout Italy and Spain. In 1890 he was a member of the distinguished Italian company that visited Buenos Aires, and the following year made his début at La Scala. He was Puccini's choice for the coveted role of Cavaradossi in the première of *Tosca* (1900, Rome), which he also sang at Covent Garden (1901, 1905) and the Metropolitan. In New York he was an admired Radames, and in 1902 sang the title role in the house première of *Ernani*. In his last seasons at La Scala his roles included Max in *Der Freischütz* (1905) and Licinius in Spontini's *La Vestale* (1909). He made no commercial recordings, but a few fragments from *Tosca* recorded on cylinder at the Metropolitan carry dramatic conviction and ring out well on the high notes.

J.B. STEANE

Demars [De Mars], **Charles** (Paul) [*le cadet*] (*b* Sézanne, bap. 28 May 1702; *d* ?Paris, 4 March 1774). French organist and composer. His father and grandfather were organists in Sézanne. From 1728 until his death he was organist at the cathedral at Vannes in Brittany. His only known music, which has long been misattributed to his older brother, JEAN ODÉO DEMARS, is a set of four suites for harpsichord (Paris, 1735/*R*). In both style and organization they are more reminiscent of the harpsichord music of Handel than of other French composers. Three open with large measured preludes, only one includes a sarabande, and three close with gigues. The complete absence of character titles in the manner of François Couperin further sets the collection apart.

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BRUCE GUSTAFSON

Demars, Hélène-Louise (*b c*1736). French composer. She wrote three *cantatilles*, *Hercule et Omphale* (dedicated to the Marquis Villeroy), *Les avantages du buveur* (dedicated to the Marquis La Salle) and *L'oroscope* (performed for the dedicatee, Mlle de Soubise, on 21 November 1748; the text was printed in the *Mercure de France* the following March). She appears to have been the daughter of Jean Odéo Demars; at the time of the publication of her *cantatilles*, she lived in the rue St Thomas du Louvre 'vis à vis La Galerie'.

For bibliography *see* JEAN ODÉO DEMARS.

JULIE ANNE SADIE

Demars [de Mars], **Jean Odéo** [Odo] (*b* Sézanne, 2 Feb 1695; *d* Paris, 7 Nov 1756). French organist and harpsichordist, older brother of CHARLES DEMARS. He married Geneviève Françoise Legris on 18 February 1734 and they had seven children. In 1726 he obtained the post of organist of St Jacques-de-la-Boucherie in Paris, and later he became organist of St Nicolas-du-Chardonnet. Several *cantiques spirituels* composed for the young ladies of St Cyr are attributed to him. Fétis ascribed to Jean Odéo a book of organ pieces engraved in Paris in 1747. The book is now lost, if it ever existed; it could in any case have been the work of Charles. At his death Jean Odéo lived in the rue St Thomas du Louvre.

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FétisB; LabordeMP
P. Hardouin: 'Inventaire après décès de Jean Odo Demars, organiste', *RMFC*, vi (1966), 251 only

DAVID FULLER (with BRUCE GUSTAFSON)

Demawnde, William. *See* DAMAN, WILLIAM.

Dembiński, Bolesław (Gregor) (*b* Poznań, 9 May 1833; *d* Poznań, 7 Aug 1914). Polish organist, conductor, teacher and composer. His first piano and organ lessons were from his father Maciej (*b* Sarnowo, 24 Feb 1804; *d* Poznań, 1878). Between 1854 and 1866 he was, in succession to his father, organist of Poznań Cathedral; later, he held the same position from 1887 until his death. In 1866 he became conductor of the orchestra and choir there, directing the orchestra until its dissolution in 1875 and then the choir until 1881; he resumed in 1894, remaining until the year of his death. In 1860 he founded the first amateur male-voice choir in Poznań, and in 1869 the 'Harmonia' choral society. In 1870 he became conductor of the newly formed Polish Theatre in Poznań which he directed, with interruptions, until 1895; on 9 November 1876 he staged Moniuszko's *Halka*. In the face of great difficulties, Dembiński organized the first Polish symphony orchestra there.

Dembiński was an indefatigable propagator of Polish songs and a pioneer of the song movement in Wielkopolska (Poznań district). He founded many singing societies, including the Polish Association of Singing (1885), of which he was chairman and conductor; from 1892 he was the head of the Wielkopolska Association of Singing. He taught music at schools in Poznań, directed courses for the training of organists (from 1877) and was an expert in the craft of organ building; he also published articles on aesthetics, prosody and harmony in Polish and German periodicals.

As a composer Dembiński was largely self-taught, absorbing stylistic influences from Moniuszko and from Italian music. His cantata *Pieśń o ziemi naszej* ('Song of our Land') and the songs *Pamiętne, dawne Lechity* ('Memorable, Ancient Tales of Poland') and *Wiwat wszystkie stany* ('Hurrah for all the People') have remained in the choral repertory in Poland.

WORKS
(*selective list*)

all first performed in Poznań

Stage: music for 14 stage works, incl. Wariatka [The Mad Woman] (melodrama), 16 June 1870; Cyganka [The Gypsy Girl] (op), 1875
Sacred: 12 masses, incl. Missa solemnis, d, 4vv, chorus, orch, 1865; Stabat mater, 4vv, chorus, orch, 17 March 1910
Choral: 9 cantatas, incl. Pieśń o ziemi naszej [Song of our Land], 4 male vv, chorus, orch, 3 Feb 1875; Pamięci Chopina [To the Memory of Chopin], Dec 1899; numerous choral songs, incl. Pod Twoją obronę [Under your Protection] (Poznań, 1867); Pamiętne, dawne Lechity [Memorable, Ancient Tales of Poland], male chorus (*c*1880)

Inst: Album jubileuszowe [Anniversary Album] (Poznań, 1909); Dwie łzy [Two Tears], pf, op.50 (Poznań, c1850); works for orch, pf and org miniatures

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PSB (Z. Grot); *SMP* [incl. list of works]
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C. Sikorski: 'Bolesław Dembiński, 1833–1914', *Wielkopolanie XIX wieku*, ed. W. Jakóbczyka, ii (Poznań, 1969), 303–16

BARBARA CHMARA-ŻACZKIEWICZ

Dembolecki [Dembołęcki], **Wojciech.** *See* DĘBOŁĘCKI, WOJCIECH.

Dembski, Stephen (Michael) (*b* Boston, 13 Dec 1949). American composer, theorist and teacher. The son of a pianist, he first studied the piano and flute and later worked as a jazz and rock musician. He began composing while a student of John Ronsheim at Antioch College. After further study in composition at the Ecole Normale de Musique, and with the Schoenbergian Max Deutch, in Paris, and with the avant-garde jazz pianist Cecil Taylor, he moved to New York, where he worked with Bulent Arel at SUNY-Stony Brook. He was awarded the doctorate (1980) at Princeton, where his principal teacher was Babbitt. He has taught at Princeton, Bates and Dartmouth, and became professor of music at the University of Wisconsin.

Dembski's music, founded upon both tonal polyphonic models and twelve-note pitch structures, but reducible to neither, yields a broad range of musical surfaces, colours and sensibilities. *Spectra* (1985) reveals his characteristically deft and innovative orchestral writing, and a dramatic continuity at once vivid and subtle. The monodrama *The Show* (1986), for soprano and chamber ensemble, exemplifies an idiom that perfectly inflects the acerbic and elegant ironies of its text by Donald Barthelme, while *Out of My System* (1995) explores nuances of accent structure and polymetric polyphony in ways allusive to the modernist contrapuntal tradition and to tango music. Structural inventiveness is matched by a potential for drama, coherence and wit.

WORKS

Stage: The Show (monodrama, D. Barthelme), S, cl, vn, pf, perc, 1986; Three Scenes from Elsaveta (op), S, S, T, B, pf, 1992
Orch: Of Mere Being (W. Stevens), S, orch, 1982, rev. 1991 [version of song, S, pf]; Spectra, 1985; Refraction/Refracja, 1986
Vocal: They Flee From Me (T. Wyatt), Mez, a fl, 1973; Of Mere Being, S, pf, 1975; Adult Epigram (Stevens), S, gui, 1977; Caritas (Bible: *Corinthians*), SATB, 1980; Simples (J. Joyce), S, pf, 1980; At Baia (H.D.), S, pf/(S, vn, pf)/(S, cl, hn, hp, vn, va, vc), 1983
Chbr: Sound Beach, tape, 1975 [2-track version], rev. 1977 [4-track version], Trio, vn, vc, pf, 1977; Qt, fl, ob, vc, hpd, 1978; Stacked Deck, fl, ob, cl, bn, tpt, trbn, timp, kbd, perc, pf, vn, vc, 1979; Alba, fl, cl, vn, vc, bongos, congas, vib, 1980; Str Qt, 1984; Sonata, vn, pf, 1987; Needles and Pins, mime (opt.), vc, hpd, 1994; Out of My System, vn, cl, vc, bongos, congas, vib, 1995
Pf: Pterodactyl, 1974; Hard Times, 1978; Tender Buttons, 1978; Air for Ariel, 1979; Alta, 1981; Guerigny, 1983; Another Time, 1989; Migration, 1990; On Ondine, 1991; For Five, 1995
Other solo instr: Sunwood, gui, 1976; Matrimony Music, fl, 1977; Allemande, vc, 1978; Digit, cl, tape, 1978; Prelude, vc, 1978; Altamira, mechanical music box, 1983; Courante, vc, 1986; Fantasy, fl, 1988; Hornbill, hn, 1994; Memory's Minefield, vn, 1994

Principal publishers: Cambium Music, Theodore Presser

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with others: *Lexique musical international* (Paris, 1979, 2/1984 as *International Musical Lexicon*)
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MARTIN BRODY

De Meester, Louis. *See* MEESTER, LOUIS DE.

Demelius, Christian (*b* Schlettau, Erzgebirge, Saxony, 1 April 1643; *d* Nordhausen, Thuringia, 1 Nov 1711). German composer. He received his first musical education from the organist Christoph Knorr at Schlettau, after which he was for five years a chorister at the Gymnasium at Zwickau. In 1663 he became tutor in the household of J.C. Ernst, the mayor of Nordhausen. Ernst enabled him to go in 1666 to Jena University, where he became a member of the important collegium musicum and studied music with Adam Drese. In 1669 he became Kantor and schoolmaster at Nordhausen, where he remained until his death. In the intellectually stimulating environment of this Free Imperial Town he was able to develop his musical talent, especially as a teacher. The poem that J.J. Meier wrote on his death gives an idea of the esteem in which he was held. In 1686 he published the so-called Nordhäusisches Gesangbuch, the first Nordhausen songbook, entitled *Schrifftmässiges Gesangbuch zu nützlichem Gebrauch … der Kirchen-Gemeinden in Northausen*, which went into several editions. With his three-volume *Deo et juventuti sacrum tirocinium musicum*, he joined, like Demantius before him and J.R. Ahle some years later, the movement for reform in the teaching of music. The collection *Vortrab der von Christiano Demelio gesetzten Motetten und Arien* was apparently intended as the first of a series. Gerber saw in Demelius 'a talent for the expression of sad feeling', which may well have been prompted by the Pietism of Drese.

WORKS

Ruh sanfft, canon, 4vv (Nordhausen, 1679) [on the death of J.C. Ernst]
Die auff den Herren hoffen, funeral motet, 5vv (Nordhausen, 1680)
Schrifftmässiges Gesangbuch zu nützlichem Gebrauch … der Kirchen-Gemeinden in Northausen (Nordhausen, 1686)
Vortrab der von Christiano Demelio gesetzten Motetten und Arien, 4vv (Sondershausen, 1700); 4 motets ed. E. Anger (Berlin, 1963)
7 motets, *D-Gs* [1 dated 1710]
1 motet, *Bsb*

THEORECTICAL WORKS

Deo et juventuti sacrum tirocinium musicum, exhibeus musicae artis praecepta (Nordhausen, 1669)

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G. KRAFT

Demenga, Thomas (*b* Berne, 12 June 1954). Swiss cellist and composer. Born into a family of musicians, he studied with Walter Grimmer at the Berne Conservatory, then

with Antonio Janigro, Leonard Rose – at the Juilliard School in New York – and Rostropovich. As a composer he is self-taught. In 1991 he won first prize in the Tribune International de Compositeur in Paris with his work *Solo per due*. He has been a member of the Swiss Chamber Players, the Arts Ensemble Basel and the Camerata Berne. Demenga is an outstanding virtuoso with a lithe, athletic tone who devotes much of his energy to promoting contemporary music. Elliott Carter wrote *Figment* for solo cello for him. He works regularly with such musicians as Heinz Holliger, Gidon Kremer and Tabea Zimmermann and with his younger brother Patrick he makes up a formidable cello duo. Among his recordings are four Bach solo suites, Carter's *Enchanted Preludes*, Holliger's *Trema*, Sándor Veress's Sonata and B.A. Zimmermann's Sonata, a work he has championed in the concert hall. Recordings with his brother include Popper's Suite op.16 and the *12 Hommages à Paul Sacher* by various composers. He has also recorded improvisations for cello and organ. He has taught at the Basle Conservatory since 1982 and has given masterclasses all over the world.

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TULLY POTTER

Demény, János (*b* Budapest, 23 Sept 1915; *d* Budapest, 31 March 1993). Hungarian musicologist. He took the doctorate of laws at Budapest University (1939) and studied music at the piano faculty of the Fodor School of Music, Budapest. In 1967 he took the CSc with a dissertation on Bartók's early development. His research is centred on Bartók: he has published some small-scale biographies (the first in 1946), and in 1947 became responsible for the collection and publication of Bartók's letters; his documentary biography was published in *Zenetudományi tanulmányok* between 1954 and 1962. Among his many other musicological works are studies of Endre Székely, János Seprődi, Sándor Veress and Antal Molnár. Much of his writing deals with the question of the synthesis of music and other arts. He was awarded the Erkel Prize in 1974.

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Bartók Béla, a zongoraművész [Bartók, the pianist] (Budapest, 1968)
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'The Pianist', *The Bartók Companion*, ed. M. Gillies (London, 1993), 64–78

MÁRTA SZEKERES-FARKAS/R

Demessieux, Jeanne (*b* Montpellier, 14 Feb 1921; *d* Paris, 11 Nov 1968). French organist and composer. She became organist of the church of the St Esprit, Paris, in 1933, moving to Ste Marie-Madeleine in 1962. A pupil of Magda Tagliafero, Jean and Noël Gallon, and Dupré at the Paris Conservatoire, she won *premiers prix* in harmony (1937), piano (1938), fugue and counterpoint (1940) and organ (1941). She continued her studies in organ playing, improvisation and composition with Dupré before giving her first public recital in Paris at the Salle Pleyel in 1946. She then travelled extensively as a recitalist, often visiting England where her first London recital (1947) ended with the improvisation of a four-movement organ symphony on themes submitted by four London music critics. She toured North America in 1953, 1955 and 1958. In 1952 she became organ professor at the Liège Conservatory, and in 1962 organist of the Madeleine. The first woman invited to play in Westminster Cathedral and Westminster Abbey, she also took part in the inaugural ceremony at the Metropolitan Cathedral in Liverpool (1967). Demessieux's prodigious technique was apparent at the outset of her career. In the years before her untimely death she revealed greater involvement with the music she played, suggesting that she had barely reached the zenith of her powers as an interpreter. Her published organ works are six *Etudes* (1946), *Sept méditations sur le Saint Esprit* (1947), *Triptyque* op.7 (1949), *Poème* for organ and orchestra op.9 (1949), 12 Chorale Preludes on Gregorian Themes op.8 (1954), *Te Deum* op.11 (1965), Prelude and Fugue in C op.12 (1965) and *Répons pour le temps de Pâques* (1968; published

posthumously). Other works include *La chanson de Roland* for mezzo-soprano, choir and orchestra (unpublished) and *Ballade* for horn and piano op.10 (1958). Several of her recorded performances were reissued during the 1990s by the Dutch label Festivo.

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FELIX APRAHAMIAN/PAUL HALE

De Mey, Guy (*b* Hamme, 4 Aug 1955). Belgian tenor. He studied at the Brussels Conservatory, and at Amsterdam with Erna Spoorenberg and Stella Dalberg. Later teachers included Peter Pears and Eric Tappy. His operatic career has been varied and he has proved himself a fluent interpreter of styles ranging from the 17th century to the 20th, but it is in Baroque opera that he has gained widest recognition. He sang the title role in Lully's *Atys* in Paris (1987), Florence and New York. Other roles include Alidoro in Cesti's *Orontea* (1986, Innsbruck), Rameau's Hippolytus (1987, Reggio nell'Emilia), Aegeus in Cavalli's *Giasone* (1988, Innsbruck) and Eurymachus in Monteverdi's *Il ritorno d'Ulisse in patria* (1989, Mezières). He is also a noted singer of Bach, particularly of the Evangelist in the *St Matthew Passion*, which he has recorded to acclaim. His operatic recordings include Monteverdi's *Orfeo* and *L'incoronazione di Poppea*, *Orontea*, Cavalli's *Xerse* and *Giasone*, *Atys*, Handel's *Alessandro*, Telemann's *Der geduldige Socrates* and Rameau's *Platée*.

NICHOLAS ANDERSON

De Mey, Thierry (*b* Brussels, 28 Feb 1956). Belgian composer and film director. He studied cinema at the Brussels Institut des Arts et de Diffusion, and then became interested in rhythm and dance. He studied composition with Fernand Schirren at Mudra, the college of dance founded in Brussels by Maurice Béjart. His creative activities thus early became centred on the interdisciplinary conjunction of music, cinema and dance. He has composed and made films for, among others, the choreographers Anne-Teresa De Keersmaeker, Wim Vandekeybus, and his sister Michèle-Anne De Mey. In 1984 he founded the Maximalist! ensemble, consisting of other composer-interpreters and improvisers with an interest in dance. Later he was also involved in founding the Brussels-based Ictus Ensemble. With these groups, De Mey has steadily developed his musical style for the concert hall and enriched the rhythmic and timbral aspects of his compositions. He has also benefited from his contacts with specialist interpreters, such as the Arditti Quartet and the Hilliard Ensemble, and the courses he has followed at IRCAM, where he has developed a style of his own based on the analysis of sound spectra and their transformation into harmonic and rhythmic resources. It was also at IRCAM that he produced the music for a short film, *Tippeke*, choreographed and danced by Anne-Teresa De Keersmaeker, in which music, text, movement and the sounds recorded during filming are closely interwoven. His works both for the concert hall and the stage are frequently played all over the world. He has been awarded many prizes, in particular for his activities in the field of dance and for the films he has directed.

WORKS
(*selective list*)

Film scores: Love Sonnets, 1994; Rosas danst Rosas, 1997; Tippeke, 1997

Other works: Chaîne, 2 pf (1989); Frisking, 11 perc (1990); Amor constante mas alla de la muerte (1994); Polvo enamorado, Ct, wind, hp, 1996; Tippeke, vc, elecs, 1997; Kinok, ens; Mouvement, str qt; Musique de tables; Suite, vn

ERIC DE VISSCHER

DeMezzo, Pietro (*b* Venice, *c*1730; *d* ?Venice, after 1794). Italian singer, teacher and composer. Although described as both a baritone and a tenor in contemporary writings, he has previously often been classified as a tenor, perhaps because of his ability to execute florid coloratura passages and because he specialized in serious operatic roles and sang sacred music. Some of his roles were also notated in the tenor clef rather than the baritone or bass. This is not unusual at the time, however, as there were a number of male opera singers who sang both tenor and high baritone roles, as commonly required in comic operas during the second half of the 18th century. Other well-known *buffo* singers of the period, including Filippo Laschi and Stefano Mandini, were also variously referred to as tenor and baritone.

DeMezzo was often described as Venetian (except in the 1754 libretto of Galuppi's *Antigona* where he is called 'della Bragola') and frequently appeared at the Venice theatres during the spring and autumn seasons, singing in other Italian cities (including Naples, Rome, Parma, Turin, Milan, Mantua and Verona) during Carnival. He sang in Vienna in 1756 where he created the role of Alessandro in Gluck's *Il re pastore*. Excluding a few castratos, notably Pacchierotti, DeMezzo was the highest-paid singer in the choir of S Marco for several decades. Towards the end of his career he sang increasingly often in Venetian operas and occasional cantatas as well as in oratorios by local composers, including Bertoni and Furlanetto. During the 1770s he taught singing to the ladies of the Pietà and Incurabili, but many of his *solfeggi*, dated as late as 1794, were written for a Venetian priest, V. Bratti, who sang bass. Besides nearly 200 vocal exercises (for all vocal ranges with and without accompaniment) he composed a dozen texted *Duetti da studio* which gained considerable popularity during his lifetime.

WORKS

12 duetti da studio, 1764, *GB-Lbl*, *I-Bc*, *Pca*, *Rc*, *Vnm*

178 solfeggi, 1791–4, *Vnm*

Laudate Dominum, S, A, T, B, 2 ob, 2 hn, str, org, *Vnm*

Propter Dominum Domini, inc., *Vnm*

Verbum Christi (20 versets for Palm Sunday 1777), S, bc, *Vnm*

Lamentations for Good Friday, B/A, bc, *F-Pn*

3 psalms, 4vv, *I-Vs*

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S.H. Hansell: 'Sacred Music at the *Incurabili* in Venice at the Time of J.A. Hasse', *JAMS*, xxiii (1970), 282–301, 505–21, esp. 512

G. Zechmeister: *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776* (Vienna, 1971), 233

D. and E. Arnold: *The Oratorio in Venice* (London, 1986), 39

SVEN HANSELL/KAY LIPTON

Demian, Wilhelm [Vilmos] (*b* Braşov, 9/22 June 1910). Romanian composer and conductor of Hungarian descent. After attending the Braşov Conservatory (1925–8)

he studied composition with Stöhr at the Vienna Hochschule für Musik (1929–33). Demian conducted the Karl Goldmark Orchestra in Cluj (1935–40) and the Transylvania PO (1948–9), then in 1949 became conductor of the Hungarian Opera in Cluj and a lecturer at the Cluj Academy; he also directed the Cluj PO (1955–6). Though Demian started to compose in 1927, his main period of compositional output began in 1947 with the Symphony no.1. His style has remained within the limits of post-Romanticism. The opera *Capcana*, his best work, displays his fascination for the musical theatre. His writings include *Teoria instrumentelor* (Bucharest, 1968).

WORKS
(*selective list*)

Stage: Richard III (incid music, W. Shakespeare), 1949; Bánk bán (incid music, J. Katona), 1953; Capcana [The Trap] (op, 1, A. Szingerger), 1965; Uşa turnantă [The Revolving Door] (musical, 3, Ö. Sárossy and B. Horváth), 1967; Pereg a film [It was Filmed] (musical, 3), 1973

Inst: Preludiu şi Fugă, orch, 1927; Berceuse, pf, 1928; Sym. no.1, 1947; Pf Concertino, 1953; Vn Conc., 1956; Sym. Variations, 1961; Ob Conc., 1963

Pieces for children's chorus

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V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

De Michaele, Antoninus. *See* DI MICHELI, ANTONINO.

Demidenko, Nikolay (*b* Anisimovo, 1 July 1955). Russian pianist. He studied in Moscow with Anna Kantor and Dmitry Bashkirov, and was a finalist in both the 1976 Montreal International Piano Competition and the 1978 Tchaikovsky International Competition. He made his British début in 1985 and has subsequently toured throughout the world. In 1993 he gave a series of six 'Piano Masterworks' recitals at the Wigmore Hall, London, and in 1995 appeared in the International Piano Series at the Royal Festival Hall. The same year he collaborated with Anatoly Safyulin in a complete cycle of Musorgsky songs in London and Rouen.

A pianist of dramatic flair and virtuoso prowess, Demidenko has made numerous recordings, including a selection taken 'live' from his Wigmore Hall series, a disc of Medtner's solo piano works and his second and third piano concertos, the latter winning a 1992 Gramophone Award.

BRYCE MORRISON

Demierre, Jacques (*b* Geneva, 4 Nov 1954). Swiss composer and pianist. Essentially self-taught as a composer, he came to contemporary music from a 1970s rock-pop background. His compositions draw upon a wide range of influences, including improvisation, jazz, musical theatre and 20th-century art music. As a pianist he has performed with musicians and ensembles specializing in improvisation and has been active as a recitalist. He has also been associated with the Contrechamps ensemble of Geneva and has served as co-editor of the journal of the same name, a publication devoted to 20th-century music.

Demierre sees improvising and composing as complementary activities, and many of his pieces combine or explore the relationship between the two. In *L'archer, l'arc, la flèche et le blanc* an improvising pianist sets out both to stimulate and, in line with the work's subtitle, imitate an ensemble performing from a written score. Other works have a dramaturgical dimension, taking possible real-life actions or situations as their starting-point: in *Bleu* for instance the female singer is seized by a fit of laughter as she get up on stage, while *Une table pour trois ou la troika s'ennuie* involves three percussionists sitting around a table and striking it, the piece being based on the transformation of this commonplace gesture. Demierre has described his aim as being 'to confront, reunite and layer several worlds in such a way that they each pervert the other yet at the same time preserve their individuality'.

WORKS
(*selective list*)

Stage: Désir d'azur (dance score, R. Juaroz), 8vv, 2 kbd, 1988; Jaune piano, actress, 20 children, fl + live elecs, pf, 2 perc, 1995

Inst: Sans issue, pf, 1982; The Case of Mr V., tuba, 1985; Musique festive, 7 brass, 4 elec org, 1987; Altus, org, 1988; Outward (Hommage à Eric Dolphy), fl, cl, 1988; Terminus, fl, pf, 1988, rev. as Terminus (Take Two), 1990; L'archer, l'arc, la flèche et le blanc (L'éloge de l'irritation), fl, cl, str trio, 2 mar, pf, 1990; Une table pour trois ou la troïka s'ennuie, 3 perc, 1990; Désalpe, mar, 1994

Vocal: Bleu (Demierre), 1v, 1986; Expinnocence (W. Blake), 1v, vc, 2 pf, 1986; Je deviendrai Médée (Euripides, H. Müller, P.P. Pasolini), 1v, 1986; Dinner-Time Blues (Demierre), 1v, b cl, perc, 1989; La morsure mélodique (F. Micieli), solo vv, chorus, jazz trio, orch, 1990; Portrait de ça en cale sèche (J. Roman), spkr, 3 female vv, chorus, tuba, accdn, 2 pf, 1991; Nous ici (Roman), 1v, fl, cl, vn, vc, pf, 1993; La colonne brisée – Frida Kahlo (Sub-commander Marcos, F. Kahlo), 1v, 1996; The Languages Came First. The Country After (Demierre), 3 speaking vv, 1997

MSS in *CH-BEl*

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JEAN-PIERRE AMANN

Demillac, Francis-Paul. *See* DJEMIL, ENYSS.

Dēmioergos (Gk.: 'maker'). A term used in a musical sense for a singer of epic. *See* HOMER, §1.

Demi-pause (Fr.). A minim REST.

Demiriş, Okan (*b* 9 Feb 1942). Turkish composer, conductor and violinist. He studied the violin at the Istanbul Municipal Conservatory, with Ekrem Zeki Ün, and at the Ankara State Conservatory. His early instrumental works draw on Turkish traditional music, while his later compositions display a more eclectic range of influences. With colourful orchestration, Demiriş combines a characteristically Turkish harmonic style with atonality, polymodality and the modal scales of Turkish traditional music in his three operas. Islamic mysticism and Turkish military music are major sources of inspiration. The librettos of his operas are from legendary subjects: *Karyağdı Hatun*, for example, is about a pregnant holy woman who craves snow in summer so makes it snow. His works are often performed by state institutions in Turkey with his wife, the soprano Leyla Demiriş, in the leading role. Demiriş has an honorary doctorate from Bosphorus University.

WORKS
(*selective list*)

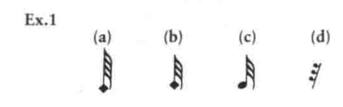
Ops: Murat IV, 1979; Karyağdı Hatun, 1983; Yusuf and Züleyha (Joseph and Potiphar's Wife), 1988

Orch: Handere, 1965; Pasinler, 1966; Doğu, 1969; Hançerli Düzü, 1969; Posof-Digor, 1969; Pf Conc., 1971; Petite suite, 1972; Girne, 1978
Vocal: Concert Arias, 1973; Folk Song Arrs., 1974; Dadaşıum, S, orch, 1985

MÜNİR NURETTİN BEKEN

Demisemiquaver (Fr. *triple croche*; Ger. *Zweiunddreissigstel-Note*; It. *biscroma*; Lat. *fusella*; Sp. *fusa*). In Western notation the note that is half the value of a semiquaver, hence its name, and twice that of a hemidemisemiquaver. In American usage it is called a 32nd-note.

It is first found in early 16th-century sources of instrumental music, in the form of either a minim with four flags or a coloured (i.e. black) minim with three flags. The demisemiquaver is still in regular use, although in common with other notes it now has a round note head. Its various forms and thedemisemiquaver rest are shown



See also NOTE VALUES.

in ex.*1a–d*. The alternative term 'demiquaver' is occasionally found.

See also NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Demi-soupir (Fr.). (1) A quaver REST.
(2) *See* SUSPENSION, §2.

Demiton (Fr.). *See* SEMITONE.

Demmler [Demler, Dümmler], **Johann Michael** (*b* Hiltenfingen, Swabia, bap. 28 Sept 1748; *d* Augsburg, 6 May 1785). German composer. He was a choirboy and later a 'Marianer' (chorister) at Augsburg Cathedral and studied until 1769 at the Jesuit college of St Salvator. From 1770 to 1779 he was cathedral organist. After the death in 1772 of his teacher, the cathedral Kapellmeister J.A.J. Giulini, he also instructed the choirboys, including J.C. Drexel and Franz Bühler, both later Kapellmeisters of Augsburg Cathedral. Demmler appeared in Augsburg concerts as both a pianist and a violinist, frequently playing his own compositions; Schubart praised his talent for composition but criticized his lack of ambition. On 22 October 1777 Demmler partnered J.G.A. Stein and Mozart in the latter's Three-Piano Concerto (K242); in a letter to his father of 18 December 1778, Mozart recommended him for the post of cathedral organist in Salzburg.

Some of Demmler's compositions were known well beyond Augsburg, though they survive only in manuscript. They reveal a talented composer who wrote in a pleasant style influenced by the Italian manner but incorporating Baroque elements. Demmler also wrote a great deal of stage music, including works for carnival, for the theatre of the Jesuit college; *Ganymed* was first performed 12 years after his death. Many of the texts survive, but the music is lost.

Demmler's brother Caspar (bap. 5 Jan 1750) was a chorister at Augsburg Cathedral before serving at the parish church at Hall in Tirol (1774–89), and in 1803 was a bass singer at Passau Cathedral.

WORKS

STAGE

unless otherwise stated, performed at St Salvator, Augsburg; music lost; texts in D-As

Der heilige Alexius (Trauerspiel), 3 Sept 1771
Ulysses (Zwischenmusik), in Sesostris, König in Aegypten (Trauerspiel), 1 Sept 1772
Deucalion und Pyrrha (cant.), Augsburg, 'Auf der Herren Geschlechter Stuben', 1774
David und Jonathas (cant.), in Damon und Pythias, zween grossmüthige Freunde (Trauerspiel, 3), 2 Sept 1774
Dasius, ein junger Blutzeug Jesu Christi (Spl, 2), in Trebellius, König der Bulgarer (Trauerspiel), 2 Sept 1774
Daniel (Trauerspiel, 3), 1 Sept 1775
Zwischenmusik for Philotheus (Drama), April 1776
Triumph der christlichen Religion (Trauerspiel, 3), 3 Sept 1776
Joseph, der Landpfleger in Aegypten (Trauerspiel, 3), 2 Sept 1777, text in *D-As*, *Ngm*
Der betrogene Bauer (pantomime), in Der Theaterfeind (Lustspiel, 5), 25 Feb 1778
Judith, oder Der Entsatz Bethuliens (Spl, after P. Metastasio: *Betulia liberata*), in Die Niederlage der Hunnen vor Augsburg (Trauerspiel, 3), 4 Sept 1780
Titus, ein edler Japoneser, und eifriger Christ (Trauerspiel, 5), 3 Sept 1782
Der betrogene Bauer (pantomime, 2), in Die wunderliche Haushaltung (Schauspiel, 3), 26 Feb 1783
Die Zerstörung Jerusalems unter der Regierung des Sedecias, Königes in Juda (Trauerspiel, 5), 2 Sept 1783
Jakob und Benjamin (Spl, 2), in Die sieben heiligen Schläfer (Schauspiel, 3), May 1784
Nilus, der grossmuethige Veraechter der Welt (Spl, 1), in Martinez, oder Die besiegte Rachbegierde (Trauerspiel, 3), March 1785
Ganymed in Vulkans Schmiede (Spl, 2), in Myrtil, oder Der gedemütigte Stolz (Lustspiel, 3), 30 May 1797, text in *D-Ngm*
Abraham und Isaak (Operette, 1), music and text lost
Die siegende Seele (Zwischenmusik, 2), destroyed

OTHER WORKS

Sacred vocal: *c*15 arias and duets, acc. orch, *D-Bsb*, *Ed*, *Po*, *Tl*, *WEY*; 7 or more masses, *CH-BM*, *E*, *SO*, *Zz*, *D-HR*, *KZa*, *Rp*; Gl, *HR*; Pange lingua, 4vv, *ERP*, *POL*, also attrib. P. Winter
Inst: Sinfonia, *D-FÜS*; other syms., lost; Hpd Conc., D, *c*1783, listed in Breitkopf catalogue, lost

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H. Ullrich: *Johann Chrysostomus Drexel (1758–1801): Leben und Werk, zugleich ein Beitrag zur Geschichte der Augsburger Dommusik* (Augsburg, 1992), 62–8, 76–86

ADOLF LAYER/HERMANN ULLRICH

De Monte Regali, Eustachius. *See* EUSTACHIUS DE MONTE REGALI.

Dempster, Stuart (Ross) (*b* Berkeley, CA, 7 July 1936). American trombonist and composer. After his initial training at San Francisco State College, he was appointed, between 1960 and 1966, assistant professor at the California State College at Hayward, instructor at the San Francisco Conservatory, and member of the Performing Group at Mills College. He was first trombonist in the Oakland SO (1962–6), Creative Associate at the State University of New York at Buffalo under Lukas Foss (1967–8), Fellow at the Center for Advanced Study at the University of Illinois (1971–2) and senior Fulbright scholar to Australia (1973). In 1968 he became assistant professor and in 1985 full professor at the University of Washington, Seattle.

Dempster is especially interested in new sounds and techniques, including those obtained through the study of non-Western instruments such as the Australian didjeridu. He has helped to enlarge the contemporary trombone repertory by commissioning and performing new works, notably Berio's *Sequenza V* (1966), and works by composers including Neely Bruce, Barney Childs, Donald Erb, Robert Erickson, Ben Johnston, Andrew Imbrie, Ernst Krenek, Edward London, Robert Moran, Pauline Oliveros, William O. Smith, Robert Suderburg and Raymond Willing-White. Many composers have dedicated works to him.

His recordings include Erb's Trombone Concerto. In 1988 he became involved in the composer collective, the Deep Listening Band, for whom he has written many works. He is the author of *The Modern Trombone: a Definition of its Idioms* (Berkeley, 1979/*R*).

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V. Sampson: 'An Interview with Stuart Dempster', *The Composer*, ix/8 (1978), 28–38; *ITA Newsletter*, vi/3 (1979), 19–24
R. Erickson: 'Working with Stuart Dempster', *Music of Many Means*, ed. R. Erickson and J. MacKay (Lanham, MD, 1995), 70–77

EDWARD H. TARR

Dempster, Thomas (*b* Cliftbog, Aberdeenshire, ? 23 Aug 1579; *d* Bologna, 6 Sep 1625). Scottish antiquarian and historian. According to his colourful but highly unreliable autobiography (1627, pp.672ff), he was a child prodigy from a Catholic noble family, educated variously in Aberdeenshire and at Cambridge, Paris, Leuven, Rome and Douai, and later holding academic posts at Paris, Toulouse, Nîmes, Pisa and Bologna; he was very quarrelsome and was imprisoned several times. Towards the end of his life two of his books were placed on the *Index prohibitorum librorum*, although he was subsequently reconciled with the pope.

In his principal work on Scottish history, also unreliable, the *Historia ecclesiastica gentis scotorum*, Dempster listed more than 1200 'Scottish authors' (including, for example, Boadicea) from the earliest times to his own period. These include the music theorists Jacobus Bassantinus (*fl*1564; *Musica secundum Platonicos*), Gregorius Bridlingtonus (*fl*1217; *De arte musices*), King James I (*De musica*), 'Anonymus Kilwinninus' (*fl* 1475; *Nova musica ex Platone*), St Moengal (*fl* 912 'or 50 years earlier'; *De musica*, *De cantus ecclesiastici reformatione* and *De septem liberalibus disciplinis*), and SIMON TAILLER; for all these Dempster quoted secondary sources. He also included more than 25 hymnographers ranging from bards of the 7th century to monastic authors of the late Middle Ages. The original manuscript of this book (*F-Pn*) differs in a number of points from the published version.

Dempster was a patriotic controversialist anxious to recreate a glorious past for the Catholic Church in Scotland, and to represent the 'haeretici' of the reformed Church as responsible for the wholesale destruction of ancient learning. For this purpose he did not scruple in the *Historia ecclesiastica gentis scotorum* and elsewhere to invent names and careers quite freely, and to lump his fictitious biographies together indiscriminately with genuine material. Nevertheless, many of his 'facts' have passed into later reference works. No systematic investigation has been made of his material; but all of it should be treated with extreme caution.

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GEOFFREY CHEW

De Murska, Ilma. *See* MURSKA, ILMA DE.

Demus, Jörg (*b* St Pölten, 2 Dec 1928). Austrian pianist. He studied the piano and conducting at the Vienna Music Academy from 1940 to 1945. He was subsequently a pupil at the masterclasses of Gieseking and Yves Nat. He also attended courses with Michelangeli and Kempff. He made his début in Vienna in 1953, and has subsequently played in recitals and orchestral concerts in many countries. Demus cultivates a soft, flexible touch and expressive line, and his performances of Mozart, Beethoven, Schubert, Schumann, Franck and Debussy have been highly praised. His adaptability has made him a much sought-after accompanist for singers (including Schwarzkopf, Fischer-Dieskau and Ameling), violinists (including Josef Suk) and cellists (including Antonio Janigro). He has also played and recorded piano duets with Paul Badura-Skoda. Demus takes great interest in historical keyboard instruments and owns a remarkable collection. Some of his numerous recordings are played on such historical instruments. His writings include *Abenteuer der Interpretation* (Wiesbaden, 1967) and, with Paul Badura-Skoda, *Die Klaviersonaten Ludwig van Beethovens* (Wiesbaden, 1970).

RUDOLF KLEIN/R

Demuth, Norman (Frank) (*b* South Croydon, 15 July 1898; *d* Chichester, 21 April 1968). English composer and writer on music. He studied at the RCM with Dunhill until 1915, when he joined the army. Invalided out in 1916, he earned his living from 1917 as a church organist. As a composer he was essentially self-taught, though he received a good deal of encouragement from Dan Godfrey. His first orchestral performance came in 1925, when the *Selsey Rhapsody* was given by the LSO under Boult. Then for a number of years his music was frequently played in the provinces, and he conducted performances of his own and other works at various south-coast towns (he was a regular conductor of several choral and orchestral societies in south-east England at this time); but almost all of the pieces written before 1937 were later destroyed. In 1930 he was appointed professor of composition at the RAM, where he stayed for the remainder of his career, except for army service in World War II. He was secretary of the RAM New Music Society from 1936 to 1939. He was also made an Officer of the Académie (1951) and a Chevalier of the Légion d'Honneur (1954).

Demuth's sympathies were with French music from Franck to Roussel, though his music avoids the more superficial gallicisms. Its somewhat austere melody, in which definable tunes have little part, and its complex but subtle harmony display a more general affinity with d'Indy or Roussel. Certain works, such as the *Threnody* for strings, are almost Franckian in their intense chromaticism; others, like the *Overture for a Joyful Occasion*, have a Stravinskian brightness. In later works the harmony is rather hard and severe. Demuth's form is often cyclic, and in many cases a large-scale work is evolved from one or two short motifs.

WORKS
(*selective list*)
MSS in *GB-Lam*

DRAMATIC

Ops: Conte vénitien (Weterings), 1947; Le flambeau (Weterings), 1948; Volpone (F. Hauser, after B. Jonson), 1949; The Oresteia (D. Clarke, after Aeschylus), 1950; Rogue Scapin (W. Grantham), 1954; Beauty Awakes (L. Surrage), 1959

Ballets: Undine, 1927; Portia Mortis, 1933; The Flame, 1936; The Temptation of St Anthony, choreographic sym., 1937; Planetomania, 1940; Complainte, 1946; Bal des fantômes, 1949; La débutante, 1949

Incid music, film scores

VOCAL AND ORCHESTRAL

Choral: Pan's Anniversary (B. Jonson, J. Keats, P.B. Shelley), chorus, orch, 1952; Sonnet (J. Donne), Bar, chorus, orch, 1953; Phantoms (W. Whitman), Bar, chorus, orch, 1953; Requiem, chorus, 1954; Humanity, double chorus; many other works for chorus and orch, partsongs, church music and songs

Vocal: 3 Poems (F. García Lorca), S, str, 1941; 3 Poems (S. Zweig), 1v, str, 1944; many songs with pf

9 syms: no.1, d, 1930; no.2, A, 1931; no.3 'A Mystical Sym.', Bar, choir, orch, 1932; no.4, 1932; no.5, 1934; no.6: 1949; no.7, 1950; no.8, Str, 1952; no.9, 1956–7

Other orch: Selsey Rhapsody, perf., 1925; Ov. for a comedy, 1928; Meditation, 1930; Cortège, 1931; Introduction and Allegro, 1936; Vn Conc., 1937; Partita, 1939; 2 War Poems, pf, orch, 1940; Valses graves et gaies, 1940; Concertino, no.1, str, 1941; Elegiac Rhapsody, vc, small orch, 1942; Threnody, str, 1942; Divertimento no.2, 1943; Ov. for a Victory, 1943; Pf Conc., 1943; Suite champêtre, 1945; Ov. for a Joyful Occasion, 1946; Concertino, pf, small orch, 1947; Pf Conc., left hand, 1947; Legend, pf left hand, orch, 1949; 2 sym. studies, 1949, 1950; Mouvement sym., ondes martenot, orch, 1952; Ouverture à la française, 1952; Ballade, va, orch, 1953; Variations sym., 1954; Contemplation after François Villon, 1956; Vc Conc., 1956; Concert Ov., 1958; Partita, 1958; Sinfonietta, orch, pf, 1958; Org Conc., 1959; Elegy, cl, orch, 1962; Sym. elegy, pf, orch, 1966; Va Conc.

Military band: Dance suite, sax, band, 1928; Tango, 1929; Conc., sax, band, 1935; The Sea, 1939; Regimental March of the Royal Pioneer Corps, 1943

CHAMBER AND SOLO INSTRUMENTAL

3 sonatas, vn, pf, 1937, 1938, 1948; Sonata, fl, hp, 1937; Serenade, vn, pf, 1938; Sonata, fl, pf, 1938; Sonata, vc, pf, 1939; Sonatina, 2 vn, 1939; Suite, cl, vn, 1941; Sonatine, fl, ob, pf, 1946; Capriccio, vn, pf, 1948; Trio, fl, ob, bn, 1949; Str Trio, 1950; Str Qt, 1950; Lyric Trio, fl, ob, pf, 1953; Suite, fl, ob, hpd, 1954; Qt, fl, pf trio, 1955; Suite de printemps, vn, pf, 1955; Le souper du roi, wind, drums, hpd, 1956; Divertissement, fl, pf trio, 1957; Pastoral Fantasy, pf qt, 1957; Jardin tranquil ondes martenot, pf, 1958; Primavera, fl, pf trio, 1958; Sonata, t sax, pf, 1961; Sonata, va, pf, 1964

Pf: Ov., 2 pf, 1938; Sonata, 2 pf, 1946; Sonatina, pf 4 hands, 1954; many solo pieces

Org: Suite pour la Trinité, 1952; Livre d'orgue, 1953; Pastorale, 1956; 3 Chorals, 1957; 2 Preludes and Fugues, 1957; Sym., 1957; Cantiones sacrae nos.1–7, 1957–8; Processional Fanfare, org, 3 tpt, 1958

Principal publishers: Bosworth, Editions Françaises de Musique, Williams

WRITINGS

Albert Roussel (London, 1947/*R*)
Ravel (London, 1947/*R*)
An Anthology of Musical Criticism (London, 1947/*R*)
César Franck (London, 1949)
Introduction to the Music of Gounod (London, 1950)
A Course in Musical Composition (London, 1951–9)
Vincent d'Indy: Champion of Classicism (London, 1951)
Musical Trends in the 20th Century (London, 1952/*R*)
Musical Forms and Textures (London, 1953, 2/1964)
French Piano Music (London, 1959)
French Opera: its Development to the Revolution (West Horsham, 1963/*R*)

COLIN MASON/ROBERT BARNETT

Dench, Chris(topher) (*b* London, 10 June 1953). Australian composer of British birth. He forms part of a group of young British-born composers who emerged around 1980, and were associated with the category of 'new complexity'. Dench is essentially self-taught. A recital by the pianist Roger Woodward in 1974 was a major compositional stimulus, and further encouragement came from Finnissy and the pianist-musicologist Malcolm Troup. Early works such as *time* already contain many essential features of his style: complex, fluid rhythms, pervasive quarter-tones, avoidance of dramatic gestures, and long lines from which rests are almost totally absent.

Initially Dench's approach to instrumentation was rather austere, despite the exotic choice of instruments in a work like *énoncé*. From the mid-1980s, following collaboration with the Australian flautist Laura Chislett (whom he subsequently married, emigrating to Australia in 1988), his writing became more obviously idiomatic and virtuoso, integrating various 'extended techniques'. In addition to many works for flute (notably *sulle scale della Fenice*), the main pieces from this period include *driftglass* and *heterotic strings*. Though never programmatic, many works have literary influences, ranging from science fiction to, more significantly, the anthropologist Gregory Bateson. His most important recent composition is the Symphony no.4 (*propriocepts*).

WORKS
(*selective list*)

Orch: Sym. no.1 (mentation), 1977–80 [formerly titled Kinkiji]; Sym. no.2, wind orch, 1982 [formerly titled Paravents]; énoncé, chbr orch, 1983–4; Sym.no.3 (afterimages), chbr orch, 1987; Sym. no.4 (propriocepts), 4 amp vv, large orch, 1994–7

Chbr and solo inst: Phase Portraits, pf, 1978–97; Topologies, pf, 1979–80; time, b cl/basset cl, 1981; strangeness, str qt, 1984–5; tilt, pf, 1985; recueillement, gui, fl, ob, cl + b cl, perc, vn, va, vc, db, 1985–6, rev. 1997; 4 Darmstädter Aphorismen, fl, 1986–8; sulle scale della Fenice, fl, 1986–9; funk, b cl, perc, 1988–9; severance, gui, 1988–94; driftglass, perc, fl, cl, trbn, gui, db, 1990–91; 'atsiluth, fl + b fl, b cl, pf, 1991; 4 frammenti from Disegni Casentinesi, fl, ob, b cl, hp, mar + vib, vn, va, db, 1992; ruins within, cl, 1992–4; heterotic strings, fl, eng hn, b cl, vn, db, 1993; beyond status geometry, 4 perc, 1994–5; the heart's algorithms pf, 1999

Vocal: shunga, Mez, fl/b fl, ob d'amore, pf, perc, 1982; ik(s)land[s], Mez, fl, cl, gui, perc, vn, vc, 1998

Principal publishers: United Music Publishers, Australian Music Centre

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R. Toop: 'Four Faces of "The New Complexity"', *Contact*, no.32 (1988), 4–50
C. Dench: 'The Heart's Algorithms', *Kunst im Wissenschaftzentrum* (Berlin, 1989), 15–39
C. Dench: 'The Pattern Which Connects', *Ossia*, no.2 (1990), 26–30
R. Toop: 'sulle scale della Fenice', *PNM*, xxix/2 (1991), 72–92
R. Toop: 'Beyond the "Crisis of Material": Chris Dench's "Funk"', *CMR*, xiii/1 (1995), 85–115

RICHARD TOOP

Dencke, Jeremiah (*b* 1725; *d* 1795). American Moravian composer. *See* MORAVIANS, MUSIC OF THE, §3.

Dendrino, Gherase (*b* Turnu Măgurele, 3 Sept 1901; *d* Bucharest, 4 Jan 1973). Romanian composer and conductor. He studied composition with Kiriac-Georgescu and Castaldi at Bucharest Conservatory (1920–27) and studied law and medicine at Bucharest University. In 1932 Dendrino became conductor at the Alhambra Theatre then in 1951 conductor and director at the Teatral de Operetă; he briefly held a senior post in the Ministry of Culture. Known mainly as a composer of light music, he

wrote songs that achieved great popularity due to their melodic fluency and harmonic ingenuity. His generous lyricism and theatrical instinct found expression in operetta. *Lăsaţi-mă să cânt* (1954) is centred on the life of the composer Ciprian Porumbescu, whose works Dendrino incorporates in the operetta.

WORKS
(*selective list*)

Operettas: Lăsaţi-mă să cânt [Let me Play] (3, E. Sever, L. Delescu and V. Cosma), 1954, Bucharest, Operetă, 30 Oct 1954; Lysistrata (3, N. Constantinescu and G. Voinescu), 1960, Bucharest, Operetă, 16 Dec 1960

Songs (1v, pf): M-ai spune-mi că nu m-ai uitat [Tell me again you have not forgotten me] (P. Maximilian), 1936; Să nu ne despărţim [Let us not part] (N. Stroe, V. Vasilache, S. Cristodulo), 1941; Cale lungă, drum de fier [Long Journey, Iron Railway] (Maximilian), 1948; Cine mi-e drag m-aşteaptă [Whom I love will wait for me] (A. Felea), 1948

Film scores: Afacerea protar (dir. H. Boros), 1954; Pe răspunderea mea (dir. P. Calinescu), 1956

BIBLIOGRAPHY

O.L. Cosma: *Opera românească* (Bucharest, 1962)
V. Cosma: *Muzicieni romani* (Bucharest, 1970)

OCTAVIAN COSMA

Denefve, Jules (*b* Chimay, 1814; *d* Mons, 19 Aug 1877). Belgian cellist, conductor and composer. He studied the cello (with Platel and De Munck) and composition (with Fétis) at the Brussels Conservatory, winning *second prix* for the cello in 1836; he never completed his studies but left to teach the cello at the Mons Conservatory, where he later became the director. He played in the Société des Concerts in Mons and in the local theatre. In 1841 he founded the Roland de Lattre [Orlande de Lassus] Choral Society, in which he established a solid reputation as a conductor. He also conducted the choir L'Amitié des Pâturages and the Société des Concerts in Mons. He won numerous prizes for his compositions, most of which were vocal. He wrote many works for four-part male choir, songs, at least four operas (of which *Séguille* was the best known), many works for wind band and some orchestral works. He was a member of several Belgian scholarly societies.

WORKS

STAGE

Kettly, ou Le retour en Suisse (oc, 1), Mons, 1838
L'échevin Brassart (oc, 3), Mons, 1845
Marie de Brabant (scène lyrique, 1), Mons, 1850
Séguille (oc), Mons, 1854

OTHER WORKS

printed works published in Paris unless otherwise indicated

Choral (4 male vv unacc. unless otherwise indicated): Récréations chorales, 10 choeurs (1854); 6 choeurs (1855); Récréations chorales, 6 choeurs (1859); 6 choeurs (1864); Venise, 3–4vv (1864); Le chant des jeunes soldats (A. Mayer) (1864); Premiers soleils (A. Gruson) (1868); Babylone (Duchemin) (1869); Boléro (H. Morellet) (1869); 4 motets (*c*1870); Caprice et variations (?n.d.); Requiem mentioned in *FétisB*; other works incl. cantatas

Songs (1v, pf unless otherwise indicated): La rêve de l'enfant (A. Daufresne) (Brussels, *c*1856); Captive (H. Laroche), 1v, pf, vc (*c*1856); Fête de Noël (Daufresne), 2vv, pf (Brussels, 1856); La Reine Louise (P. Braquaval) (Brussels, 1858); La mère du soldat (n.d.); Les caisses de retraite (n.d.); other songs

Chbr: Regrets!, vn, pf, org (Brussels, ?n.d.)

Kbd: Off, élévations et communion, org/hmn (Brussels, ?n.d.); 2 prières, org (Brussels, ?n.d.), arr. hmn (?n.d.)

Syms., ovs. and ww pieces mentioned in *FétisB*

BIBLIOGRAPHY

FétisB
E.G.J. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle* (Brussels, 1885–90)

PATRICK PEIRE/SYLVESTER BEELAERT

Deneufville, Johann Jacob. *See* NEUFVILLE, JOHANN JACOB DE.

De Neve. *See* NEPOTIS.

Deng Lijun [Teresa Teng] (*b* Tianyang village in Yunlin province, Taiwan, 29 Jan 1953; *d* Chiangmai, Thailand, 8 May 1995). Chinese popular singer. Deng came to prominence at the age of 11, as winner of the national radio's song contest. While in her teens she toured South-east Asia with song-and-dance troupes, singing *shidaiqu* (contemporary popular songs). In 1973 Deng signed a Polydor contract that led her to Japan. From that time until her death Deng was revered as the most popular Chinese singer, admired by millions of ardent fans in mainland China, Taiwan, Hong Kong and throughout South-east Asia. She died of an asthma attack while on holiday in Thailand. The Teresa Teng Foundation was established after her death to promote cultural activities in Taiwan.

Deng was rare among her peers in singing successfully in the different languages and dialects of Japanese and Taiwanese pop as well as CANTOPOP. She also recorded some songs in English. She possessed a clear and sweet voice, and was worshipped by fans as the embodiment of grace, poise and beauty. Her rise to fame coincided with the opening of China in the late 1970s. Although her recordings and music videos were banned there until the late 1980s, she was nicknamed 'little Deng', the one who mesmerized the Chinese population via pirated tapes, in a country that underwent reforms by Deng Xiaoping.

See also CHINA, §IV, 6(ii); TAIWAN, §5.

RECORDINGS

Teresa Teng: Greatest Hits Vol.3, Polygram 3199-321 (1982)
Teresa Teng 15th Anniversary Album, Polydor 817-132-4, 817-133-4 (1984)

JOANNA C. LEE

Den Haag (Dut.). *See* HAGUE, THE.

Denièle, Pierre de. *See* NIERT, PIERRE DE.

Denis (i), Dom. *See* DINIS.

Denis (ii). *See* BRUMEN, DENIS.

Denis (iii). French family of instrument makers. Robert Denis (i) (*d* Paris, 1588 or 1589) lived in Paris from 1544 as an organ and spinet builder and he associated with the greatest French organists of his time. From two marriages he had at least five children, of whom three became instrument builders. His son Claude Denis (*b* Paris, 27 May 1544; *d* Paris, 1587) almost always bore the title 'maistre epinettier', but he also made violins, kits, lutes, guitars, mandoras and citterns. His trade appears to have been considerable, for an inventory drawn up at his death shows that his workshop contained more than 200 completed instruments and over 400 unfinished ones. As an organ builder he was evidently less successful; he satisfied his customers by passing his orders to one of his Parisian colleagues, Jean d'Argillières. Another son, Jean Denis (i) (*b* Paris, 23 March 1549; *d* Paris, after 1634), was a pupil of Gabriel d'Argillières. About 1574 he

demanded a fee from his teacher, but this was refused; a violent quarrel followed in which d'Argillières was wounded. As a result Jean was imprisoned, and released only through the mediation of his father. Robert Denis (ii) (*d* Paris, Oct 1589), the third son of Robert (i), was also a pupil of Gabriel d'Argillières; he engaged in trade with Padua, Lyons, Venice, Brescia and Flanders. At his death he owned about 200 instruments, chiefly lutes, violins, kits, mandoras, spinets and guitars. He seems to have been closely associated with two court instrumentalists, the lutenist Jacques de Rais and the violinist Julien Perrichon.

Three sons of Jean (i) were makers of keyboard instruments: Thomas (*b* 1585; *d* *c*1619), Pierre (i) (*b* *c*1600; *d* after 1664), and Jean (ii) (*b* *c*1600; *d* Jan 1672) – the most outstanding member of the family. A pupil of Florent Bienvenu, who was organist of the Ste Chapelle, Jean (ii) became organist of Ste Barthélémy in 1628. Mersenne praises him as one of the three best exponents of spinet making, and the Duchess of Lorraine summoned him to Nancy in 1653 to restore her harpsichord. N.-A. Lebègue owned an instrument made by him, and in 1644 he was doing business with J.C. Chambonnières. In 1643 he published a *Traité de l'accord de l'épinette* (2/1650 published by Ballard). In this work Denis discussed the ecclesiastical modes and included a treatise on fugues, as well as giving practical advice on playing the spinet. He also criticized the too 'mathematical' musicians and argued for a pitch 'qui approche le plus de la musique vocale'. The treatise is especially valuable for its remarks on the usual practices of contemporary instrumentalists, in particular the relationship between organists and singers, and the position of the hands on the keys. Two instruments made by Jean (ii) are still extant: a double-manual harpsichord in the Hospice St Roch, Issoudun, dated 1648, and a spinet in the Musée Municipal, Varzy, dated 1667.

Three sons of Jean (ii) were also instrument builders. Jean (iii) (*b* *c*1630; *d* Dec 1685) was organist of Ste Séverin for some time. Louis (*b* 16 Nov 1635; *d* after 1704), who succeeded his father as organist of St Barthélémy, was instrument maker to the king, and his daughter married the organist Louis Marchand. A spinet made by him and dated 1664 is now in the Musée de la Musique, Paris. Philippe Denis (*b* *c*1645; *d* 2 Jan 1705) did not have a successful career, but a polygonal spinet made by him, dated 1672, is in the Musée de la Musique. His son Pierre (ii) seems to have been the last of the dynasty.

For more detailed description of some of the instruments by the Denis family, *see* HARPSICHORD, §3(ii)(a).

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MersenneHU

J. Denis: *Traité de l'accord de l'épinette* (Paris, 1643; 2/1650*R*1969 with intro. by A. Curtis; repr. 1987 with Eng. trans.)

G. Chouquet: 'Etudes sur les facteurs d'instruments virtuoses: Richard, Les frères Denis, M. Dumont', *Revue et gazette musicale de Paris*, xlvii (1880)

F. Lesure: 'La facture instrumentale à Paris au seizième siècle', *GSJ*, vii (1954), 11–52

N. Dufourcq: 'Une dynastie française: les Denis', *RdM*, xxxviii (1956), 151–6

Y. de Brossard: *Musiciens de Paris 1535–1792* (Paris, 1965)

M. Jurgens: *Documents du Minutier central concernant l'histoire de la musique (1600–1650)* (Paris, 1967–74)

FRANÇOIS LESURE

Denis, Claude (*b* Lyons, late 17th century; *d* Paris, *c*1752). French singer, theorist, composer and actor. He was the head of a theatrical troupe that played in Lille between 1715 and 1722, at Brussels in 1716 and in Antwerp in 1717. The title-page of his *Nouveau système* calls him 'formerly of the Royal Academies of Music of Lyons, Rouen, Marseilles, Lille, Brussels and Antwerp, and *maître de musique* of the cathedrals of St Omer and Tournai'. In 1730 he was married in Paris to Marie-Marguerite Lecouvreur, younger sister of the playwright. The dedication of Denis' *Nouvelle méthode* to the ladies of St Cyr suggests that he may have been involved in the musico-theatrical training offered at that school. In the 1740s and early 1750s, and perhaps earlier, Denis ran a music school in Paris; the school continued after his death under his son-in-law Jouve.

Denis' treatises enjoyed considerable longevity, one of them remaining in publishers' catalogues until 1791, although (as the *Journal des sçavants* noted in 1747):

> Mr Denis, who considers his musical treatise a *Nouveau système*, claims that there is no [other] art whose rules have been given with so little care and so little clarity. In order to give the rules of an art which has some certain principles, one must deduce them from theory; however, we have noticed, in the summary of rules that Mr Denis draws up, only those [rules] that are in all works of this sort, with the exception of some small changes.

Denis' *privilège général* for the *Nouveau système* mentions vocal and instrumental music by him, but none is extant.

THEORETICAL WORKS

Nouveau système de musique pratique qui rend l'étude de cet art plus facile (Paris, 1747)

Nouvelle méthode pour apprendre en peu de tems la musique et l'art de chanter (Paris, 2/1757, 3/1759)

Dissertation de musique sur le système de Denis (Paris, *c*1767), lost

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La LaurencieEF

L. Lefebvre: *L'orchestre du Théâtre de Lille* (Lille, 1898)

M. Fuchs: *Lexique des troupes de comédiens au XVIIIe siècle* (Paris, 1944)

NEAL ZASLAW

Denis, Jean-Baptiste (*b* Lyons, *c*1720; *d* ?Paris, after 1764). French dancer and composer. He first appeared on the stage at the Académie Royale de Musique in Lyons in 1739, dancing in Montéclair's *Jephté* and Destouches' *Omphale*. He may have been the Denis who worked in Paris at the Foire St Laurent and in the Grand Troupe Etrangère, between about 1738 and about 1742. In 1749 Denis arrived in Berlin with his wife, the ballerina Giovanna Cortini, called 'La Pantaloncina', and was shortly appointed *maître de ballet* to the Prussian court. He provided choreography and music for the ballets in about 50 stage works in which he and his wife danced, including Graun's operas *Coriolano* (1749), *Fetonte* (1750), *Armida* (1751), *Britannico* (1751), *Mithridate* (1751), *Orfeo* (1752), *Semiramide* (1754), *Ezio* (1755), *Montezuma* (1755) and *Merope* (1756), and Agricola's *Cleofide* (1754). (The ballet music in the DDT edition of *Montezuma* is by Denis, not Graun.)

The quality of opera and ballet at the Prussian court declined after the Seven Years War, and Denis left Berlin in 1765. If the French dance publications of the 1770s listed below can be attributed to him rather than Pierre Denis, the dancing-master Nicolas Denis or the musician Nicolas Thomas Denis, he may have finished his days in Paris.

WORKS

BALLETS

Music for ballets in *c*50 stage works (see above), incl. C.H. Graun's Montezuma, ed. in DDT, xv (1904)

DANCE COLLECTIONS

all published in Paris in the 1770s; may not be by this Denis

Les délices français, contredanse
La gaîté, contredanse allemande, [les figures] par Mr Mendouze amateur
Les plaisirs du Colisée, allemande
Pot-pourri de la Chamboran, contredanse française, les figures par Mr [Prosper-Didier] Deshayes
La réjouissance Dartois, contredanse française
Le rendés-vous de la jeunesse, contredanse française

BIBLIOGRAPHY

L. Schneider: *Geschichte der Oper und des Königlichen Opernhauses in Berlin* (Berlin, 1852)
J.-J. Olivier: *Les comédiens français dans les cours d'Allemagne au XVIIIe siècle* (Paris, 1901–5/*R*)
A. Mayer-Reinach: Preface to *Carl Heinrich Graun: Montezuma*, DDT, xv (1904, rev. 1958 by H.J. Moser)
L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932/*R*)
W.R. Trask, ed. and trans.: *Giacomo Casanova: History of my Life* (London, 1967–72)
B. Gérard: 'Inventaire alphabétique des documents répertoriés relatifs aux musiciens parisiens conservés aux Archives de Paris', *RMFC*, xiii (1973), 181–213

NEAL ZASLAW

Denis, Martin (*b* ?Paris, late 17th century; *d* ?Paris, mid-18th century). French composer and violinist. About 1700 he joined the entourage of M. Angran, *conseiller du roi et auditeur en sa chambre des comptes*, who encouraged and financed his musical education as can be learnt from the dedication of Denis' op.2. He may have been a descendant of the family of instrument makers of that name active in 17th-century Paris. Denis described his sonatas as *sonates allemandes* but, far from exhibiting German influence, they are in the French-Italian idiom cultivated in the sonatas of Anet, Senaillé and Leclair. The influence of Corelli is frequently evident.

WORKS

[12] Sonates à violon seul avec la basse, bk1 (Paris, 1723)
[12] Sonates à violon seul avec la basse, op.2 (Paris, 1727)

BIBLIOGRAPHY

La LaurencieEF; NewmanSBE

NEAL ZASLAW

Denis, Pierre [Pietro] (*b* ?France, early 18th century; *d* ?Paris, after 1777). French mandolin player and composer. He was active in Paris in the 1760s and 70s; around 1774–5 he visited England. In 1776 and 1777 he was listed in Parisian directories as *maître de mandoline*, but after 1778 his name no longer appeared, suggesting that he had either moved elsewhere or died.

Denis is best known for his French translations of J.J. Fux's *Gradus ad Parnassum* (Paris, 1773–5, 2/1780, 3/1788) and of Tartini's *Traité des agréments de la musique* (Paris, 1771, 2/1775); the latter may have been carried out under the aegis of Tartini's student La Houssaye, although in the preface Denis claimed friendship with Tartini and La Houssaye's name does not appear in the volume. (For published dances which may be Pierre Denis' work, *see* DENIS, JEAN-BAPTISTE.)

WORKS

published in Paris in the 1760s unless otherwise stated

Recueil de 12 petits airs de chants connus
2e recueil de petits airs de chanter ... et les folies d'Espagne, avec des variations faciles, 1v, mand
3e recueil de petits airs, 1v, mand
4e recueil de petits airs (*c*1770), lost
Les 4 saisons européennes, 1v, harp/gui/mand/vn/fl (*c*1774)
Méthode pour apprendre à jouer de la mandoline sans maître, i (1768), ii (1769), iii (n.d.); i–iii (2/1788) [also incl. music]
3 bks, each of 6 sonatas and duos, mand, vn

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JohanssonFMP
E. Jacobi: Preface to Giuseppe Tartini: *Traité des agréments de la musique* (Celle, 1961)

NEAL ZASLAW

Denis, Valentin [Emile Julien Ernest] (*b* Leuven, 18 Sept 1916; *d* Leuven, 2 April 1980). Belgian art historian and musicologist. He studied music at Leuven Conservatory and in 1945 he took the doctorate in art history and archaeology at the University of Leuven with a dissertation on musical instruments in 15th-century Flemish and Italian art. He became successively lecturer (1945), reader (1948) and professor (1952) at the University of Leuven and held professorships at several other institutions. An honorary founder-member of the IAML (1950), he was an executive member of many associations and foundations in Belgium and elsewhere. He accomplished various official missions in Italy, Canada and the Belgian Congo (now the Democratic Republic of Congo) and assisted in editing encyclopedias such as *Kunst aller tijden* (Amsterdam, 1962–3; Eng. trans., 1968) and *Winkler Prins van de kunst* (Amsterdam, 1958–9). Essentially an art historian, he had an encyclopedic knowledge of his field and specialized in the age of the Flemish Primitives; he published books on Bruegel, Jan van Eyck, Hugo van der Goes and Dieric Bouts. His approach to the history of music usually had an art historian's bias, with particular attention to iconographical source material. His study of musical instruments in 15th-century art may be considered a standard work.

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

Denis d'or [goldene Dionys]. A keyboard instrument developed by Prokop Diviš (*b* Senftenberg, 1 Aug 1696; *d* Prendnitz, 21 Dec 1765), a Bohemian priest, in Prendnitz, near Znaim (now Znojmo), between about

1730 and 1762. His researches into static electricity led to the invention of a lightning conductor in 1754 (contemporaneously with Benjamin Franklin). The *Denis d'or*, called after the French (and German) equivalents of its inventor's name, was described as an 'orchestrion' because of its ability to imitate the sounds of most wind and string instruments. Measuring about 150 by 90 cm, it had 790 strings and was capable of 130 gradations of timbre; conflicting descriptions attribute to it a single pedal and an organ-like pedal-board. It was the first musical instrument to involve electricity, though this was probably not an essential part of its action: the performer could be given an electric shock 'as often as the inventor wished'.

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HUGH DAVIES

Denis le Grant. *See* LE GRANT, DENIS.

Denisov, Edison (Vasil'yevich) (*b* Tomsk, 6 April 1929; *d* Paris, 24 Nov 1996). Russian composer. His father, an electrical engineer, died in 1940, forcing Edison Denisov to take on adult responsibilities at a young age. He later stated that this experience was good training for his future existence in Soviet Russia where he was mostly unable to express his feelings in an explicit manner. He was uninterested in music until, as a teenager, he heard a neighbour playing a mandolin; this chance occurrence changed the course of his life. After informal studies on the guitar and clarinet, he enrolled in evening classes in Tomsk in order to study the piano in 1946; soon thereafter he was accepted into the Tomsk Music School. His first compositional activity dates from these years. Meanwhile, he entered Tomsk University to study physics and mathematics, graduating in 1951 with a thesis on the analysis of functions. At this point he sent several of his scores to Shostakovich in order to resolve the dilemma between a career as engineer or musician. Shostakovich encouraged him in the musical direction and suggested he study with Shebalin at the Moscow Conservatory. Denisov followed his advice to the letter, finishing this second course of study in 1956. He then completed a period of postgraduate work, during which he studied with Peyko as a result of Shebalin's death. Denisov was subsequently appointed to teach analysis and counterpoint, before becoming professor of orchestration and, finally, of composition only after the fall of the Soviet regime that had previously denied him this title.

Together with Andrey Volkonsky, Denisov was one of the most important leaders of the post-Shostakovich generation in Russia. He was important not only as a composer, but as an avant-garde ideologue, a teacher (both within the Moscow Conservatory and privately), and as a link between western European composers such as like Nono, Boulez, Stockhausen, Maderna and others with whom he had begun to make contact in the late 1950s. These links meant that Russians could find out about foreign music (his home was a lending library and a meeting place for listening and discussion) and also that foreigners could make through him contact with other Russian composers. The music of almost every Soviet composer of interest active between the 1960s and 80s – including that of Schnittke and Gubaydulina – was first introduced to the West by Denisov. In the hothouse atmosphere of the Brezhnev era Moscow intelligentsia he was a leader and a beacon, one of the few quite unafraid of the fiercest official criticisms and censure and, as such, a model of single-minded principle. He was also one of the first people to provoke interest in the lost avant grade of the 1920s, encouraging people to find out about Roslavets, Mosolov and many others. He played a big part in the promotion of their music in such events as the Paris-Moscou exhibition. Denisov's compositional career began with the encouragement of Shostakovich, who encouraged him for many years and taught him privately; Shebalin influenced Denisov's clarity of thinking, artistic integrity and firm and even traditional sense of form and phrase structure. He also benefited from contacts with Filip Herschkowitz, a Webern pupil, who carried the authority of his teacher's and Schoenberg's traditions while concentrating like them on Bach and Beethoven as analytical models. His very earliest works were naturally in a traditional Soviet manner, with Prokofiev's influence more prominent than Shostakovich's. But his interest in Hindemith and Bartók (both banned composers in those days) soon manifested themselves. In the late 1950s, he discovered other forbidden fruits: through Volkonsky he learnt more of the French tradition, Glenn Gould's famous visit uncovered the techniques of the Second Viennese School, trips to the Warsaw Autumn and contacts with various foreign visitors opened up the Western avant garde. By the time of his first major work – *The Sun of the Incas*, dedicated to Boulez and the cause of a big scandal with the authorities when first performed – he was setting his sights on the European models of his own day.

Denisov's most striking work of the late 1960s is the String Trio (that it was written to a French commission was in itself something scandalous too); an elegant and already distinctive homage to the newly opened paths of 20th-century modernism, with its stylistic debts to Webern and Boulez and a quotation from Schoenberg's String Trio. But it was not until his orchestral work *Peinture*, inspired by the work of his painter friend Boris Birger, that he really felt that he had found his own language. The writing is notable for a densely chromatic heterophony owing something to the earlier Ligeti, a refined sense of static harmony looking towards Boulez and Messiaen (Denisov had a lifelong love for French culture), and a fondness for the sort of expressive melodic shapes and archetypes that have a long pedigree in Russian music and go right back to the songs of Glinka, whom Denisov always persisted in citing as his favourite composer along with Mozart. In his mind he was reconciling the traditions of his own culture with the freshness of post-World War II western European discoveries. Central to his middle period are the many pieces inspired by Boris Vian, including the chamber vocal cycle *La vie en rouge* (one of his finest pieces with its charming and sometimes sinister touches of cabaret), and the evoctaive and eclectic opera *L'écume des jours*, complete with onstage idealizations of the music of the Catholic church and Duke Ellington. Also very important are the series of concertos which he composed throughout the second half of his career; perhaps the strongest and most distinctive of these is the Flute Concerto written for Aurèle Nicolet. But his aesthetic horizons, despite the often stifled atmosphere of Soviet

Russia, were always very wide: as well as being much involved with the writing of film scores and many memorable theatre scores for Yury Lyubimov at the Taganka Theatre, he also experimented with electronic music and graphic notation.

As he grew older Denisov attained ever greater fluency. In the space of a few weeks he wrote what many consider to be his most remarkable score, the *Requiem* (a non-religious piece and certainly one of the key works in any consideration of late Soviet music), and in the few days following his Pushkin Cycle, *Your Sweet Face*, in which he reinvented the early 19th-century drawing room romanticism of Glinka and his generation in the stylistic terms of the late 20th century. Many other large-scale works followed, including many for foreign commissions such as the grandiose First Symphony, written for Barenboim and the Orchestre de Paris. To the disappointment of his friends he accepted in the early 1990s high office in the Union of Composers, perhaps thinking that this position would enable him to change those aspects of Russian musical life that he had previously found so distasteful. In his last years, dogged by ill health (caused by a car accident then cancer) he somewhat unexpectedly turned to religion, producing the oratorio *Histoire de la vie et de la mort de Notre Seigneur Jésus Christ* and other pieces in that vein. But his work continued, as did the relentless travelling and active interest in helping young composers from all over the former Soviet Union. Although he spent much time in Paris and Germany in his later years, he always regarded Moscow as his home. Other late projects included the completion of Schubert's unfinished *Lazarus* and very successful completion of Debussy's unfinished *Rodrigue et Chimène*. The orchestration of the work of other composers (including Schubert, Musorgsky and Mosolov) had occupied him at various stages in his career. After his death his close associates unwisely published his private diaries; these contained a lot of disproportionate and unhappy musing on spiritual and philosphical matters and a great deal of unkind comment about those who had been his friends. These writings temporarily harmed his reputation in Russia, where he should rightly be seen as one of the great forces for good in the musical climate of his time.

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GERARD McBURNEY (text), MICHAEL NORSWORTHY (work-list)

Denkmäler (Ger.). *See* EDITIONS, HISTORICAL.

Denmark (Dan. Danmark). Country in Scandinavia.

I. Art music. II. Traditional music.

I. Art music

1. To 1500. 2. 1500–1700. 3. 18th century. 4. 19th century. 5. 20th century.

1. TO 1500. Danish art music in the Middle Ages was largely restricted to the church, the court and the aristocracy. After the first, only partially successful, attempts to convert Denmark to Christianity (9th century), the power of Church and king increased from the 11th century. The bishoprics of Schleswig, Ribe and Århus were established before 948 and five others in the 11th century. Lund in particular seems to have played an important role in the development of church music (*see* MALMÖ). Links with the archbishopric of Hamburg-Bremen were strong until Lund became the archbishopric of Scandinavia in 1104, and cultural contacts with France and Italy developed during the 12th and 13th centuries; the liturgies for the first Danish saints, King Knud the Saint and Duke Knud Lavard, also indicate a link with English Benedictine monasteries.

Gregorian chant in the monasteries and churches was the responsibility of cantors. Little source material survives: three sequences in the *Liber daticus lundensis* (*S-L*, late 12th century); sequences and mass movements in the 14th-century *Liber scolae virginis* (*S-L*, leaves with music inserted later); and the complete office of St Knud Lavard in a late 13th-century copy (*D-Klu* S.H. 8 A 8°) of the *Ordinale S. Kanutis ducis et martyris* of 1170 (extracts in *Medieval Musical Relics of Denmark* (1912)), which includes the hymn *Gaudet mater ecclesia*, adaptable for singing as a two-part rondellus and thus the earliest evidence of polyphony in Denmark. Further evidence does not appear before a manuscript from the middle of the 15th century (*DK-Ku* AM 76 8°), containing ten pieces of music, seven to Latin and three to Danish texts; six of these are notated in two parts (facs. and transcr. in S. Kroon and others: *A Danish Teacher's Manual of the Mid-Fifteenth Century*, i (Lund, 1993)). Few sources of secular music survive; however, the large number of ballad texts contained in 16th- and 17th-century manuscripts, written down in aristocratic and courtly circles, may indicate a flowering of the ballad within the Danish aristocracy of the Middle Ages, influenced by French medieval lyrics and dance-songs; furthermore, we know that German Minnesingers visited the Danish court in the 13th and at the beginning of the 14th centuries (Reinmar von Zweter, Der Tannhäuser, Frauenlob). However, few fragments of texts and melodies survive from the Middle Ages and by the 19th century the original aristocratic songs had been handed down orally through centuries and had become folk ballads.

2. 1500–1700. With the Reformation, introduced during the reign of Christian III (1534–59), the Danish church was reorganized on Lutheran principles. In *Ordinatio ecclesiastica regnorum Daniae et Norwegiae* (1537; Dan. trans., 1539) the rules for the new church were set down, and with the publication of Hans Thomissøn's hymnbook *Den danske psalmebog* (1569/*R*) and Niels Jespersøn's *Gradual* (1573/*R*) containing music for the entire liturgical year, music became firmly established in the Danish Lutheran service. Only with the introduction of *Danmarks og Norgis kirke-ritual* (1685) were these collections superseded; subsequent collections were Thomas Kingo's *Gradual* (1699/*R*) and the new official hymnbook *Den forordnede ny kirke-psalme-bog* (1699), which completed the transition to a mass in which hymns replaced the chant. Important sources of melodies from the first two centuries of Protestant church music in Denmark are Anders Arrebo's *K. Davids psalter, sangviiss udsat* (2/1627; repr. in Arrebo's *Samlede skrifter*, iv, Copenhagen, 1981) and the devotional melodies with continuo in Kingo's *Aandelige siunge-koor*, i–ii (1674–81; in Kingo's *Samlede skrifter*, vii, Copenhagen, 1945), which show the influence of the secular aria, as does Johan Brunsmand's *Aandelige siunge-lyst* (1676).

Good Friday Passion performances are exemplified by the *Roskilde passionen* modelled on Johann Walter (i), in a manuscript of 1673; it was performed until Pietism forbade it in 1736. The main source of polyphonic church music is Mogens Pedersøn's *Pratum spirituale* (1620), which contains the most important choral music of the period preceding Buxtehude, who was born in Denmark around 1637 and worked there until leaving for Lübeck in 1668. Church music, as well as court and civic music, in the 17th century was characterized by the mobility that prevailed in cultural life throughout the Baltic region, and musicians frequently moved from one city to another. Many musicians in Copenhagen developed a style apparently closely allied to that of north Germany, especially in organ music: Truid Aagesen, Thomas Schattenberg, Johann Lorentz (ii), Lorentz Schröder, J.R. Radeck and Christian Geist. The weekly organ concerts given by Lorentz in St Nikolai in Copenhagen are the earliest evidence of public concert activity in Denmark.

After the Reformation higher education was also reorganized: a *lector musices* was appointed at the University of Copenhagen in 1539 and school plays with music bear witness to the growing musical activity in the humanistic spirit. Teachers at the university and the grammar schools produced treatises on music theory, such as Hans Kraft's *Musicae practicae rudimenta* (1607),

H.M. Ravn's *Heptachordum danicum* (1646) and M.H. Schacht's *Musicus danicus*.

After the unsettled years of the Civil War and the Reformation, court music flourished under Christian III and Frederik II (1559–88), and became a vital element in Danish musical life. The Kantori (royal choir), documented as early as 1519, at the time of Christian III consisted of between 15 and 20 singers, to whom were added a corps of about 12 trumpeters. Two sets of manuscript partbooks (*DK-Kk* GkS, 1872 and 1873) contain some of the repertory from the chapel of Christian III in the 1540s and 50s. During this period and the reign of Frederik II important musicians and composers were active at the Danish court (Matz Hak, Andrianus Petit Coclico, Josquin Baston, Jørgen Heyde, David Abell, Jørgen Presten, Franciscus Amfortius and Arnold de Fine); most were from the Netherlands, England and Germany, and the repertory of court music was on a par with the best European traditions. At the end of Frederik II's reign the royal chapel consisted of about 45 singers, trumpeters and instrumentalists.

The international standard of court music reached its culmination under Christian IV (1588–1648), continued under Frederik III (1648–70) but declined under Christian V (1670–99). Christian IV sent his Danish musicians to Venice to study with Giovanni Gabrieli, and they returned as skilled composers of madrigals. Most important among them was Mogens Pedersøn. Foreign composers who were attached to the Copenhagen court and during the 1630s and 40s to that of Prince Christian in Nykøbing (Falster) include John Dowland (1598–1606), William Brade (various times between 1594 and 1622), Johann Schop (1615–19, 1634), Melchior Schildt (1626–9, 1634), Heinrich Schütz (1633–5, 1642–4), Kaspar Förster (1652–5, 1661–7), Matthias Weckmann (1642–7) and Gabriel Voigtländer (1636–43). When the royal chapel of Christian IV was at its height from 1613 to 1625 it numbered up to 30 singers, 30 instrumentalists and 16 trumpeters (1618). During the 17th century instrumental music, song and ballet were joined in a series of court festivals, from *intermedii* in the Italian style under Christian IV to ballet and opera in Italian and French Baroque style under Frederik III and Christian V. Foreign instrumentalists occasionally augmented the royal chapel, including French violinists under Frederik III and Christian V. The musical life of the towns now also included *stadsmusikanter* (town musicians). The earliest permanently employed town musician is recorded in Århus in 1500, and town musicians are found in 12 Danish towns over the next 150 years. By about 1700 some 30 towns had town musicians, whose appointments had to be approved by the king. Town musicians and their apprentices were a feature of Danish urban and rural musical life until the mid-19th century, when the privileges of the town musician ceased.

3. 18th century. During the first half of the century hymn singing was mainly under Pietistic influence, exemplified by Erik Pontoppidan's *Den nye psalme-bog* (1740 and 1742) and F.C. Breitendich's *Fuldstaendig choral-bog* (1764/*R*), which includes melodies in galant style. With Niels Schørring's *Kirke-melodierne for claveer* (1781/*R*) and *Choral-bog* (1783/*R*) and O.H. Guldberg's *Psalme-bog* (1778) hymn-writing moved towards secularism and rationalism.

18th-century polyphonic church music seems to have been dominated by secular influences. Pietism gave rise to a variety of Passion cantatas and oratorios which, during the reign of Christian VI (1730–46), replaced the prohibited opera; subsequently sacred music was prominent at royal birthdays, weddings and funerals. The most important composer was the German J.A. Scheibe, director of the royal chapel from 1740 to 1748, whose mourning songs for the funeral of Frederik V (1766) and Passion cantata of 1768 are among the finest Danish compositions of the period. At the end of the 18th century typical works were *Forløserens død, opstandelse og himmelfart* by J.E. Hartmann, J.A.P. Schulz's *Maria og Johannes* and *Christi død* and F.L.Ae. Kunzen's *Skabningens halleluia*, in which the influence of C.H. Graun and C.P.E. Bach can be traced.

During the reigns of Frederik IV (1699–1730) and Christian VI the most important foreign musician at the Danish court was Bartolomeo Bernardi, director of the royal chapel in the period 1703–32. With the accession of Frederik V in 1746 and the end of Pietism interest in opera was reawakened. An opera house had opened in 1703 in Copenhagen, built by Frederik IV, and guest performances of German opera were given (including operas by Reinhard Keiser) in the 1720s; however, in 1748 a new theatre was built on Kongens Nytorv in Copenhagen (later named the Kongelige Teater (Royal Theatre)) and dramatic music became public, with the king's orchestra and the town musicians functioning as the theatre orchestra, which later acquired the official name of Kongelige Kapel (Royal Orchestra). Pietro Mingotti's Italian opera troupe visited Copenhagen from 1747, directed by Gluck, Paolo Scalabrini and Giuseppe Sarti; however, French *opéra comique* was more influential than Italian *opera seria*, and was introduced to the court at the beginning of Christian VII's reign (1766–1808). It continued at Kongens Nytorv from the early 1770s, when the Italians had to leave the country and a national Singspiel tradition was initiated by J.E. Hartmann with *Balders død* (1779) and *Fiskerne* (1780), subsequently developed in the works of Schulz, which became far more popular than Kunzen's two important operas: *Holger Danske* (1789) and *Erik Ejegod* (1798).

From the 1740s music societies became centres of concert activity. The first of these, the Musikalske Societet, was established in 1744. Now court and town musicians joined with amateurs in concerts in which the introduction of European orchestral works and improved opportunities for performance contributed to the establishment of a Danish symphonic tradition in the late 18th century; Classical Viennese influence is evident in the works of J.E. Hartmann, Kunzen, Claus Schall and the young C.E.F. Weyse. Danish music publishing and printing was established by the end of the 18th century. The first important Danish music publisher, Søren Sønnichsen (from 1783), printed works that indicate the increased cultivation of domestic music. Preserved collections of music in the manor-houses of the aristocracy bear witness to cultivation of music outside Copenhagen which was in no way inferior to the music being developed in the capital.

Alongside the emergence of bourgeois musical culture, Danish instrument-making also started to assert itself. While around 1770 there was, in the main, only work on commission for the court, aristocracy and upper bourgeoisie, carried out by a small number of instrument-makers in the capital, by 1850 the number of people in

Copenhagen who had instrument-making as their main occupation had risen to 33.

By the end of the century social and economic changes had given rise to musical activities that were to become widespread in the following century: domestic music-making, recitals in the salons of the wealthy bourgeoisie and aristocracy, and public concerts.

4. 19TH CENTURY. During the first decades of the 19th century there was a decline in musical activity. Mozart's music seems to have been introduced in the programmes of music societies at the end of the 18th century, and the first concert to include a symphony by Beethoven took place in Copenhagen in 1803. However, the Napoleonic Wars and the state bankruptcy of 1813 dealt a blow to the progress of concert life, although church music gained popularity through performances of Weyse's church cantatas, and Singspiele at the Kongelige Teater benefited from the high standard of the Kongelige Kapel, which under the direction of Schall (1818–34) won European fame. A revival of instrumental music took place about 1850; as elsewhere, the symphony developed elements of nationalism, and chamber music won favour in the concert hall. In addition, secular cantatas and oratorios became a feature of Danish musical life and the fashionable *romance* took on a form of song composition comparable to the lied in other parts of Europe. Danish music education expanded during the 19th century; singing and music lessons became a compulsory subject in schools after 1814, the Copenhagen conservatory (later the Kongelige Danske Musikkonservatorium) opened in 1867, and with Angul Hammerich's lectures in music history at the University of Copenhagen at the end of the century musicology again became established as an academic discipline.

The hymnbooks of the first half of the 19th century, H.O.C. Zinck's *Choral-Melodier* (1801/*R*) and Weyse's *Choral-Melodier* (1839), continued the tradition of Schiørring's hymnbooks. Gradually, however, hymn singing was also influenced both by popular folksongs and the Danish Romantic art song, as can be seen in A.P. Berggreen's *Melodier til ... psalmebog til kirke- og hùus-andagt* (1853) and Christian Barnekow's hymnbook (1878) with tunes by A.P. Berggreen, J.P.E. Hartmann, Niels W. Gade and others. Romantic influences are also noticeable in the first hymnbook of the 20th century, V. Bielefeldt's *Melodier til psalmebog for kirke og hjem* (1900), although it also contains traces of the reform by Thomas Laub (*Om kirkesangen*, 1887), inspired by the reform movement in Germany (Winterfeld and Tucher) and Norway (J.O. Behrens). Religious polyphony and organ music were overshadowed by secular music, but Weyse's cantatas and works by J.P.E. Hartmann are outstanding. Romantic influence, however, was increased by Berggreen, Hartmann and Gade. Renowned composers of organ music at the end of the 19th century were Gottfred Matthison-Hansen and Otto Malling.

After the decline of public concerts in the early 19th century the Musikforening, founded in Copenhagen in 1836, became an important part of Danish concert life for nearly a century until its activities ended in the 1930s. With its choir and orchestra it remained the centre of large-scale concert-giving and under the conductorship of Gade (1850–90) became the arbiter of contemporary taste. As a prolific composer and director and teacher at the Copenhagen Conservatory from 1867 Gade had a considerable influence on Danish musical life.

Orchestral music made great progress at this time in the works of J.H. Fröhlich, J.P.E. Hartmann, Gade, Emil Hartmann and others, although not until the end of the century did a reaction set in against what had now become a conservative Classical-Romantic style in orchestral music. Further music societies were formed: Euterpe (1864–7), the Koncertforening (1874–93) and Symfonia (1889–95). Concerts in Tivoli, the Philharmonic concerts and those of the Kongelige Kapel, which embraced a broader European repertory and included works of the younger generations of Danish composers, among them Victor Bendix, P.E. Lange-Müller and the young Carl Nielsen.

Similar influences determined the development of chamber music from the compositions in the Viennese Classical style by Friedrich Kuhlau in the first decades of the 19th century through the Romantic Classicism of Gade, J.P.E. Hartmann, Heise and C.F.E. Horneman to the French- and Slav-influenced works of Lange-Müller and Bendix. With the formation of the Kammermusikforening in Copenhagen 1868 in a forum was created for concert music on a small scale comparable to that of the Musikforening for orchestral music.

Songs with piano accompaniment developed from the simple strophic compositions of Weyse, influenced by Schulz's *Lieder im Volkston* and Kunzen's Viennese Classical style, to the Romantic art songs of the two most important Danish song composers, Heise and Lange-Müller. The founding of the Caeciliaforening by Henrik Rung in 1851 stimulated the development of choral singing and composition; the society based its repertory on 16th- and 17th-century polyphony. Male choral singing was cultivated by the Studenter-Sangforening (founded 1839). A leading exponent of light music was H.C. Lumbye, the 'Scandinavian Strauss' and conductor of the orchestra in the Copenhagen Tivoli Gardens, who introduced the style of Lanner and the Strausses in an individual manner. This varied repertory became available to the public through the growing number of music publishers in Copenhagen, among them J. Cohen (1848–73), Wilhelm Hansen (founded 1853), C.E. Horneman (1861–75), Horneman & Erslev (1846–79) and C.C. Lose (1802–79, under various names).

At the beginning of the 19th century Danish opera was still strongly influenced by the *opéra comique* and the Singspiel traditions, of which Weyse was the most important representative. Kunzen introduced Mozart's operas to the Kongelige Teater, where *Don Giovanni* was performed to acclaim in 1807. Rossini's operas were staged from about 1820, and in the 1840s and 50s by Italian opera troupes at the Hofteater, where operas by Verdi were also performed. In the Danish repertory Romantic traits can be seen in Kuhlau's *Lulu* (1824) and J.P.E. Hartmann's *Ravnen* (1832).

At this period vocal, instrumental and operatic music in Denmark came under the spell of Romantic nationalism. In the 1830s and 40s music was brought into the public debate about the importance of culture for the realization of new political ideas. This debate contributed enormously to the search for national identity and was fostered by the strong tension between Denmark and the neighbouring German states, the aspiration to Nordic unity and the emergence of a liberal political movement

which in 1849 created a free constitution and the abolition of the absolute monarchy without a bloody revolution. Nationalism as an ideology was combined with the Romantic aesthetic of music as the language of feelings capable of reflecting a poetic idea. Following the national festival play *Elverhøj* ('The Elf's Hill', 1828) by Kuhlau, who based his music upon old Danish ballad tunes, Gade took the next steps towards musical nationalism in some works of the 1840s and 50s that won European recognition, notably the concert overture *Efterklange of Ossian* ('Echoes of Ossian', 1840), the First Symphony (1842) and the choral ballad *Elverskud* ('Elf-king's Daughter', 1853). Gade's musical language was hailed as a national and specifically Nordic phenomenon, above all because of its highly individual transformation of the newly rediscovered Danish medieval ballad tunes into a personal style.

The national style developed by Gade is also encountered in the works of his contemporaries, above all J.P.E. Hartmann who met the wishes for a Danish national opera with his *Liden Kirsten* ('Little Christine') to a text by Hans Christian Andersen (1846) based on Danish ballad texts. Large-scale Danish operas were rare for most of the 19th century – fewer than ten were performed during the Kongelige Teater's first century of existence. It was Singspiele and incidental music that dominated Danish stage music until Peter Heise's *Drot og marsk* ('King and Marshal', 1878), in which a decisive step was taken towards a modern, through-composed type of opera owing something to both Meyerbeer and Verdi. The music of Wagner came late and sporadically to the Danish stage. His operas were introduced at the Kongelige Teater in the last decades of the century (*Lohengrin*, 1870, *Die Meistersinger*, 1872, *Tannhäuser*, 1875, *Der fliegende Holländer*, 1884, *Die Walküre*, 1891) and his influence is apparent in August Enna's *Heksen* ('The Witch', 1892) and Lange-Müller's *Vikingeblod* ('The Viking', 1900). The Kongelige Teater also founded a ballet tradition of enduring importance in the late 18th century with the ballets of Vincenzo Galeotti, some with music by Claus Schall. During the August Bournonville era (1830–77) the ballet reached its climax, exemplified in the Bournonville ballets *Et Folkesagn* ('A Folk Tale', 1854), with music by Gade and Hartmann, and the Nordic ballets *Valkyrien* (1861) and *Thrymskviden* (1868), with music by Hartmann. Romantic nationalism helped Danish music and musical life to gain an international reputation. The music of Gade and Hartmann was recognized as an original trend in European music by, among others, Schumann. Gade was welcomed in Leipzig as Mendelssohn's co-conductor at the Gewandhaus concerts (1844–8) and as a teacher at the newly founded conservatory. He maintained his international contacts until his death while remaining the dominant figure in Danish musical life.

5. 20TH CENTURY. 20th-century Danish music presents a much more varied picture than that of earlier periods. Musical activities became decentralized, democratic and more numerous, and new technology had a crucial impact on Danish musical culture, beginning with the introduction of radio in the 1920s. Increased state support and control are reflected in such institutions as the Musikråd (1935), Musikkommission (1957) and Statens Musikråd (1971) and in the Music Act of 1976; in 1980 the Danish government established the Danish Music Information Centre. Copenhagen ceased to be the dominant musical centre and regional orchestras were formed in Århus (1935), Ålborg (1943), Odense (1946) and South Jutland (1963), while the Tivoli SO has since 1965 functioned as a regional orchestra for Zealand during the winter season. The Danish RSO was founded in 1926. There is a permanent opera company outside Copenhagen in Århus (the Jutland Opera, founded in 1947) and opera performances and small alternative opera groups elsewhere in and outside Copenhagen. Provincial conservatories were established in Århus (1927), Odense (1929), Ålborg (1932) and Esbjerg (1946). A growing number of associations of composers and performers were formed, including Koda (1926) to protect copyright, Dansk Tonekunstner Forening (1903), Dansk Musiker Forbund (1911), Dansk Komponistforening (1913), Dansk Solist-forbund (1918), Solistforeningen af 1921 and Dansk Kapelmesterforening (1937).

From the beginning of the century liturgical music was influenced by Thomas Laub's reform work in theory and practice, laid down in the book *Musik og kirke* (1920) and his collection of hymn tunes *Dansk kirkesang* (1918). In 1922 the Samfund Dansk Kirkesang was established to propagate Laub's ideas of restoring hymn tunes on the basis of 16th- and 17th-century practice; among the supporters of the reforms were Mogens Wöldike, Jens Peter Larsen, Finn Viderø and Povl Hamburger. To accompany the authorized Danish hymnbook *Den danske salmebog* (1953), Larsen and Wöldike published *Den danske koralbog* (1954, 3/1992), containing more than 450 melodies, of which 74 are by Laub. A purist trend also characterized organ building and organ and choral music from the period between the wars, as can be seen in the few works of Nielsen in those genres, and continued after World War II in the organ and vocal church music of, among others, Leif Kayser, Leif Thybo and Bernhard Lewkovitch. However, many of the older and younger generations of Danish composers were attracted by the possibilities of the organ and contributed to a wide-ranging repertory of organ music in the second half of the 20th century; prominent among them have been Vagn Holmboe, Niels Viggo Bentzon, Per Nørgård, Jan Maegaard, Bent Lorentzen, Ib Nørholm and Niels la Cour.

Choral singing and choral music has a strong tradition in Denmark. On the professional level the concerts of the Palestrinakor, founded 1922 and conducted by Wöldike in the 1920s, and its successor, the Radiokor, with concerts from 1932, had a great impact on Danish choral singing, while many professional singers and musicians have had their first training in the Copenhagen Boys' Choir, formed by Wöldike in 1924. Amateur and semi-professional choirs on a high level are a vital part of contemporary Danish musical life. The Danske Folkekor was founded in 1902 and the Dansk Korforening in 1911. Choral singing has inspired several generations of 20th-century Danish composers, from Nielsen, Knud Jeppesen and Holmboe to Lewkovitch, La Cour and Bo Holten.

It is significant that the two societies most central to the established Danish musical world in the 19th century – the Musikforening and the Caeciliaforening – were both disbanded in the 1930s. On the other hand, at the beginning of the 20th century new institutions were formed to promote contemporary music: the Dansk Koncertforening (1901–30), under such conductors as Bendix and Peder Gram, the Tivoli Concerts under the direction of F. Schnedler-Petersen (1909–35) and the

Dansk Filharmonisk Selskab (1920–34) founded by Paul von Klenau. Of far-reaching importance was the formation of the Unge Tonekunsteneres Selskab ('Young Musicians' Society, 1920) and Ny Musik ('New Music', 1921, the Danish section of ISCM from 1922); in 1930 the two societies amalgamated to form the Unge Tonekunstnerselskab which through its international approach to contemporary music, its concert performances and the publication of *Dansk musiktidsskrift* (1925–), became the main platform for new music.

Before World War II Danish music was strongly influenced by Nielsen, who composed in most genres; however, for a time after his death in 1931 his works had a stifling effect on composers, who felt unable to free themselves from his influence. An isolated figure in early 20th-century Danish music was Rued Langgaard, with his symbolist aesthetic and deep religious feeling. Nielsen's early compositions were related to the late Romantic style represented at the end of the 19th century by Horneman, Bendix and Johan Svendsen. After 1900 composers like Louis Glass and Ludolf Nielsen continued in this direction, but the music of Carl Nielsen soon became affected by the powerful anti-Romantic tendencies which later dominated music between the wars; he opened the way for the development of modern Danish music with his experimental works of the late 1920s (the Sixth Symphony, the Clarinet Concerto and the Three Piano Pieces op.59). Stravinsky, Bartók, Hindemith, Les Six and Roussel were also dominant influences on young Danish composers between the wars. Schoenberg and the Second Viennese School aroused interest for a short while in the early 1920s but did not play a significant role until after 1950. Composers who made their names in the years around 1920 included Poul Schierbeck, Jørgen Bentzon, Knudåge Riisager, Ebbe Hamerik, Flemming Weis and Finn Høffding. Prominent in the next generation were Franz Syberg, Svend Erik Tarp, Otto Mortensen, Svend S. Schultz, Herman D. Koppel and Holmboe. Most of these wrote a number of symphonic works – notably Hamerik, with his five cantus firmus symphonies, and Holmboe, who composed a total of 14 symphonies – although chamber music was the preferred genre. Vocal music also showed strong anti-Romantic tendencies at this time. Interest in music education, youth music and amateur singing, inspired by similar tendencies in Germany (Fritz Jöde and Hindemith), produced numerous popular choral works, community songs and school operas for pedagogical purposes (Høffding, Jørgen Bentzon and others). The influence of jazz is typified by Koppel's *Musik for jazzorkester* (1932).

At the end of World War II the most notable composers were Koppel, Holmboe and Niels Viggo Bentzon. The tradition of the 1930s was continued by the younger generation of composers at the beginning of the 1950s: Poul Rovsing Olsen, Leif Thybo, Svend Westergaard, Lewkovitch, Nørholm, Nørgård and Pelle Gudmundsen-Holmgreen. However, during the 1950s most of these composers began to turn away from the Nordic tradition epitomized by Nielsen and Sibelius; dodecaphony was introduced in the Unge Tonekunstnerselskab, notably by Jan Maegaard. The Darmstadt school and serial music, formerly represented in Danish music only sporadically, among others by Gunnar Berg, attracted attention. Among the first Scandinavian composers to attend the Darmstadt summer courses was Axel Borup-Jørgensen, who did not compose serial music but in his small-scale vocal and instrumental works developed a very personal modern style characterized by refined lyricism. Younger composers encountered the European avant garde at the ISCM Festivals in Rome in 1959 and Cologne in 1960, causing an avant-garde breakthrough in such works as Nørholm's Piano Trio (1959) and *Fluctuations* (1961–2), Nørgård's *Fragment VI* (1959–61) and Gudmundsen-Holmgreen's *Chronos* (1962). Most young composers adopted an independent attitude to serialism and during the 1960s individual styles and experiments appeared, such as Nørgård's 'infinite series', Nørholm's lyrical expressive style, the 'new simplicity' and experiments with open form, 'fluxus' events and 'happenings' in the works of Henning Christiansen and others.

Electronic music was introduced in Denmark during the 1950s and was first cultivated by Else Marie Pade and Jørgen Plaetner. Several composers, including Nørgård, have experimented with partly electronic compositions, while Bent Lorentzen and Gunnar Møller Pedersen have concentrated more wholeheartedly on this medium. Leading electronic composers of the younger generation include Ivar Frounberg and Wayne Siegel, director of the Danish Institute of Electro-Acoustic Music in Århus.

In opera Carl Nielsen again was the leading figure at the beginning of the 20th century, with *Saul og David* (1902) and *Maskarade* (1906). Hakon Børresen had success with the short 'conversation' opera *Den kongelige gaest* ('The Royal Guest', 1919), followed by Schierbeck in his charming *Fête galante* (1931). The most interesting exponent of large-scale opera in the inter-war years was Hamerik. After 1950 the writing of full-length operas became sporadic. Important contributions were made by Thomas Koppel, Herman D. Koppel, Rovsing Olsen, Nørholm and Nørgård, the most outstanding Danish opera composer in the second half of the century (*Labyrinten*, 1963, *Gilgamesh*, 1971–2, *Siddharta*, 1973–9, *Det guddommelige Tivoli* ('The Divine Circus', 1982), *Nuit des hommes*, 1995–6). Television opera as a new medium was cultivated by Christiansen and Nørholm (*Invitation til skafottet* ('Invitation to a beheading', 1967). Chamber operas were produced, both in a traditional and in a neo-classical vein (Knud Jeppesen's *Rosaura* (1950), and Schultz's *Høst* ('Harvest', 1950) and *Bryllupsrejse* ('Honeymoon', 1951); in the last decades of the century many chamber operas were produced both for the established opera houses in Copenhagen and Århus (by Lorentzen, Sven Erik Werner, Karl Aage Rasmussen, Andy Pape, Tage Nielsen and others) and for alternative performance venues devoted to Danish contemporary music. Worthy of mention are performances in the Unge Tonekunstnerselskab (*Dejligt vejr i dag …* ('Lovely Weather Today …')) by Christiansen and *Sonate for fire operasangere* by Mogens Winkel Holm, both 1968), in the Musikdramatisk Teater (*The Bond* by Holten, 1979), at Lerchenborg Musikdage, in Musikteatret Undergrunden and at the Anden Opera (*Den sidste virtuos* ('The Last Virtuoso') by Lars Klit, 1995). Many of the operas represent the pluralistic style of the 1960s, in order to express dramatic conflicts. Others were orientated towards more experimental forms, including music theatre, instrumental theatre and dance theatre.

The strongest exponent of ballet music of the 1940s and 50s was Riisager; however, since the 1960s works by Mogens Winkel Holm have become prominent at the

Kongelige Teater; noteworthy, too, are ballets like *Den unge mand skal giftes* ('The Young Man must Marry', 1964–8) by Nørgård and *Dødens triumf* ('Triumph of Death', 1971) by Thomas Koppel.

Thanks to their own artistic achievements and their acceptance of the diversity and pluralism characteristic of the music of their younger Danish contemporaries, Nørholm, Nørgård and Gudmundsen-Holmgreen have had a crucial influence on the development of Danish music since the 1960s. Nørgård may be seen as the pre-eminent, although not the dominant, figure in contemporary Danish music, while all three, as teachers at the conservatories in Copenhagen and Århus, have had a great impact on the following generations of composers, among them Karl Aage Rasmussen, Ivar Frounberg, Hans Abrahamsen (all of whom became influential teachers themselves), Erik Højsgaard, Niels Rosing-Schow, Bent Sørensen, Anders Nordentoft, Svend Hvidtfelt Nielsen and Karsten Fundal. Abandoning dogmatic modernism and the techniques of distancing, irony and pastiche of the 1970s, the generation born after about 1950 (Poul Ruders, Rosing-Schow, John Frandsen, Hvidtfelt Nielsen, Sørensen, Nordentoft, Niels Marthinsen and Fundal) have created music that conveys feelings and an inner poetic content, sometimes with a narrative quality.

See also Århus; Copenhagen; and Odense.

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II. Traditional music

1. Early music history. 2. Collections. 3. Traditional classification of genres. 4. The 'new folk music'. 5. Research.

1. EARLY MUSIC HISTORY. Denmark is rich in archaeological finds, some of which bear witness to musical activity as early as the late Neolithic Age. They consist primarily of rattles, bull-roarers and flutes. The most notable archaeological instruments are the Bronze Age horns called lurs from about 1300–500 BCE, of which 37 are known on Danish territory, some of them in playable condition. The lurs are of exceptional craftsmanship and, in some cases, artistic beauty, and are thought to have played a role in religious rites.

A vital and multi-faceted oral tradition existed in the Old Norse areas from about 500 CE until the onset of Christianity in the 10th century, based both on the needs of a pre-literary society and on roots in the wider Germanic culture. The central force in this tradition was the skald, the Old Norse bard, who over successive generations gave voice to the lore and wisdom of the culture in performances ranging from the simplest village incantations to extended and finely wrought epic poetry at court. These singers of Norse lore may be considered Odin-skalds, named after the principal god, who was thought to be the first skald and whose words were formed in verses. The skalds projected the ideals of the Norse religion and upheld the heroic deeds of their ancestors, in some cases in long genealogies.

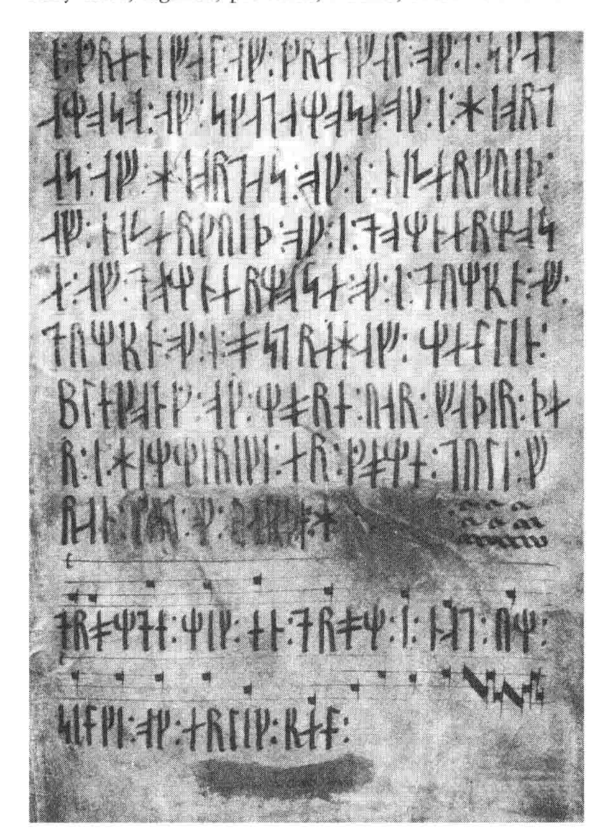
The vehicle for skaldic art was the song recitation (Danish: *kvad*), in which the words were cast in certain metrical forms based on a system of alliteration. In the ancient Danish cultural environment, and the Nordic in general, the most common locations for skaldic performance were the great halls of nobles and kings. Here, in an essentially theatrical performance, the skald assumed the roles of raconteur, singer and actor, among others.

When written down during the early Middle Ages, the prevailing style was *prosimetrum*, a mixture of prose and poetry in which the poem is the stable, repeated element, while the prose is an improvisatory set of variations on the central meaning of the poem.

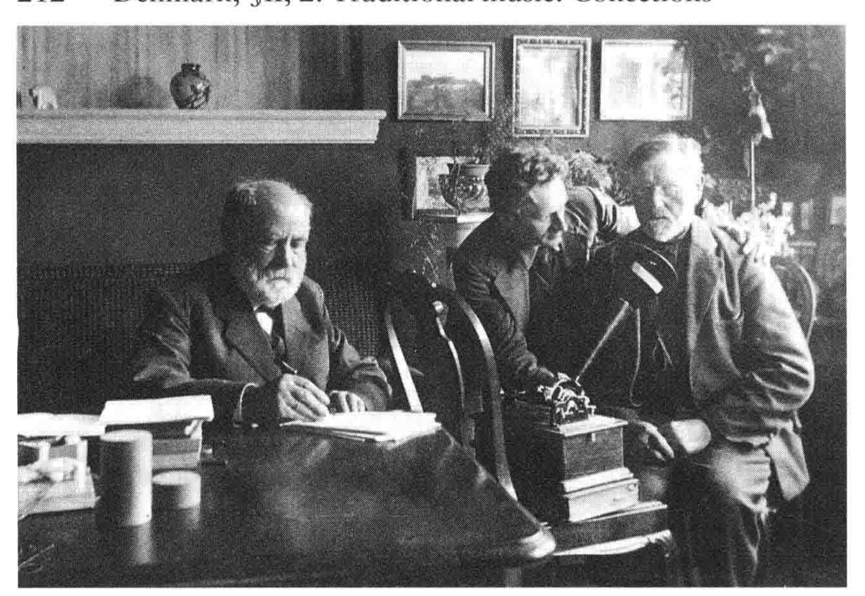
The chief source of information on the Danish skalds is Saxo Grammaticus in his *Gesta Danorum*, written in Denmark between the end of the 12th century and the early years of the 13th century. In the prologue Saxo states his sources, emphasizing the song-poems of the ancestors and acknowledging his indebtedness to the *eddas* and sagas of the early medieval Icelandic authors. Ongoing ethnomusicological research in epic song-traditions will undoubtedly bring insights into the nature of skaldic performance and a better understanding of Denmark's earliest musicians.

2. COLLECTIONS. Notated examples of Danish traditional music from before 1800 are rare; only a handful of manuscripts with vocal music and a few music books with instrumental dance music are known to have survived: one from the Codex Runicus of about 1350 (fig.1), one from 1580 and four from the 16th and 17th centuries. A small number of pictorial representations are extant, but they are difficult to interpret, as are some of the findings of musical instruments. Literary sources provide a number of descriptions, and recently a few accounts from court cases have also come to light.

The first active collection of traditional music was directed by Abrahamsen, Nyerup and Rahbaek from 1809 to 1814. Another major collecting campaign started around 1840 and continued until 1877. This was part of a more comprehensive gathering of folklore, including fairy tales, legends, proverbs, riddles, customs and folk



1. *'Drømte mig en drøm i nat' ('I dreamt a dream last night'), the oldest preserved traditional Danish song, from the Codex Runicus, c1350 (DK-Kar AM 28 8vo, f.100r)*



2. Evald Tang Kristensen (left) and Percy Grainger (centre) making a phonograph recording of the singer Jens Kristian Jensen

beliefs, and was directed by the folklorist and philologist Svend Grundtvig, with the musical component managed by the organist Andreas Peder Berggreen (later Inspector of Music).

In these first two collections the organizers in Copenhagen involved regional collectors throughout the country. In 1867, in contrast, the Jutland teacher Evald Tang Kristensen began a collection himself, continuing until his death in 1929. He employed the help of a team of assistants for a brief period in the 1880s.

Dansk Folkemindesamling (Danish Folklore Archive) was founded in 1904 as the national archive and research centre for folk music. In the first half of the 20th century, the archivist Hakon Gruner Nielsen transcribed a large number of tunes, introducing the use of the phonograph cylinder for recording material in 1907.

Instrumental music from earlier periods is known almost exclusively from handwritten music books made by musicians for their own use. Whilst the earliest of these are from the second half of the 18th century, the majority originate from the second half of the 19th century and there are examples from as late as the middle of the 20th century. In all, there are more than 1000 books containing well over 50,000 tunes.

In 1958, the young composer and researcher Thorkild Knudsen and his circle inaugurated more ethnographically orientated collecting using tape recorders, and their work was later followed by Svend Nielsen and Henrik Koudal. In 1979, Svend Nielsen and his colleagues introduced the use of video technology for purposes such as the documentation of dance.

3. Traditional classification of genres. As research into the musical structures of melodic material was not conducted until recently, traditional music scholarship formerly adopted the vocal music classification system of textual scholarship, which is based on a combination of different criteria.

Folk ballads (texts with a strophic structure) constitute the dominant group. In this system they are divided into three chronological groups: medieval ballads (subdivided into heroic ballads and jesting songs according to content); songs from the period 1550–1700 (subdivided into religious and secular songs), and songs from after 1700 (subdivided according to subject into love songs, tragedy songs, broadside ballads, murder songs, etc.).
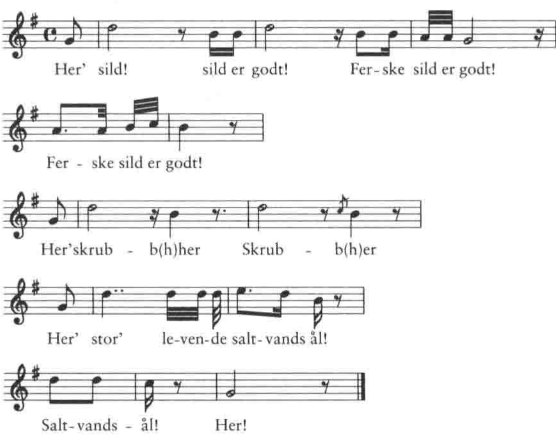
There are also the short forms: non-strophic rhymes, single-strophe lullabies and drinking songs, and calls. Singing games are regarded here as a special group because of their connection with dance. Instrumental music as a whole is essentially linked with dance, and is grouped according to the types of dance (*polska*, minuet, quadrille, waltz, etc.).

However, traditional Danish melodic material can also be divided into five main groups according to musical criteria: cries, rhyme melodies, hymn melodies, folksong melodies and instrumental tunes.

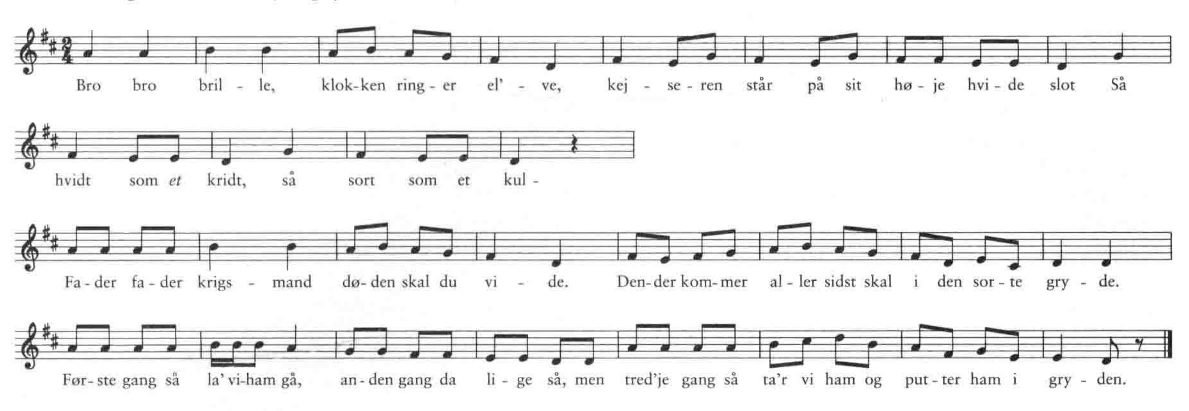
(i) Cries. These melodies are a transitional form between speech and music, using effects such as accentuation, rhythm and alteration of pitch to make the shout carry as far and as clearly as possible. It is encountered in signal calls and street cries (ex.1).

(ii) Rhyme melodies. These are made up of a small number of melodic formulae, usually within a major

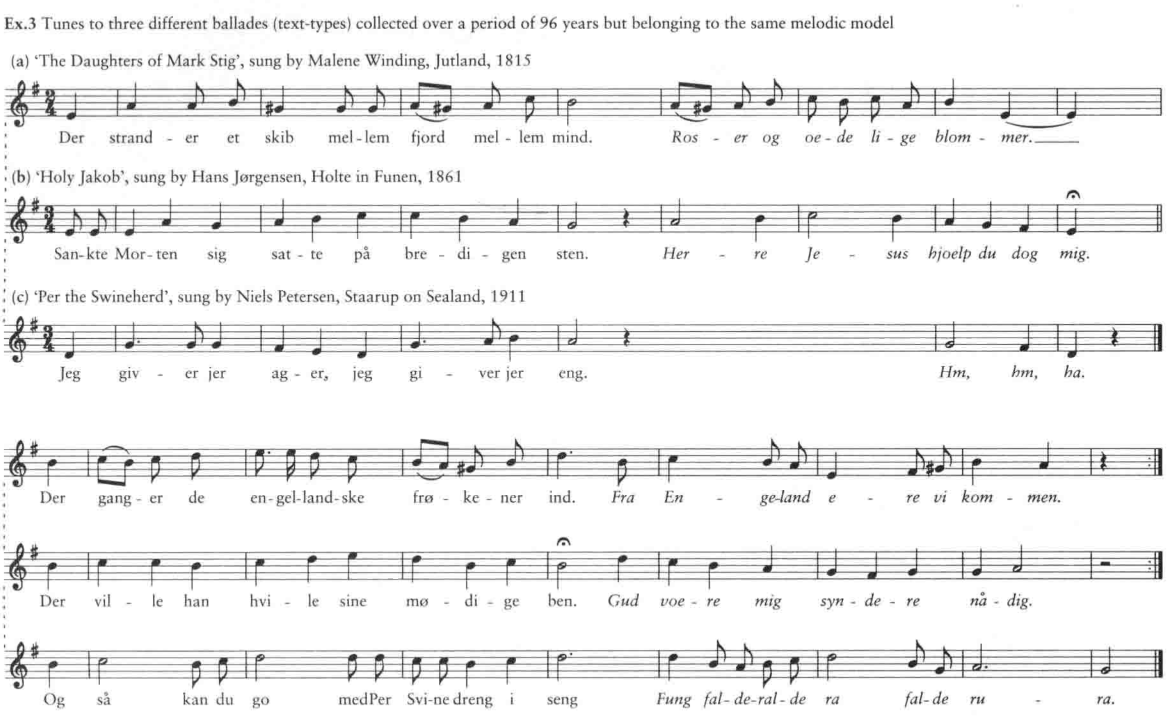
Ex.1 Fish-dealer's street cry, performed by Claus Sørensen, recorded in 1959, in Vejle



Ex.2 Children's game: 'Bro bro brille,' sung by Bertha Schmidt, recorded in 1968 in Gentofte



Ex.3 Tunes to three different ballades (text-types) collected over a period of 96 years but belonging to the same melodic model



hexachord; the formulae are freely combined and repeated in shorter or longer units, but specific short ending formulae can be differentiated. The rhyme is found in mocking songs, lullabies, children's rhymes and some singing games (ex.2).

(iii) Hymn melodies. These originated in the ecclesiastical tunes of the Reformation, which in the popular tradition were simplified in their structure and enriched with grace notes, embellishments and short melismas, and performed at a slower tempo.

(iv) Folksong melodies These strophic songs constitute the vast majority of traditional vocal music. They are chronologically divided into three styles: ballad style, transitional style and 'new' style.

(a) Ballad style. This is the oldest. A feature common to most melodies in this group is that they are within the range of a 9th with G as the most common final; but related tunes can end on different notes: E or A. Although a tentative link may be drawn between text type and melodic form, related tunes are often encountered in several different types of text (ex.3); and the same text type may make use of many unrelated tunes. The individual tune is often a combination of shorter or longer melodic or rhythmic figures, often the length of the line of text and with special final phrases. The individual figures usually utilise the interval of a 4th, 5th or 6th; the diatonic scale is dominant but the pentatonic also occurs. Many of the tunes seem to be based on one of a small number of characteristic melodic progressions of strophe length.

Courtly ballads and some jesting songs use the ballad style, as, to a limited extent, do more recent songs transcribed in the 19th century.
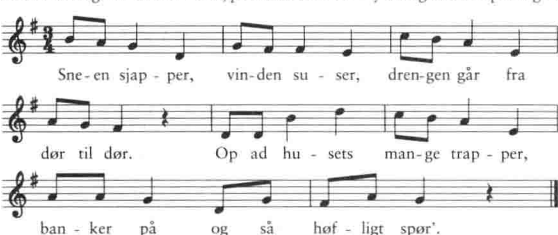
(b) Transitional style. This occurs primarily in connection with texts from the 16th and 17th centuries and can be regarded as a break with the melodic style of ballads. Substantial borrowings of German tunes and text are evident; the tunes are modal in nature, with clear

cadences; the metre and the melodic structure are more fixed (perhaps influenced by the dance music of the time) with a clearer connection between lyrics and melody.

(c) 'New' style. This style generally extends over a wider range than ballad melodies. The later minor tonality of the older tonal forms was displaced by major tonality during the 18th and early 19th centuries, with the structure of the melodies becoming clearly triadic and chordal.

The link between lyrics and melody in the 'new' style of folksong is clear, and much of the melodic material appears to be highly heterogeneous. However, two commonly used groups of tunes can be distinguished on the basis of their form and structure. The first is an *AABA* form, in which the first two sections and the last are identical (or almost so) while the third is in a higher register. The other is an *ABCD* form where the melody rises section by section and peaks in the *C* section, then returning to where it started in the *D* section (ex.4). One-third of the new-style tunes are based on one of these two melody forms.

Ex.4 Sad song from about 1900, performed in 1963 by four girls in Copenhagen
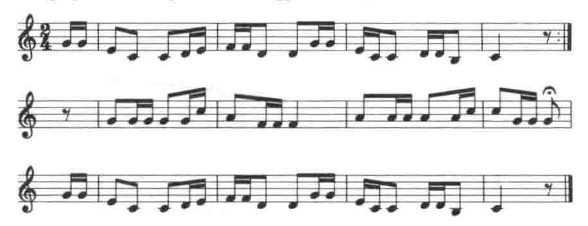


(v) Instrumental music. Around 1700, the fiddle and the drum were still the most important instruments in rural music. The bagpipe, hurdy-gurdy and jew's harp had been used also in the Middle Ages, but by the first decades of the 18th century the fiddle was replaced by the violin, which then became the dominant instrument while the drum disappeared. The early 19th century saw the introduction of the clarinet, followed by the flute, while the harmonica emerged around mid-century.

It is possible to distinguish between an early and a later style within instrumental melodics. In the early style the basic beat appears to dominate over measured time, the tonality may be modal (with a shifting sense of tonic) and the progression consists of a linking of short melodic and rhythmic motifs which are repeated or shifted to a different register. The melodies are divided into a number of units, whose length can vary from five to nine bars. This style is only found in certain tunes in music books before 1800 and among musicians in a few marginal localities (Fanø and Læsø).

The vast majority of instrumental tunes belong to the later style. Here melodic formulation is far more symmetrical and stereotypical. The melodies consist of a number of sections, each made up of eight bars which are repeated. Major tonality exists throughout the repertory and the tunes are based on broken triads with varying chordal functions (ex.5).

The demise of the older style was probably due to the introduction of the Town Musician (an official employed by the State) in the 17th century. For almost two centuries these officials and the professional musicians they employed enjoyed the exclusive right to play for the town's citizens and usually for the peasantry as well. Although peasant fiddlers tried to operate covertly, there is much to suggest that the musical influence of the Town Musicians, introducing new music from the south, prevailed in the long run.

Ex.5 An old dance tune, *Foetter Mikkel*, used for a couple-dance, played in 1983 by the fiddler Viggo Petersen, Bedsted

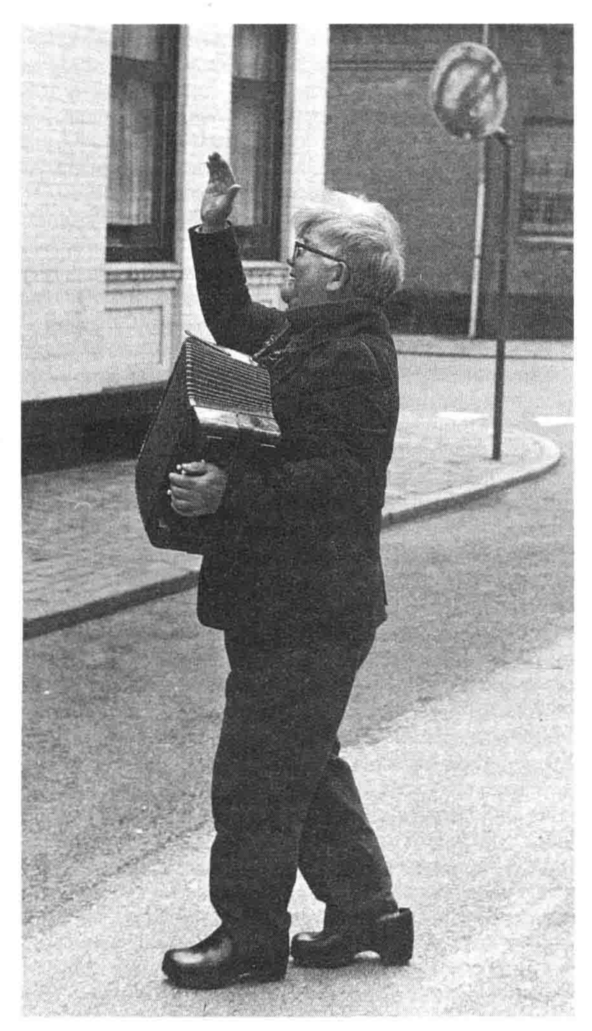


4. THE 'NEW FOLK MUSIC'. In the 20th century, as a result of changes in family, economic and social structures, and not least the development of the media, traditional music culture lost many of its original functions. It still exists (most actively among children), but goes largely unnoticed, and is invisible to most people.

In the middle 1960s the 'new folk music' emerged as a continuation of the 'revival wave'. Two key figures in this movement were the violinist Evald Thomsen and the singer Ingeborg Munch; the movement was also aided by the Folkmusikhuset i Hogager, which made available printed folktunes. The movement reached a peak around 1980 but many of the clubs have now closed or are much less popular. How far the 'new folk music' can be regarded as a continuation of older traditional music forms is debatable. Its use of traditional songs is extremely limited, but it has incorporated traditional instrumental tunes to a far greater extent. Some young performers investigate the past and use instruments from previous historical periods, but more often turn their attention to English, Scottish, Irish and Swedish musical material. 'New folk music' involves more conscious and overt means of presentation and includes amateur, professional and semi-professional practitioners in two major organizations: Folkemusikhusringen (Folk Music House Ring) for amateurs and Folkemusiksammenslutningen (Folk Music Association) for professionals.

5. RESEARCH. There are a few general accounts of the history of Danish folk music scholarship. The number of actual musical analyses is surprisingly small, and the research that has been carried out has concentrated largely on a very small selection of topics and problems. As in the area of textual research, interest is chiefly focussed on medieval ballads, and scholarly work has concentrated on their dating, origin and tonal structure.

In accordance with the prevailing cultural outlook at the end of the 19th century, the church music historian Thomas Laub attempted to show that folk song melodies were based on musical ideas originating in medieval and Reformation ecclesiastical song, while Erik Abrahamsen also suggested that they were strongly influenced by



3. *Harry Gregersen, street singer, in Odense, 1981*

Gregorian chant. Both of these theories have since been rejected.

In the period 1956 to 1975, Thorkild Knudsen published three articles setting forth an alternative view of the tonality and structure of the melodies, which he believed to be made up of particular melodic or rhythmic figures or phrases and subject to certain melodic models. In 1993 the music researcher Finn Mathiesen put forward a new view of the tonality of ballads based on the theories outlined by Curt Sachs in 1943.

Apart from the ballad genre, the teacher Søren Tvaermose Thyregod demonstrated a particular formulaic structure in a group of Danish singing-game tunes (1931), and the composer Vagn Holmboe conducted a major structural analysis of Danish street cries at the end of the 1930s, known only by a narrow circle of specialists until its publication in 1988.

In 1950 the music researcher Nils Schiørring undertook doctoral research on ballad tunes from the period 1550–1700, demonstrating their heavy German influence and dependence on hymn tunes of the time.

With the transition to a more ethnographically orientated attitude at the end of the 1950s, music began to be seen in its context, and beginning in 1970 there has been a distinct trend among researchers towards replacing the ideologically loaded term 'folk music' with 'traditional music'. Researchers such as Nils Schiørring, Thorkild Knudsen, Karl Clausen, Svend Nielsen and Henrik Koudal have studied individual singers and their repertories; the songs of specific social groups have been described by Anders Enevig (the destitute of Copenhagen) and Svend Nielsen; geographically defined studies have been carried out by Åge Skjelborg (Anholt), Kirsten Sass Bak and others (Southern Jutland) and Anders Christiansen (Laesø); and the functions of songs have been described by Svend Nielsen (satirical songs), who has also written about the singers' own assessment of the ballads they perform. Henrik Koudal has done extensive research on the historical aspect of traditional music, most notably on the institution of the Town Musician.

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NIELS MARTIN JENSEN (I), LOUIS K. CHRISTENSEN(II, 1), SVEND NIELSEN (II, 2–5)

Denner [Tenner]. German family of woodwind instrument makers. They were active in Nuremberg between about 1680 and 1764. The first in Germany to make the new French-style woodwind instruments, they dominated German woodwind instrument making in the first half of the 18th century.

The family business had its origins in the craft, exclusive to Nuremberg, of 'horn-turning', the making of decoys and other hunting equipment from animal horn; 13 masters of this craft bore the name Denner. The first of the family to concern himself exclusively with the making of woodwind instruments was Johann Christoph Denner (*b* Leipzig, bap. 13 Aug 1655; bur. Nuremberg, 26 April 1707), who had come to Nuremberg about 1666 with his father, a horn-turner originally from Nuremberg. He at first learned his father's trade, but then began to make woodwind instruments in the French style; such instruments were just then beginning to spread into Germany. In 1696 he petitioned for master's rights together with Johann Schell (1660–1732) and in 1697 the two were granted rights for the 'manufacture of French musical instruments consisting chiefly of oboes and recorders [*flandadois*]'. Denner's social and economic fortunes rose rapidly; he became street captain in 1702 and a member of the Greater Council in 1703, and documentary evidence shows that he owned several houses.

Johann Christoph's younger brother Johann Carl Denner (*b* Leipzig, bap. 26 June 1660; *d* after 1701) made 'nothing but recorders and flageolets'. He was never granted master's rights and was not allowed to sell instruments under his own name, but he at first prospered nevertheless. However, after serving a prison sentence for adultery and debt, he left Nuremberg in 1702 and disappeared.

Johann Christoph's two sons Jacob Denner (*b* 3 Aug 1681; *d* 16 Aug 1735) and Johann David Denner (bap. 31 May 1691; bur. 3 Feb 1764) learned the craft of instrument making from their father. Jacob was working for the Medici court in Florence in spring 1708 and deliveries of instruments made by him, including clarinets (the earliest references to this instrument), are recorded from 1710 onwards. He was granted master's rights before 1716. Jacob was also a professional performer: he was mentioned as a member of the Nuremberg *Stadtpfeiferei* in 1705 and attained its highest post in 1727. His funeral sermon (manuscript, 1735, *D-Ngm* 2° HS 108 571), provides many biographical details and praises his skill on the oboe, 'which he handled so finely . . . and played so admirably that his like was never heard in Nuremberg'. Johann David was a 'musician, also maker of oboes, bassoons and flutes', according to the address at his funeral. He succeeded to his father's workshop but acquired master's rights unusually late, in 1736, when he was 45 years of age. Jacob apparently set up on his own, with the result that there were two different workshops (Doppelmayr, 1730) producing instruments.

The outstanding importance of the Denners was recognized by their contemporaries. Of particular significance is Doppelmayr's appraisal (1730, pp.305–6), expressly ascribing the invention of the clarinet to Johann Christoph, together with improvements to the racket and the chalumeau. Although no clarinet by Johann Christoph has been preserved (the existing instruments bearing the mark 'I.C. DENNER' are by Johann David), much evidence indicates that the instrument originated with the Denner family in Nuremberg. The fame of the Denners, based on their invention of the clarinet and on Doppelmayr's *Historische Nachricht*, was passed down through the centuries; Johann Christoph even attained the status of operetta hero in *Der Klarinettenmacher*, by Friedrich Weigmann and G.R. Kruse (Berlin, 1912). More than 150 woodwind instruments from the Denner workshops have been preserved (see Young): recorders of all pitches, both traditional models and those described as 'French flutes'; transverse flutes in three sections with a C foot as well as the earliest flutes in four sections; shawms and oboes of various sizes; chalumeaux and clarinets; rackets, dulcians and bassoons; and cornetts. Some of the early instruments show clearly the influence of French models, but further developed through the experience born of musical practice. There are both luxuriously grand and plainer models, but all are of high quality. It is difficult to ascribe instruments to individual makers since masters' marks were inherited in Nuremberg. Three distinct marks were used by members of the Denner family: 'D' on its own; 'I.C. DENNER' in scroll , with a 'D' and sometimes also an 'I' underneath; and 'I. DENNER' in scroll with 'ID' beneath it, with a tree between the letters (used exclusively by Jacob Denner; see *LangwillI7* for further information).

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MARTIN KIRNBAUER

Denny, Sandy [Alexandra] (*b* London, 6 Jan 1948; *d* London, 21 April 1978). English folk-rock singer and songwriter. She began singing at folkclubs while a student at Kingston Art College, then joined the Strawbs, a rock band with whom she recorded one album before joining Fairport Convention. Their 1969 album *Unhalfbricking* (Isl., 1969) included her best-known song, 'Who knows where the time goes' (later a hit for the American singer Judy Collins) and the following year she encouraged the band to add amplified backing to British traditional songs on the classic folk-rock album *Leige and Lief* (Isl., 1969). Her strong, flexible voice matched both the rousing electric guitar work of Richard Thompson and the fiddle playing of Dave Swarbrick. By the time it was released Denny had formed Fotheringay with the Australian guitarist Trevor Lucas, whom she later married. The band released one album before Denny started a solo career. Her sad and introspective songwriting was shown on the solo albums *The North Star Grassman and the Ravens* (Isl., 1971), *Sandy* (Isl., 1972) and *Like an Old-Fashioned Waltz* (Isl., 1973): her songs were obsessed with death and contained oblique lyrics that seemed at odds with her jovial personality. She moved into rock theatrics, playing the Nurse alongside the Who in *Tommy*, then rejoined Fairport Convention. She recorded the album *Rendezvous* (Isl., 1977), before dying from a brain haemorrage after a fall in April 1978. A recording of her final concert was released to mark the 20th anniversary of the death (Isl., 1998).

ROBIN DENSELOW

Denny, William D(ouglas) (*b* Seattle, 2 July 1910; *d* Berkeley, 2 Sept 1980). American composer. After attending the University of California, Berkeley (BA 1931, MA 1933), he studied composition in Paris with Dukas (1933–5) and at the American Academy in Rome (1939–41), where he was Horatio Parker Fellow. In June 1953 he won a Fromm Foundation award for his String Quartet no.2. He taught at Berkeley (1938–9), Harvard University (1941–2), and Vassar College (1942–4), before returning to Berkeley as professor (1945–78).

Denny's music is thoroughly personal and abstract, characterized by an intense lyricism, with rhythmic elements predominating. The structure and symmetry of his works are flawlessly balanced, often within a complex contrapuntal texture, and his idiomatic writing for instruments has been particularly admired. Denny's harmonic language is dissonant yet orientated around tonal centres; his style has a definite similarity to the mature works of Piston. During the 1940s and 50s he was one of the most respected composers active in the San Francisco Bay area, and his compositions were performed by the CBS and NBC symphony orchestras, the San Francisco SO, the Griller String Quartet, the Budapest String Quartet, the Juilliard String Quartet and the University Chorus at Berkeley.

WORKS

Orch: Bacchanale, 1935; Concertino, 1937; Sym. no.1, 1939; Sinfonietta, 1940; Suite, chbr orch, 1940; Ov., str, 1945; Praeludium, 1946; Sym. no.2, 1949; Sym. no.3, 1955–7; Introduction and Allegro, 1956

Chbr: Str Qts, 1937–8; Sonata, va, pf, 1943–4; Str Qt no.2, 1952; Str Qt no.3, 1955; Partita, org, 1958; Str Trio, 1965; Toccata, Aria, and Fugue, org, 1966

Choral: Most Glorious Lord of Life, cant., 1943; 3 Motets, 1946–7

MSS in *US-BEm*

JOHN A. EMERSON

De Nobel, Felix (*b* Haarlem, 27 May 1907; *d* Amsterdam, 25 March 1981). Dutch conductor and pianist. He studied with Hendrik Andriessen and Martha Autengruber at the Amsterdam Conservatory, and in 1930 began to appear regularly as a soloist, chamber player and accompanist for such artists as Schwarzkopf, Elisabeth Schumann, Patzak and Bernac. In 1937 he became conductor of a choir, formed originally to take part in a series of radio broadcasts of Bach's cantatas, which remained together and became the Nederlands Kamerkoor. Until he gave up the conductorship in 1972 De Nobel did much with the choir to promote composers such as Monteverdi and Schütz in the Netherlands; he also introduced many new works, often written especially for them, including those by Frank Martin and Poulenc, as well as Badings and other Dutch composers. European and American tours, appearances at leading festivals and numerous recordings, gave the conductor and choir an international reputation. De Nobel wrote many choral arrangements of folksongs, and taught accompaniment and song interpretation at a number of Dutch conservatories.

TRUUS DE LEUR

Denon. Japanese record label of Nippon Columbia Kabushiki Kaisha. The firm's forerunner, Nippon Chikuonki Shōkai (Japan Phonograph Company), was established in 1910 by the American entrepreneur Frederick Whitney Horne. The company immediately undertook a recording programme, becoming one of the first Japanese companies to do so, and produced records by the soprano Miura Tamaki among others. In 1927 it became affiliated to the British Columbia Company, and it changed its name to Nippon Columbia Chikuonki Kabushiki Kaisha the following year. In addition to marketing a large number of Columbia recordings, the company won popularity with recordings by the tenor Yoshie Fujiwara.

Foreign management of the company came to an end in 1935, after which it was administered with Japanese capital, and in 1946 its trading name was changed to Nippon Columbia Kabushiki Kaisha. From 1948 the company distributed recordings from American Columbia (the relationship with American CBS continued until 1968, and that with the British Columbia Company until 1962); it released LPs of performances by Bruno Walter, George Szell, Nathan Milstein and the Budapest Quartet. In 1958 Nippon Columbia began the sale of stereo records, and from about 1960 onwards it recorded works by Japanese composers. Through its contracts with Erato and Supraphon, it also contributed to the issued classical music.

By 1971, the company, now using the label name Denon, had developed a system of digital recording, pulse code modulation (PCM). The PCM recorder became commercially available in 1972, and the company began to make recordings in Europe using the system in 1974. These included the Smetana Quartet's complete Beethoven cycle, the complete Beethoven symphonies conducted by Otmar Suitner, the complete Mahler symphonies conducted by Inbal and recordings of Dvořák by the Czech PO under Neumann. Japanese musicians were represented by such artists as the flautist Masahiro Arita and the Baroque violinist Ryō Terakado as well as by works by Tōru Takemitsu.

SACHIO MOROISHI

Dens, Michel (Maurice Marcel) (*b* Roubaix, 22 June 1911). French baritone. After studies in his home town, he made

his début at Lille in 1938, later singing in Bordeaux, Grenoble and Toulouse. In 1947 he made his début at the Opéra-Comique, Paris, as Albert in *Werther*, later singing Scarpia, Figaro, Escamillo and Ourrias in Gounod's *Mireille*, a role he recorded with great distinction. In 1951 he created the role of Rodolphe in Emmanuel Bondeville's *Madame Bovary*. During the 1950s Dens was the leading baritone at the Paris Opéra, particularly admired as Rigoletto and Iago. He had one of the most beautiful and characterful voices of his time. He was equally at home in lighter music and made many recordings of operettas, both French and Viennese. In Paris he often appeared in the operetta repertory at the Théâtre de la Gaîté. Dens had one of the longest careers of any singer in the 20th century, appearing as late as 1988 as Ménélas in *La belle Hélène*. He was for a time the director of Presence de l'Art Lyrique.

PATRICK O'CONNOR

Densmore, Frances (*b* Red Wing, MN, 21 May 1867; *d* Red Wing, 5 June 1957). American ethnomusicologist. She received her early musical education at the Oberlin Conservatory of Music, Ohio, where she studied the piano, organ and harmony; later she was a piano pupil of Carl Baermann in Boston and of Leopold Godowsky, and studied counterpoint with John K. Paine at Harvard University. A pioneer in the study of Amerindian music, she became interested in the subject in 1893 after reading reports of Alice C. Fletcher's work; she pursued this highly specialized field of study with unflagging energy until her death. In 1901 she wrote down for the first time songs from a Sioux woman near Red Wing. In 1904 she studied Filipino music at the St Louis Exposition, and notated the song of Geronimo, the famous Apache chief. In 1905 she visited the White Earth Reservation in Minnesota to observe the Chippewa, and made her first field trip at Grand Portage on the north shore of Lake Superior. In 1907 her work was recognized by the Bureau of American Ethnology of the Smithsonian Institution and she was made a Collaborator, a title which she held for the next 50 years. During this period the Bureau published 13 of her monographs on Amerindian music, five anthropological studies and one paper in the Annual Report series.

From her first book, *Chippewa Music* (1910–13/*R*), she displayed her ability as an observant ethnographer and a conscientious analyst of music. In addition to tribal monographs she contributed articles to many journals as a means of interpreting Amerindian culture to a larger public. *The American Indians and their Music* (1926) was written as an introduction for the lay reader. From her recordings kept in the Library of Congress seven LP records have been issued.

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The American Indians and their Music (New York, 1926/*R*, 2/1937)
Papago Music (Washington DC, 1929/*R*)
Pawnee Music (Washington DC, 1929/*R*)
Menominee Music (Washington DC, 1932/*R*)
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Cheyenne and Arapaho Music (Los Angeles, 1936)
Music of Santo Domingo Pueblo, New Mexico (Los Angeles, 1938)
Nootka and Quileute Music (Washington DC, 1939/*R*)
Music of the Indians of British Columbia (Washington DC, 1943/*R*)
Choctaw Music (Washington DC, 1943/*R*)
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WILLARD RHODES

Denson, Seaborn M. (*b* nr Arbacoochee, AL, 9 April 1854; *d* Helicon district, Winston County, AL, 18 April 1936). American composer and tune book compiler. He conducted singing-schools in the South for over 50 years, and with his brother Thomas Jackson Denson (*b* nr Arbacoochee, AL, 20 Jan 1863; *d* nr Jasper, AL, 14 Sept 1935) taught many thousands of rural singers in the South to read shape-note music. He was music editor for J.S. James's *The Original Sacred Harp* (Atlanta, 1911/*R*), a revision of B.F. White's *The Sacred Harp* (1844), which added alto parts to the original three-part harmonizations and included newly composed four-part pieces as well. A later edition, *The Original Sacred Harp, Denson Revision* (Haleyville, AL, 1936, 2/1960, 4/1971, 5/1991), is one of the two revisions of *The Sacred Harp* still widely used.

See SHAPE-NOTE HYMNODY, §2.

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HARRY ESKEW

Denss, Adrian (*fl* late 16th century). ?Flemish lutenist and composer. It is possible that he spent some time in Antwerp, going to Cologne shortly before his anthology of music for seven-course solo lute in French tablature, *Florilegium*, was published there in 1594 (selections ed. A. Nachtsheim and M. Esch, Bad Ems, *c*1989). There is little trace of his career there although he was undoubtedly involved in musical activity centring on the household of Arnold of Manderscheidt and Blankenheim, a Cologne church official, to whom his book is dedicated.

Klöckner argued that the 84 tabulations of vocal works in the *Florilegium* are to be regarded exclusively as instrumental pieces rather than as accompaniments. On this basis, he suggested that the music had been reduced to either two or three voices from the original vocal works and that the intabulations were not intended for simultaneous performance with voices, but rather for alternate performance of successive stanzas. He further suggested that Denss may have remained unknown to many of his contemporaries because of his manner of representing polyphony in a complex way by means of melodic and rhythmic intensification of the inner voices, and because of the serious tone of his own pieces, which look forward to those of the French 17th-century lute school.

His own pieces in the collection show Denss to have been a fine composer, his melodic and harmonic gifts perhaps being at their height in the ten eloquent and song-like galliards. He also included in *Florilegium* 11 fantasias, eight passamezzo-galliard suites, a 'Gagliarda di Ferrabosco' (which Ferrabosco is not known), 19 allemandes (three being present in two versions), five courantes, two

voltas, four branles, one ronde and one 'Pauern Tantz'. Among the fantasias, nine of which are motet-like and apparently by Denss himself, two are monothematic ones by Gregorio Huet. Popular melodies served as a basis for a number of the dance pieces, and concordances indicate that Denss knew well the cittern literature and other sources published in the Netherlands and elsewhere.

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H.B. LOBAUGH

Dent, Edward J(oseph) (*b* Ribston, Yorks., 16 July 1876; *d* London, 22 Aug 1957). English musicologist, teacher, translator and critic. He was educated at Eton, where he studied music with C.H. Lloyd, and Cambridge, where his teachers were Charles Wood and Stanford. He was elected a Fellow of King's College, Cambridge, in 1902, began lecturing on the history of music that year and also taught harmony, counterpoint and composition. In 1918 he left for London, where he worked as a music critic. He returned to Cambridge as professor of music in 1926, when he was again elected to a fellowship at King's. He occupied the Cambridge chair for 15 years. From his retirement until his death he lived in London.

At Cambridge, Dent completely reorganized the teaching for the MusB degree. He realized that this degree would no longer be taken mainly by church organists but that a Cambridge education in music would produce members of other branches of the musical profession – school and university teachers, composers, critics, BBC staff and so on – and he consistently aimed at giving the curriculum greater breadth as a sound foundation, stressing particularly the study of music history and encouraging the performance of pre-19th-century, especially Baroque, music. He exercised a profound influence on several generations of young musicians, whose subsequent success as composers, teachers, performers or scholars owed much to his teaching and example. He himself composed a small amount of music, mainly of a conservative cast.

Dent opened up wide areas of the repertory that were then little known. An insistence on performance as the ultimate goal lay behind his approach to scholarship. He worked especially on Italian Baroque opera, and the fruits of his study appeared in a long series of articles and most notably in his books on Alessandro Scarlatti and Mozart's operas, both of which show that he possessed to a rare degree the power to form keen critical judgments based on close, accurate scholarship. He contributed an edition of *Cupid and Death* to Musica Britannica in the hope that it would stimulate stage productions. His broad, catholic outlook prevented him – and through him his research students – from becoming so absorbed in the detail of a particular project as to lose sight of its wider musical and social context.

Given his research interests, it is not surprising that operatic activity in Britain owes Dent a special debt. He was involved in the historic production of Mozart's *Die Zauberflöte* at Cambridge in 1911, when the work was still practically unknown to the British musical public. His translation of it initiated a long series of fine translations that did much to bring opera to a wider audience. He wanted opera – indeed all music – to be enjoyed, and he felt that the barrier of a foreign language prevented many people from enjoying it as much as they ought. He was very well equipped for his task, for he was an excellent linguist, had an easy literary style and was constantly preoccupied with the needs of the theatre and the voice. His success was great, and several generations of opera audiences have had the benefit, almost for the first time, of translations that are worthy of the originals and convey the course of the drama stylishly and idiomatically. Language, however, is in a constant state of flux, and Dent's translations are of necessity being modified or superseded with the passing years. Yet this does not diminish his achievement in bringing a new dimension into British operatic experience which, moreover, to the benefit of his successors, immeasurably raised the status of the translator. He was a director and later governor of Sadler's Wells Opera and a director of Covent Garden Opera Trust.

When Dent was a young man British musical life was in many respects insular, and one of his most important achievements was to broaden horizons and establish wider contacts. His linguistic ability and catholic tastes again helped him here; so too did his extensive knowledge of European culture, his international standing as a scholar and his relaxed and adaptable manner – witty and urbane in exposition, subtle and persuasive in diplomacy. After World War I he devoted much effort to the restoring of artistic links between the combatant countries. One outcome of this activity was the establishment in 1923 of the ISCM, of which he was elected the first president; he held the position until 1938. It is a measure of the breadth of his interests and of the esteem in which he was held that he was also, from 1931 to 1949, president of the IMS, a combination of the two offices in one person which has not been (and is unlikely to be) repeated. He was subsequently made honorary president of both bodies. Yet he had a strong mischievous and irreverent streak and delighted in uttering outrageous opinions about music that he felt had been accepted with unthinking reverence. His delight would increase if he knew that he thereby shocked the respectable – especially if they were clergymen or women. He rebelled against the conventions of the society of his day and was a radical dissenter and an enemy of smugness and snobbery. His attitudes were in many ways paradoxical: for instance, he was an agnostic who yet composed a group of moving and wholly sincere motets; and he could express left-wing sympathies but always maintained that many of the main achievements of music had been fostered by aristocratic societies.

In 1961, in recognition of his services to international scholarship, the Royal Musical Association, of which he was president from 1928 to 1935, instituted the Dent Medal, which is awarded annually to recipients selected for their outstanding contributions to musicology by the council of the association. In 1953 Dent was one of the first two musicians to be elected a Fellow of the British Academy. He was an honorary doctor of music at Oxford (1932), Harvard (1936) and Cambridge (1947) universities.

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ANTHONY LEWIS, NIGEL FORTUNE

Dentice. Italian family of composers and instrumentalists. They were active chiefly in Naples.

(1) **Luigi Dentice** (*b* Naples, ?1510–20; *d* Naples, before 28 June 1566). Composer and theorist. He was one of the group of Neapolitan nobles who performed in 1545 and 1547 the comedies *Gl'ingannati* and *Philenia* in the Neapolitan palace of Ferrante Sanseverino, Prince of Salerno, and who founded on 14 March 1546 the Accademia dei Sereni. In a letter to Lord Robert Dudley, Sir Thomas Chaloner reported that Henry VIII had wanted Luigi Dentice in his service, and he may have spent some time at the court of Henry's daughter Mary I in 1554. Dentice's *Duo dialoghi* (Naples, 1552), dedicated to Giulio Cesare Brancaccio, benefited from his long conversations with Angelo di Costanzo (a manuscript copy, possibly an autograph, with four anonymous textless, four-voice compositions appended, is in *I-Fc*). In the first dialogue he discussed Greek music theory and in the second the technique of counterpoint and a few aspects of performing practice. One four-part madrigal, *I' piango ed ella il volto*, is printed in RISM 1562[7]; another work was attributed to him in Gennaro Grossi's *Le belle arti* (Naples, 1820, p.15).

(2) **Fabrizio Dentice** (*b* ?Naples, ?1539; *d* Parma, 1581, before 25 Feb). Instrumentalist and composer, son of (1) Luigi Dentice. In 1545 he took part in the performance of the comedy *Gl'ingannati* in the Neapolitan palace of Ferrante Sanseverino, Prince of Salerno. He was in the service of Francesco Ferdinando d'Avalos, govenor of Milan, in the years 1562–7. But he was in Spain in March of 1564 when, in a letter to Lord Robert Dudley, Sir Thomas Chaloner reported that he had heard Fabrizio Dentice play the lute and sing in Barcelona and recommended him as worth an annual salary of 400 crowns. Vincenzo Galilei, in his *Dialogo* (1568), referred to him as an excellent lute player and improviser. In January 1569 Dentice entered the Duke of Parma's service, where he assumed teaching duties. He remained in Farnese service, travelling frequently to Rome, until his death. He died in the palace of Barbara Sanseverino, Countess of Sala.

WORKS

(*selected list; for a complete list see Fabris, 1992*)

Edition: *Da Napoli a Parma: itinerari di un musicista artistocratico: opera vocali di Fabrizio Dentice (1530 ca.–1581)*, ed. D. Fabris (Milan, 1998).

SACRED

Motetti e madrigali spirituali, 5vv (Venice, 1581); lost, cited in *FétisB*
1 book antiphons (Venice, 1586); lost, cited in *FétisB*

Lamentationi . . . aggiuntovi li responsori, antiphone, Benedictus, & Miserere, 5vv (Milan, 1593); parts repr. with ornamentation in G.D. Viola: Responsorii a 4 (Naples, 1622) and in F. Severi: Salmi passaggiati (Rome, 1615)
4 motets, *D-MÜp* 745; 10 sacred works, a 8, *E-V* 11
1 psalm in Salmi della compieta (Naples, 1620)

SECULAR

1 madrigal, 5vv, 1591[10]
2 madrigals: Amor che deggio far, Empio cor cruda voglia, *I-MOe*; ed. C. MacClintock, The Bottegari Lutebook, WE, viii (1965)
Io conosco il mio errore; lost, mentioned in T. Costo: Il fuggilozio (Venice, 1600)
4 fantasias, lute, 1603[15]
Several lute pieces, *NL-DHgm* 28.B.39; 3 fantasias, 2 ricercars, *PL-Kj*

(3) **Scipione Dentice** (*b* Naples, 19 Jan 1560; *d* Naples, on or before 21 April 1635). Composer. He was not a nephew of (2) Fabrizio Dentice as claimed by Prota-Giurleo, but was of a different branch of the family from both (1) Luigi Dentice and (2) Fabrizio Dentice. He may have studied music with Stefano Felis, for a madrigal and a motet of his were printed in two of Felis's publications of 1591. In May 1593 Raval mentioned that Dentice, with Stella, Marenzio and others, performed Raval's madrigals in Cardinal Montalto's palace in Rome. He may have been in the service of Cardinal Montalto, for he dedicated his five-part motets to him on 25 March 1594. He is often supposed to have been a member of Gesualdo's *Camerata di propaganda per l'affinamento del gusto musicale*, but there is doubt as to whether this organization ever existed. The dedications of his second, third and fifth books of madrigals reveal his connection with the Peretti and Gesualdo families and with Cardinal Acquaviva, Archbishop of Naples. In 1609 Dentice was a canon of Naples Cathedral. Later, either in about 1610 or, more probably, in 1622, he entered the congregation of the Oratorio Filippino in Naples, where he died.

Dentice's madrigals, apart from an unimpressive first book, are melodically interesting and rather melismatic and chromatic, but rarely adopt the flexible rhythms and free dissonances characteristic of the Neapolitan *seconda pratica* madrigal. An important new feature of the spiritual madrigals of 1629 is the rhythmic liveliness of the contrapuntal lines. His motets, though written in a conservative imitative style, are highlighted by chromaticism and contrasting chordal sections; they show greater contrasts than Stella's motets but fewer than Gesualdo's. The antiphons combine the features of Dentice's madrigal style with the square, repetitive rhythms of chordal hymns, called frottolas in Naples.

WORKS

SACRED

[21] Motectorum liber primus, 5vv (Rome, 1594)
[21] Madrigali spirituali, 5vv (Naples, 1629)
Madrigali spirituali, libro secondo (Naples, 1640), lost
Laude, 1599[6], 1600[5]
7 Advent antiphons, 5vv, dated ?1636, *I-Nf* 472

SECULAR

Primo libro de [21] madrigali, 5vv (Naples, 1591)
Il secondo libro de [20] madrigali, 5vv (Venice, 1596)
Il terzo libro de [20] madrigali, 5vv (Naples, 1598)
Il quarto libro de [21] madrigali, 5vv (Naples, 1602)
Il quinto libro de [20] madrigali, 5vv (Naples, 1607)
Works in 1587[12], 1591[2], 1591[18], 1604[15], 1609[16], 1611[17], 1615[14], 1616[11], 1616[13]

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KEITH A. LARSON/R

Denver. American city, capital of Colorado. It was founded in 1858, and the immense wealth that soon flowed from the Rocky Mountain gold and silver mines made possible the creation of a musical oasis in the isolated American west. During its early development Denver's music was dependent on the military band of a nearby army post, touring ensembles and the organists and choirs of churches in the area. A local builder, Charles Anderson, placed a one-manual pipe organ in the H Street Presbyterian church in 1872. The Rev. H. Martyn Hart, dean of St John's Episcopal Cathedral, brought to Denver a series of English organists whose influence was lasting: the first was Arthur W. Marchant, who arrived in 1880 and installed a Hook & Hastings organ in the cathedral; he was followed by Walter E. Hall in 1882, John H. Gower in 1887 and Henry Houseley in 1892. Houseley, an organist, teacher, composer and choral and orchestral conductor, led and developed many areas of Denver music during the next 30 years. In 1888 the musician and philanthropist Isaac E. Blake gave an 82-rank Roosevelt organ to Trinity Methodist Church, where Wilberforce Whiteman produced oratorio performances at the turn of the century.

Travelling opera companies visited Denver frequently from 1864; but there was no purpose-built theatre in the city until 1881, when the Grand Opera House, financed by H.A.W. Tabor, opened with Emma Abbott heading her own company in Wallace's *Maritana*. Up to 1900 the Tabor Opera House and the Broadway Theatre were hosts to such opera personalities as Patti, Gerster, Nordica, Tamagno, Melba, Juch and Gadski. Touring companies also performed in the Denver Auditorium Theatre from its opening in 1908 until World War I. The Rev. Joseph J. Bosetti produced opera locally from 1915. Productions of his Denver Grand Opera Company continued until 1951. The Greater Denver Opera Company (1955–8) and the Denver Lyric Opera (1958–71) continued a sporadic opera programme. Summer musicals were sponsored by the *Denver Post* from 1933 to 1972. In 1983 a new opera company, Opera Colorado, was launched, with Nathaniel Merrill as director, using the new Boettcher Concert Hall, home of the Denver SO since 1978.

Mary Elitch Long's desire for good music in her summer gardens generated orchestral interest in the 1890s and in 1900 the Denver SO was founded by Houseley. Raffaelo

Cavallo became conductor in 1903 and Horace Tureman in 1911. With his own orchestra, Cavallo offered competition, and the Denver SO faltered during World War I. Tureman reorganized it as the Denver Civic SO in 1921 and conducted it until 1944. In 1935 the Denver SO was revived under Tureman, using out-of-work theatre musicians and union members of the Civic SO. Later conductors of the Denver SO were Saul Caston (1945–64), Vladimir Golschmann (1964–70), Brian Priestman (1970–78), Gaetano Delogu (1979–87) and Philippe Entremont (1986–9). The orchestra officially declared bankruptcy in 1989, and was subsequently re-formed, under the musicians' own management, as the Colorado SO.

Denver's choral societies began with a Musical Union, formed in 1867, just nine years after the first crude cabins were built; a German 'Maennerchor' appeared in 1870. Frank Damrosch, Denver's first public school music supervisor, organized a highly successful choral society in 1882 but returned to New York three years later. I.E. Blake started the Denver Choral Society in 1890; in 1894 its directorship went to Houseley, who gained for the ensemble a national reputation, winning awards at the Salt Lake City Welsh Eisteddfod in 1895 and the St Louis World's Fair in 1905. David McK. Williams, later organist at St Bartholomew's, New York (1920–47), accompanied. Denver's strong choral heritage has continued with groups including the Colorado Children's Choir, founded in 1974 by Duain Wolfe, the Classic Chorale (1972), containing a mixture of amateur and professional singers, and the choir of the Civic SO, founded by Wolfe in 1984.

Through the efforts of Fritz Thies, chamber music interest developed in the 1880s. The Lehman Quartet with the viola player Paul Stoëving followed in 1892 and the Baker Quartet in 1901. Henry Ginsburg's Denver String Quartet (formed 1921) was the city's most popular and lasting chamber ensemble, playing for over 20 years. The Friends of Chamber Music was founded after World War II by Jean Chappell Cranmer, who also founded the Applied Arts Society in 1920. The Denver Early Music Consort was founded in 1976.

Important private music schools in Denver have included the Denver University School of Music (founded 1879), the Denver Conservatory (1887), the Liszt School (founded by James M. Tracey, 1906), Blanche Dingley Matthews School (1911), the Wolcott Conservatory (1920) and its offshoot under Edwin J. Stringham, the Denver College of Music (1925), and the Lamont School, now part of Denver University, founded in 1922 by Florence Lamont Hinman.

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SANFORD A. LINSCOME/GLENN GIFFIN

Denza, Luigi (*b* Castellammare di Stabia, 24 Feb 1846; *d* London, 26 Jan 1922). Italian composer. From 1862 he studied composition under Mercadante and Serrao at the Naples Conservatory. In 1876 his *opera seria Wallenstein* (4 acts, with libretto by A. Bruner after Schiller's trilogy) was produced in Naples (Mercadante, 13 May). He later settled in London and became a director of the London Academy of Music and professor of singing at the RAM. He composed more than 500 songs, partsongs and cantatas to Italian, French and English texts; he is best remembered for the Neapolitan song *Funiculì funiculà*. His melodic style has much in common with that of Ciro Pinsuti; he wrote in an overtly populist vein which anticipated the sugary Hollywood idiom of the 1920s.

NIGEL BURTON, KEITH HORNER

De Packh, Maurice (*b* New York, 21 Nov 1896; *d* Beverly Hills, CA, 24 May 1960). American composer, arranger, orchestrator and conductor. He studied the piano with Maurice Gould and Jeanne Franco, and composition and orchestration with Frank Saddler. During the 1920s he worked as an arranger for Broadway musicals, including *The Girlfriend*, *Manhattan Mary*, and the *Ziegfeld Follies* of 1920 and 1921. He also wrote songs for the 1922 musical *Glory*. He established the De Packh ensemble which he conducted between 1928 and 1931, then in 1933 he went to Hollywood as an arranger and orchestrator. He worked first for MGM, and other smaller studios, on films such as *The Dancing Lady* (1933) and *Rip Tide* (1934). He was also one of the team of five principal orchestrators who assisted composer Max Steiner with *Gone with the Wind* (1939), a score that exemplifies the richness of orchestral timbre and complexity of arrangement that were hallmarks of film music of the time. In the early 1940s he moved to Twentieth Century-Fox where he worked on a number of Betty Grable musicals, including *Four Jills in a Jeep* (1944), *The Dolly Sisters* (1945), and *Mother Wore Tights* (1947), for which Alfred Newman's musical direction won an Academy Award.

WORKS
(*selective list*)

film scores, as orchestrator and arranger

The Dancing Lady, 1933; Rip Tide, 1934; The Dancing Masters, 1943; Four Jills in a Jeep, 1944; Irish Eyes are Smiling, 1944; The Bullfighters, 1945; The Dolly Sisters, 1945; I Wonder Who's Kissing Her Now, 1947; Mother Wore Tights, 1947; When My Baby Smiles at Me, 1948; Letter to Three Wives, 1949; American Guerilla in the Philippines, 1950; Viva Zapata, 1952; Daddy Long Legs, 1955; Anastasia, 1956

KATE DAUBNEY

Depansis (*fl* second half of the 14th century). French composer. He is known only by a three-voice Gloria in *F-APT* 16 bis and Solsona, Archivio diocesano, MS109 (ed. in CMM, xxix, 1962, p.30, and PMFC, xxiii*a*, 1989, p.31). In the latter manuscript the piece is designated 'Sortes', but this may be an error since this Gloria follows the 'Sortes' Credo there. The piece divides into 11 short sections, mainly ending on D (the final) or E. The two upper voices move together for much of the time, introducing parallel 5ths and 4ths at cadences, with occasional 3rds. In the accompanying volume (*MSD*, vii, 1962) Stäblein-Harder pointed to a similarity between the upper voices of this and an anonymous Gloria with the trope 'Splendor patris' (ed. in CMM, xxix, 1962, p.32), and suggested that Depansis might be the composer of both or that one is modelled on the other.

As with Sortes, however, it is possible that 'Depansis' is not a composer identification but another form of designation to distinguish the work from other settings of the same text.

GILBERT REANEY/R

Departamento de Musicología. Spanish music publishing and research institute active in Madrid and Barcelona. Originally called the Instituto Español de Musicología, it was founded on the advice of Higini Anglès as a branch of the Consejo Superior de Investigaciones Científicas by ministerial decree of the Spanish government (27 September 1943). In accordance with the founding decree and other constitutive rules the institute aimed to make an inventory and publish catalogues of Spanish music; to publish its source material and monographs on the history of music in Spain; to collect, edit and study popular songs of the different Spanish regions; to make a photographic archive of the most important Spanish manuscripts; and to organize musicological courses and conferences. Some of these objectives were scarcely attempted, but much important material was published, notably the series Monumentos de la Música Española, the periodical *Anuario musical* (from 1946), and a series of monographs and songbooks. The series of music catalogues began brilliantly in 1946 with the three-volume catalogue of the Biblioteca Nacional, Madrid, but then ceased. The series Música Hispana contained single works. Anglès was the institute's first director, followed successively by Miguel Querol (1970) and José María Llorens Cisteró (1983–8). Under José González Valle, who led the institute from 1989, its name was changed in 1994 to Departamento de Musicología; by the late 1990s only the *Anuario musical* continue to be issued.

JOSÉ LÓPEZ-CALO

Depeche Mode [Depêche Mode]. English synth-pop group. It was formed in Basildon in 1980 by Vince Clarke (*b* Basildon, 3 July 1961; synthesizer), Dave Gahan (*b* Epping, Essex, 9 May 1962; vocals), Andy Fletcher (*b* Nottingham, 8 July 1960; synthesizer) and Martin Gore (*b* Basildon, 23 July 1961; synthesizer). Originally Depeche Mode played pop music influenced by such groups as Kraftwerk, but they progressed to more experimental work after Clarke, their sole songwriter, was replaced by Alan Wilder (*b* 1 June 1959). With Gore taking on the role of chief songwriter, the group developed a sombre, macabre lyricism. With *Construction Time Again* (Mute, 1983) and the single *Master and Servant* the band embraced industrial music. Their late 1980s work on albums such as *Music for the Masses* (Mute, 1987) was starker still, with Gahan's plaintive, almost monotone, vocal set against huge, crunching synthesizer patterns. By 1988 the band had achieved success in America, becoming perhaps the only synthesizer group to make the transition to stadium rock. *Violator* (Mute, 1990) included the sublime *Enjoy the Silence*, while on *Songs of Faith and Devotion* (Mute, 1993) the band, in parts, produced a more guitar-based, bluesy sound blended with its own distinctive brand of synthesizer music. *Ultra* (Mute, 1997) was a bleak exploration of personal psychosis in the wake of Gahan's well-publicized heroin addiction, and was recorded as a trio, Fletcher having left the group. Depeche Mode is one of the few groups which emerged during the early 1980s synth-pop boom to have endured into the 1990s. (S. Malins: *Depeche Mode: a Biography*, London, 1999)

DAVID BUCKLEY

De Peyer, Gervase (Alan) (*b* London, 11 April 1926). English clarinettist and conductor. He studied with Frederick Thurston at the RCM and with Louis Cahuzac in Paris. He was a founder-member of the Melos Ensemble, with which he played from 1950 to 1974, and was first clarinet of the LSO from 1955 to 1972. From 1969 to 1980 he played with the Chamber Music Society of the Lincoln Center in New York. De Peyer has directed the London Symphony Wind Ensemble, and has also conducted the ECO, the LSO and the Melos Sinfonia, and is associate conductor of the Haydn Orchestra. In 1959 he was appointed to teach at the RAM. De Peyer has given first performances of concertos by Arnold Cooke, Sebastian Forbes, Alun Hoddinott, Joseph Horovitz, Thea Musgrave, Elizabeth Maconchy, William Mathias and Edwin Roxburgh. He has made many notable recordings, including acclaimed performances of Brahms's Clarinet Quintet with the Melos Ensemble, and clarinet sonatas with Gwenneth Pryor. He has made a feature of playing solos from memory. His style is suave and confident, and incorporates a judicial use of vibrato, enhancing a warmth of tone inherited from the Draper/Thurston school of playing.

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PAMELA WESTON

De' Pietri, Antonio. *See* TONELLI, ANTONIO.

Déploration (Fr.). A poem lamenting someone's death, and by extension, any musical setting of it. However, the term is now normally confined to late medieval and early Renaissance compositions inspired by a composer's death. The earliest is the only surviving composition by F. Andrieu, a setting of Eustache Deschamps' double ballade *Armes, amours/O flour de flours* commemorating Machaut's death.

Many *déplorations* centre on Ockeghem and Josquin. Ockeghem lamented Binchois' death in *Mort, tu as navré* (with *Miserere* in the tenor) and in his turn inspired various laments, notably the long poem by Guillaume Crétin, *Déploration sur le trépas de Jean Ockeghem*, which names many musicians and reproaches the poet Jean Molinet for not yet having lamented Ockeghem, since (in Crétin's phrase, which sums up the emotional impetus behind all such works) 'the loss is great, and worthy of being recorded'. Erasmus's Latin verse *Ergone conticuit* (set by Johannes Lupi) laments Ockeghem's death, as do Molinet's two replies to Crétin's rebuke, *Qui dulces modulando* (apparently not set to music) and *Nymphes des bois*. Josquin's setting of the latter text (with *Requiem aeternam* in the tenor) appears both in the Medici Codex and in Susato's *Le septiesme livre … avecq troix epitaphes dudict Josquin* (RISM 1545[15]) without clefs and entirely in black notation in all voices. The unusual appearance of this funereal eye music justifies Burney's pride at scoring it for his *General History*. Two later texts were applied to the same music: one, in Latin, laments the death of Josquin himself; the other, in French, appears to be a humorous lament at Brumel's departure from the Savoy chapel in 1502.

Despite its late date, Susato's volume is a memorial to Josquin, closing with three laments for him: Jheronimus

Vinders's *O mors inevitabilis* (with *Requiem aeternam* in the tenor) and *Musae Jovis*, set in full by Gombert and in part by Benedictus Appenzeller. Gombert's magnificent setting continues the tradition of an independent religious text in the tenor which incorporates the Sarum melody *Circumdederunt me gemitus mortis dolores inferni* and is isorhythmic. Regnart's *Defunctorum charitates*, commemorating Jacobus Vaet, is also noteworthy. Byrd's elegy for Tallis, the consort song *Ye sacred muses*, and Andrea Gabrieli's *greghesca* for Willaert, *Sassi palae, Sabbion, del Adrian lio* (RISM 1564[16]), are parallel products.

The texts of several *déplorations* refer to Parnassus, asking the Muses or Apollo to welcome the dead; this does not prevent the inclusion of traditional Christian prayers for the soul. The music is commonly in the Phrygian mode, traditionally associated with mourning. The word *déploration* was rarely used as a title; of the four laments in Susato's *Le septiesme livre*, the seven voice-parts are variously marked *déploration*, *epitaphium*, *monodia*, *lamentatio* or *naenia*.

See also Apothéose; Dump; Elegy; Tombeau.

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DAVITT MORONEY

Deppe, Ludwig (*b* Alverdissen, Lippe, 7 Nov 1828; *d* Bad Pyrmont, 5 Sept 1890). German pianist, teacher, conductor and composer. Having studied with Marxsen in Hamburg (1849) and Lobe in Leipzig, in 1857 he settled in Hamburg, where he founded a musical society and conducted it until 1868. He moved to Berlin in 1874, where he was Kapellmeister of the Royal Opera in Berlin (1886–8), and also conducted concerts. In 1876 he conducted the Silesian musical society founded in Breslau by Count Hochberg. A detailed description of his teaching methods is given by his pupils (see bibliography), especially by Amy Fay. These methods included avoiding lifting the fingers high, careful attention to muscular movement, special study of pedalling and the use of a low piano stool, all designed to cultivate a very soft, even, but penetrating tone. Among Deppe's most distinguished pupils was Emil Sauer, and he also gave help and advice to Tovey. Deppe's system was developed further by Adolf Mikeš, who became an influential exponent of it in Prague, and some of his principles were adopted by Leschetizky. His compositions include a symphony, overtures and songs; he also wrote an essay 'Armleiden der Klavierspieler' (in *Der Klavierlehrer*, vii, 1885), and an autobiography, *Zwei Jahre Kapellmeister an der königlichen Oper in Berlin* (Bielefeld, 1890).

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JOHN WARRACK

Deppisch, Valentin (Joseph) (*b* ?1746; *d* Pécs, 14 March 1782). Composer, active in Hungary. He was employed at Pécs Cathedral from 1769 as a musician and from 1778 as first organist (he later received an annual fee for composing as well). More than 20 of his compositions survive (all in *H-P*), including four masses, a requiem and a magnificat, two vespers settings and minor church works; he also composed a symphony and two Italian arias. His works were highly valued by his contemporaries and continued to be performed after his death (as late as 1817), in spite of the appearance at Pécs of such talented composers as the Viennese Franz Krommer and Johann Georg Lickl.

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ÁGNES SAS

DePreist, James (Anderson) (*b* Philadelphia, 21 Nov 1936). American conductor, nephew of Marion Anderson. He studied at the University of Pennsylvania, and at the Philadelphia Conservatory of Music (1959–61) with Vincent Persichetti. In 1962 while on tour in East Asia he had poliomyelitis and became paralysed in both legs. While convalescing he studied scores assiduously, and by late 1963 he was conducting in Bangkok. He won a first prize in the 1964 Dimitri Mitropoulos International Competition in New York, and Bernstein selected him as assistant conductor of the New York PO for the following year. In 1967 DePreist settled in Europe, and the next season made his continental début conducting the Rotterdam PO. He has conducted the Cleveland Orchestra, the Los Angeles PO, the Boston SO, the Philadelphia Orchestra, the Chicago SO, the New York PO and the San Francisco SO. After serving under Dorati as associate conductor of the National SO of Washington (1971–4) and principal guest conductor (1975–6), he was music director of the Quebec SO (1976–83). In 1980 he became music director of the Oregon SO, raising the orchestra's national profile, and has concurrently held positions as principal conductor of the Malmö SO (1991–4) and music director of the Monte Carlo PO (1994–8). His recordings include works by d'Indy, Prokofiev, Shostakovich and several American composers. He has written several ballets and is a fellow of the American Academy of Arts and Sciences and the Swedish Royal Academy of Music.

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GEORGE GELLES/DAVID E. SCHNEIDER

Derbès, Jean (*b* Aix-les-Bains, 19 May 1937; *d* Geneva, 14 May 1982). French composer. His father was a violinist at the Lyons Opera. Derbès studied piano at the Lyons conservatory with Hélène Herrenschmidt (obtaining a prize at the age of 14), later at the Geneva Conservatoire with Madeleine Lipatti and Nikita Magaloff. After obtaining a first prize in 1955, he studied piano with Yves Nat and Walter Gieseking, and composition in Paris with Noël Gallon and Tony Aubin. His interest in electro-acoustic music developed in 1959 at the Studio de Musique Contemporaine and at the Centre de Recherches Sonores of Radio Suisse Romande in Geneva.

He worked in France playing contemporary music and jazz and won second piano prize at the Geneva competition in 1961. He was music critic on the *Journal de*

Genève, displaying a keen interest in all kinds of music as well as respect for the performers. He later turned mainly to composition while working as a producer at Radio Suisse Romande. In his compositions, he introduced electro-acoustic elements into the traditional symphony orchestra and used poetry, as well as concepts derived from quantum physics and geometry.

In 1964 he married Arlette Chédel, a Swiss contralto who gave the premières of several of his works. His ballet *Manu-Tara* (1967, based on a story by Arlette Chédel-Derbès) won first prize at the 1968 Geneva Concours for opera and ballet. *Genèse* (1967) and *Passion* (1975) form the first two parts of an unfinished triptych (*Apocalypse* was to be the third). In his later works he derived inspiration from Ligeti and, for his last composition, *Theôrêma*, from Pasolini. Preoccupied with death and the after-life, Derbès's music displays a great consistency of style and an awareness of metaphysical problems.

WORKS
(*selective list*)

Stage: Manu-Tara (ballet, A. Chédel-Derbès), 1967; Claves, 1971

Vocal: 4 mélodies, S, pf, 1961; Chant d'amour et de mort, A, orch, 1967; 7 mélodies, C, pf, 1967; Solitude devant la mort, C, insts, 1967; Martyrs II, solo vv, chorus, tape, 1971; Notturno, S, orch, 1972; Psalmodie, C, orch, 1972; 4 mélodies, S, orch, 1973; Kyrie, solo vv, chorus, 1974; Musique pour le chant de la nuit, solo vv, chorus, 1974

Orch: Genèse, 1967; Jazzband Conc., 1967; Praemonitio Passionis, 1968; Pf Conc., 1970; Passion, 1975; Adagio, 1979; 2 nocturnes, 1980; Theôrêma, 1982

Chbr and solo inst: Str Qt, 1953; Sonatine, pf, 1962; Incantation, fl, perc, hpd, 1967; 3 portraits, pf, 1968; L'inferno interno, tape, insts, 1969; Martyrs I, tape, 1970; Des yeux de cet archange, org, 1971; Litanies, 2 hpd, 1971; Sonata, 2 pf, 1974

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J.-L. Matthey: *Jean Derbès, catalogue des oeuvres* (Lausanne, 1990)

Schweizer Komponisten unserer Zeit (Zürich, 1975, 3/1993), 93–4 [with Eng. summary]

JEAN-RÉMY BERTHOUD

De Reszke. Polish family of singers.

(1) Jean de Reszke (*b* Warsaw, 14 Jan 1850; *d* Nice, 3 April 1925). Baritone, later tenor. He studied with Ciaffei and Cotogni as a baritone, making his début (under the name of Giovanni di Reschi) at La Fenice, Venice, in 1874 as Alphonse XI (*La favorite*), the role of his London début at Drury Lane the same year. He also sang Valentin and Don Giovanni. In 1876 (now as Jean de Reszke), he sang Melitone (*Forza*) and Rossini's Figaro in Paris, then retired to restudy as a tenor with Sbriglia. His first appearance as a tenor, in the title role of *Robert le diable* at Madrid in 1879, was not a success and he did not sing again until 1884, when he made a triumphant reappearance as John the Baptist in the first Paris performance of Massenet's *Hérodiade*, at the Théâtre Italien. The following year he created the title role in *Le Cid* at the Opéra, where he was engaged for five seasons, singing Radames, Vasco da Gama (*L'Africaine*) and the title roles of *Le prophète* and *Faust*.

In 1887 he made his tenor début in London at Drury Lane as Radames, later singing Lohengrin (his first Wagnerian role) in Italian. During the next four years he sang Vasco da Gama, Raoul (*Les Huguenots*), Faust, Lohengrin, Riccardo (*Un ballo in maschera*), Romeo, Walther, Don José and Otello at Covent Garden. He made his American début in 1891 at Chicago as Lohengrin, with his brother Edouard as King Henry, then made his Metropolitan début as Romeo, with Edouard as Friar Laurence. In 1893 Jean sang the title role in the first staged performance of Berlioz's *La damnation de Faust* at Monte Carlo. In 1894 he sang Werther in Chicago, New York and London. Taking on the heavier Wagner roles, he sang Tristan (1895), young Siegfried (1896) and Siegfried in *Götterdämmerung* (1898). His last new role was Canio, of which he gave a single performance at the Opéra (1902). His beautiful voice, fine musicianship and handsome appearance made him unsurpassed in the French repertory, as well as in the Wagner roles he sang with such distinction. His pupils included Carmen Melis, Arthur Endrèze, Miriam Licette and Maggie Teyte.



Jean de Reszke as Romeo in Gounod's 'Roméo et Juliette'

(2) Edouard de Reszke (*b* Warsaw, 22 Dec 1853; *d* Garnek, Poland, 25 May 1917). Bass, brother of (1) Jean de Reszke. He studied with Steller and Coletti, and made his début as the King in the first Paris performance of *Aida* at the Opéra in 1876. He was then engaged for two seasons at the Théâtre Italien. He sang Indra in Massenet's *Le roi de Lahore* at Milan (1879) and made his London début at Covent Garden in the same role (1880). He also sang Saint-Bris (*Les Huguenots*), Rodolfo (*La sonnambula*) and Don Basilio (*Il barbiere di Siviglia*). In 1881 he sang Fiesco in the first performance of the revised version of *Simon Boccanegra* at La Scala, Milan, where he also appeared as Silva (*Ernani*). He sang Alvise in the first London performance of *La Gioconda* (1883).

He sang in *Hérodiade* and *Le Cid* in Paris with Jean, and thereafter his career closely followed that of his brother, in London, Chicago and New York. His vast repertory included Méphistophélès, Friar Laurence, Don Pedro (*L'Africaine*), Rocco and Leporello, which he sang

at a special centenary performance of *Don Giovanni* at the Opéra in 1887. His huge voice and giant stature made him a magnificent exponent of Wagner roles, and he sang Daland, King Henry (*Lohengrin*), Hans Sachs, King Mark, the Wanderer (*Siegfried*) and Hagen. He retired in 1903, soon after his brother.

(3) Josephine de Reszke (*b* Warsaw, 4 June 1855; *d* Warsaw, 22 Feb 1891). Soprano, sister of (1) Jean and (2) Edouard de Reszke. After studying at the St Petersburg Conservatory, she made her début in Venice in 1874 in *Il Guarany* by Carlos Gomez. She made her Paris début in 1875 at the Opéra as Ophelia (Thomas' *Hamlet*) and sang there for a decade in such roles as Marguerite, Mathilde (*Guillaume Tell*), Valentine (*Les Huguenots*), Rachel (*La Juive*), and both Isabelle and Alice in *Robert le diable*. She created the part of Sitâ in *Le roi de Lahore* (1877). In 1881 she sang Aida at Covent Garden, but was not a success and cancelled her contract. She sang Salome at some of the Paris performances of *Hérodiade* in 1884, when all three de Reszkes were on stage together.

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ELIZABETH FORBES

Dering [née Harvey], Lady **Mary** (bap. 3 Sept 1629; *d* 1704). English composer. She was the daughter of Daniel Harvey, of Folkestone, Kent (brother of William Harvey, discoverer of the circulation of the blood). She went to school at Hackney in the 1640s, where she began her friendship with Katherine Philips ('the Matchless Orinda'). At 19 she married Sir Edward Dering, of Surrenden Dering, Kent (after some matrimonial 'escapades'; Kerr), by whom she had 17 children (four died in infancy). She was a pupil of Henry Lawes, who included three of her songs in his *Select Ayres and Dialogues* (1655). In dedicating this book to her, he acknowledged that

> some which I esteem the best of these Ayres, were of your own Composition. For (although your *Ladiship* resolv'd to keep it private) I beg leave to declare, for my own honour, that you are not only excellent for the time you spent in the practise of what I Set, but are yourself so good a *Composer*, that few of any sex have arriv'd to such perfection.

It is likely that she, along with Mrs Philips and others, were among the 'brightest Dames' who attended concerts at Lawes's house in the early 1650s. Her husband ('the Worthy Sylvander' in the Philips circle) wrote the words of her songs, one of which, *In vain, fair Chloris, you design*, is in MB, xxxiii (1971). The style is virtually indistinguishable from that of Lawes.

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IAN SPINK

Dering [Deering, Dearing, Diringus etc.], **Richard** (*b c*1580; *d* London, bur. 22 March 1630). English composer and organist. He was the illegitimate son of Henry Dering of Liss, Hampshire. According to a pedigree (in *GB-Lbl* Add.5534), his mother was Elizabeth, sister of Henry, Lord Grey of Ruthin and 6th Earl of Kent, but she is mentioned in no other record of the Grey family (who were related to the Derings by marriage). The usual account of his career is that he was a Catholic brought up and trained in Italy, but the styles of his music and what is known of his family make it more likely that he was trained in England and was converted to Catholicism later. The first contemporary document about him is his supplication for the degree of BMus from Christ Church, Oxford, in 1610; in it he stated that he had been engaged in the study and practice of music for ten years. In 1612 Sir Dudley Carleton, the English envoy in Venice, reported in a letter (*Lpro* SP 99, x, 62) to Sir John Harrington (heir to John, first Lord Harrington of Exton) that a servant of Harrington's, a Mr Dearing, had recently spent some time in Venice, was now in Rome and was, he feared, about to become a Catholic. It seems likely that this Mr Dearing is the composer, who certainly seems to have lived at one time in Rome.

Like many English Catholic musicians of the period Dering decided to live abroad. By 1617 he was organist of the convent of English nuns in Brussels and was still there in 1620; at this time he must have been in touch with Bull and Peter Philips, but there are no records of this. In 1625 he was appointed organist to Queen Henrietta Maria soon after her marriage to Charles I, and in the same year he is recorded as a 'musician for the lutes and voices' to the king; he also appears in court accounts between 1626 and 1630.

Dering's music may be divided into two categories, English and italianate. The English music, none of which was published during his lifetime, comprises Anglican church music, music for viols, two madrigals and the *City Cries* and *Country Cries*, which are quodlibets for voices and viols. The italianate music was nearly all published and always includes a continuo part: it consists of Catholic church music and Italian canzonettas and madrigals. Dering was no doubt a minor composer, but he wrote in a wide variety of manners. The English works are comparable in style to those of his contemporaries Gibbons, Weelkes and – especially in the fantasias and the six-part madrigal *If sorrow might* – John Ward. The verse anthems are prolix and the full anthem restricted in modulation: these features suggest that they are early works. The dances are charming and tend to be elaborate. The fantasias are serene and melodious, and Hughes called attention to their consistency of structure; those in six parts are particularly impressive. *The City Cries*, like similar works by Weelkes and Gibbons, incorporates many London street cries; it also includes many tradesmen's songs. *The Country Cries*, which exists in several manuscripts, is a vivid succession of country scenes, including hunts for hare and pheasant, as well as a town crier and a sow gelder, harvest songs and much dialect. A reference within it to 'the king's cart taker' suggests that it was written after 1603, the date of James I's accession.

Dering's Latin church music and Italian canzonettas and continuo madrigals are strongly influenced by contemporary Italian practice (though he nowhere used solo instruments or recitative). The 1617 motets, which he said were written in the 'first city of the world' – presumably Rome – are passionate in expression, not unlike Schütz's *Cantiones sacrae* of 1625; the 1618 set (sub-titled 'ad melodiam madrigalium elaborata') are less intense and suggest more the style of Philips or Sweelinck.

The motets for two and three voices were specially popular in England after 1625: they were no doubt performed in Henrietta Maria's chapel, and Wood said they were Cromwell's favourite music. Both Henry Peacham (*The Compleat Gentleman*, 1622) and Thomas Mace (*Musick's Monument*, 1676) include Dering in their lists of excellent composers.

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Editions: *Jacobean Consort Songs*, ed. T. Dart and W. Coates, MB, ix (1955, 2/1962) [D]
Consort Songs, ed. P. Brett, MB, xxii (1967) [B]
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Richard Dering: Sacred Music: Six-part Motets, ed. P. Platt, EECM, xv (1974) [E]

SACRED VOCAL

Cantiones sacrae, 5vv, bc (Antwerp, 1617):
Anima Christi; Ave Maria gratia plena; Ave verum corpus; Ave virgo gratiosa; Contristatus est Rex David; Dixit Agnes; Indica mihi; In lectulo mihi; Jesu decus angelicum; Jesu dulcedo cordium (2p. Desidero te); Jesu dulcis memoria; Jesu summa benignitas; O bone Jesu (2p. O nomen Jesu); Omnem super quem; Quae est ista quae ascendit de deserto; Quando cor nostrum; Vidi speciosam; Vox in Rama
Cantica sacra, 6vv, bc (Antwerp, 1618), E:
Adjuro vos filiae; Ardens est cor meum; Cantate Domino; Congratulamini mihi; Factum est silentium; Heu mihi Domine; Jesu decus angelicum; Jubilate Deo; O crux ave; O vos omnes; Panis angelicus; Paratum cor meum; Quae est ista quae ascendit quasi aurora; Quam pulchra es; Quem vidistis; Sancta et immaculata virginitas; Surge amica mea; Te laudamus; Veni Jesu; Virgo prudentissima; Vulnerasti cor meum
Cantica sacra, 2–3vv, bc (London, 1662):
Ardens est cor meum; Beatus vir; Canite Jehovae; Cantate Domino; Conceptio tua; Duo seraphin, ed. R. Charteris, *Two Motets* (London, 1990); Ego dormio; Gaudent in coelis; Gloria Patri; Gratias tibi Deus; Isti sunt sancti; Justus cor suum; Justus germinabit; Laetamini cum Maria; Miserere mei; O bone Jesu, ed. R. Charteris, *Two Motets* (London, 1990); O Domine Jesu Christe; O lux et decus Hispaniae; O quam suavis; Panis angelicus; Qualis est dilectus; Sancta et immaculata virginitas; Veni electa mea; Vulnerasti cor meum
1 full anthem, And the King was moved, 5vv, *GB-Lbl*
2 verse anthems, *Cu*, *DRc*, *Lbl*: Almighty God, who through thy only begotten son; Unto thee, O Lord
8 motets, 2–3vv, bc, *Ob*, *Och*, *Lbl*, *Lcm*

SECULAR VOCAL

Canzonette, 3vv, bc (Antwerp, 1620), P:
Ahi! che torn'il ben mio; Ahi! già mi discoloro; Arder il ghiaccio; Ardo misero amante; Chi prend'amore a gioco; Così bella voi sete; Dolce amoroso foco; Felice era il mio core; Filli, mentre ti miro; Filli mi rid'e fugge; Filli, se gl'occhi giro; Giunt'è pur; Io grid'ognor mercede; Io mi sento morir; O vagh'o care stelle; Per te l'alma si strugge; Se nel partir da voi; Soccorretemi ohimé; Voi che set'il cor mio; Voi volete ch'io mora
Canzonette, 4vv, bc (Antwerp, 1620), P:
Ardenti miei sospiri; Ardor felice e caro; Dolce spirto d'amore; Donna gentile; Donna se 'l cor; E se ben nott'e giorno (2p. Deh! luce del mio cor); Gli ardenti miei desiri; Il mio martir (2p. I miei sospiri; 3p. Donna crudel); It'amari sospiri; Lagrime dolci e care; La vag'e bell'Aurora; Lungi da voi; Mirando la mia dea; Occhi ladri d'amor; O com'è gran martire; Ohimé, partit'è il mio bel sol; Poiché mesto e dolente; Rosa d'amor; Tutta gentili'e bella; Vivrò io mai (2p. E se pur esser)
2 madrigals, P: If sorrow might, 6vv; Sleep quiet Lee, 3vv
18 madrigals, 1–3vv, P:
Al fonte, al prato; Alme d'amor rubelle; Che veggio, ohimé; Così dunque; Crudelissima doglia; Donna, mentre io vi miro; Felice chi vi mira; Ho visto al mio dolore; Lasso, ch'io moro; Legasti, anima mia; Lungi dal vostro lume; O dolce mio martire; O donna troppo cruda; O durezza di ferro; O miei giorni fugaci; Pargoletta è colei; T'amo mia vita; Vergine bella
City Cries, 1v, str, B no.69; Country Cries, 1v, str, B no.70

INSTRUMENTAL

8 fantasias, a 5, *IRL-Dm*, *GB-Ckc*, *Lbl*, *Ob*, *Och*, *US-LAuc*, *NYp*; 1 ed. in D, no.38; ed. V. Brookes (Albany, CA, 1992)
2 fantasias, a 6, *IRL-Dm*, *GB-Lbl*, *Ob*; ed. V. Brookes, *Six Fantasias for Six Viols* (Albany, CA, 1994); ed. R. Chateris (London, 1996)
8 pavans, 3 almaines, 1 galliard, a 5, *Ckc*, *Lbl*, *Lcm*, *Och*; 1 pavan ed. in D, no.61
1 pavan, a 3/4, *Lbl* (a 3), *Och* (a 4)
1 almaine, a 3, *Ob*

DOUBTFUL WORKS

8 motets, 2vv, 1674[2]
6 fantasias, a 5, *GB-Lbl* Eg.3665, attrib. Dering, by John Ward
3 fantasias, a 6, *IRL-Dm*, *GB-Ob*, anon., possibly by Dering; ed. V. Brookes, *Six Fantasias for Six Viols* (Albany, CA, 1994)
2 In Nomines, a 6, *IRL-Dm*, *GB-Ob*, anon., possibly by Dering; ed. V Brookes (Albany, CA, 1992)

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PETER PLATT/JONATHAN WAINWRIGHT

Dermota, Anton (*b* Kropa, Slovenia, 4 June 1910; *d* Vienna, 22 June 1989). Slovenian tenor. He first appeared in Cluj in 1934, then was invited by Bruno Walter to Vienna, where in 1936 he made his début as the First Man in Armour (*Die Zauberflöte*) and went on to sing Alfredo; the same year he had sung Zorn (*Die Meistersinger*) at Salzburg, where in 1938 he sang Belmonte and Don Ottavio. In 1947 he appeared at Covent Garden with the Vienna Staatsoper as Don Ottavio, Ferrando and Narraboth. In 1955 he was accorded the honour of singing Florestan at the reopening of the Vienna Staatsoper, and in 1956 took part in the première there of Martin's *Der Sturm*. His large repertory included Ernesto, Rodolfo, Pinkerton, Jeník, Hoffman, Lensky, Massenet's Des Grieux (one of his most successful roles), Flamand, Eisenstein and the title role in Pfitzner's *Palestrina*. He was also a distinguished lieder singer and exponent of Mahler's *Das Lied von der Erde*. His plangent, slightly reedy tone and musicianly phrasing can be heard on a number of recordings, most notably as David in *Die Meistersinger* under Knappertsbusch and as Tamino in performances under Karajan and Furtwängler.

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GV (F. Serpa; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

Dernesch, Helga (*b* Vienna, 3/13 Feb 1939). Austrian soprano and mezzo-soprano. After studying at the Vienna Hochschule für Musik she was engaged by the Berne

Opera, making her début in 1961 as Marina (*Boris Godunov*). Engagements followed at Wiesbaden (1963–5) and Cologne (1965–8). At Bayreuth, where she first appeared in 1965, she sang Freia, Gutrune and Eva. With Scottish Opera she sang Gutrune (1968), her first Leonore (1970), Brünnhilde, Isolde, Ariadne, the Marschallin and Cassandra (*Les Troyens*). At the Salzburg Easter festivals under Karajan she sang Brünnhilde (*Siegfried* and *Götterdämmerung*), Leonore and Isolde on stage and in recordings. At Covent Garden, where she made her début in 1970 as Sieglinde, she sang Chrysothemis, the Dyer's Wife and, in 1987, the Nurse (*Die Frau ohne Schatten*). She made her Chicago (1971) and Vienna Staatsoper (1972) débuts as Leonore. She created the title role of Fortner's *Elisabeth Tudor* at Berlin in 1972 and Goneril in Reimann's *Lear* in 1978. She then began to sing mezzo roles, including Clytemnestra, Herodias, Adelaide (*Arabella*), Mistress Quickly, Erda and Fricka. In 1985 she sang Marfa (*Khovanshchina*) at the Metropolitan and in 1986 created Hecuba in Reimann's *Troades* in Munich. She sang the Electress in *Der Prinz von Homburg* at Cologne in 1992, Madame de Croissy in *Dialogues des Carmélites* at the Metropolitan in 1994 and the Princess in *Suor Angelica* at Hamburg in 1995. Her voice had great richness and power, and her strikingly handsome stage appearance and intense acting made her a compelling performer.

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HAROLD ROSENTHAL/ALAN BLYTH

De Roda, Paulus. *See* PAULUS DE RODA.

De Rogatis, Pascual (*b* Teora, 17 May 1880; *d* Buenos Aires, 2 April 1980). Argentine composer of Italian birth. He studied the violin with Pietro Melani and Rafael Diaz Albertini and composition with Alberto Williams at the Buenos Aires Conservatory of Music, where he won the first prize and gold medal for violin (1899), the first prize for all-round achievement (1902) and the main composition prize (1906). Thereafter he held a number of teaching posts, among them the professorship of chamber music at the Buenos Aires Conservatory of Music and Art for the Stage; he was also a member of the National Commission for Fine Arts.

His earliest works, from around 1902, are songs for voice and piano. These were followed by orchestral suites and symphonic poems based on oriental themes and exotic legends; these works are written in a cosmopolitan style with a marked French flavour derived from Williams. Two symphonic poems, *Marko y el hada* and *Belkiss en la selva de Saba*, and the *Elegía* for cello and orchestra represent the culmination of his earlier period. Later on a strong attraction towards the myths of indigenous Americans impelled him to read several books by Ricardo Rojas. The result was the symphonic poem *Zupay* in 1910, based on a Quechua legend. De Rogatis continued to write in a nationalistic vein. The symphonic poem *Atipac*, first performed by Ansermet, and two other orchestral works, *Suite americana* and *Estampas argentinas*, all won prizes. However, his most famous works are for stage, especially his opera *Huemac*, based on a Toltec legend. It was first performed at the Teatro Colón in 1916 and a year later at the Teatro Costanzi, Rome. His second opera, *La novia del hereje*, inspired by Vicente Fidel López's novel and set in colonial El Callao during the viceroyalty of Lima, was considered by the composer to be his best work, but it never attained the success of *Huemac*.

WORKS

(selective list)

Stage: Anfión y Zeto (incid music, T. Salvini), Buenos Aires, Colón, July 1915; Huemac (lyric drama, 1, E. Montagne), Colón, 22 July 1916; La novia del hereje (op, 4, T. Allende Iragorri, after V.F. López), Colón, 13 June 1935

Orch: Marko y el hada, 1905; Belkiss en la selva, 1906; Zupay, sym. poem, 1910; Suite americana, 1924; Atipac, 1931; La fiesta de Chiqui, 1935; Estampas argentinas, 1942; 16 other works

Choral music, songs, chbr works, pf pieces, school songs

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SUSANA SALGADO

Derosiers [Desrosiers, Derosier], **Nicolas** [La Vigne, Nicolas Martin de] (*b* Chalon-sur-Saône, ?*c*1645; *d* after 1702). Dutch composer, guitarist and music publisher of French extraction. In 1667 he became a citizen of Amsterdam under the name Nicolas Martin de la Vigne, dit Des Rosiers. He must have remained in Amsterdam until about 1700. He married Anne Pointel, whose brother Antoine was also a musician and music publisher in Amsterdam. The two men cooperated, mainly, it seems, during the years 1687–91. Derosiers apparently took care of the printing (using a special fount with round note heads invented by Derosiers) and Pointel handled the selling; Pointel's shop was styled 'Au Rosier', a pun on Derosiers's name. They published mainly vocal and instrumental selections from Lully's operas and works by Derosiers himself, but many of their publications have not survived. In 1692 they sold their stock to Victor Amadée de Chevalier; later (possibly in 1698) it came into the hands of Estienne Roger.

Of Derosiers's ensemble music only *La fuite du roi d'Angleterre* has survived. It is a trio sonata with programmatic movements commenting on the defeat and flight of James II. Announcements of his lost *Suittes* of 1703 refer to Derosiers as a musician of the Elector Palatine in Düsseldorf, but no further information about this employment is known.

WORKS

published in Amsterdam unless otherwise stated

Psalm 150, 1v, bc in *Essai de critique où l'on tâche de montrer en quoi consiste la poésie des Hebreux* (1688)

Les principes de la guitarre (?1688)

La fuite du roi d'Angleterre, 2 fl, bc (1689)

VII [?VIII] Concerts ou ouvertures: allemandes, sarabandes, etc., ?1–4 insts, ?gui, bc (*c*1690), lost

Nouveaux principes pour la guitare (Paris, 1699)

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R. Strizich: 'Ornamentation in Spanish Baroque Guitar Music', *JLSA*, v (1972), 18–19, esp. 38

RUDOLF A. RASCH

De Rossi, Francesco. *See* ROSSI, FRANCESCO.

De Rossi, Giuseppe. *See* ROSSI, GIUSEPPE DE.

Derrick (*fl* ?1620). English composer. A Short Service (*Te Deum, Benedictus*), a *Jubilate*, two Kyries and a Creed are in MSS (*GB-Cp* and *DRc*).

Derungs, Martin (*b* Coire, 12 May 1943). Swiss composer, harpsichordist and pianist. He studied the piano, organ and music theory at the conservatories of Zürich and Basle, and composition from 1967 to 1971 with Günter Bialas in Munich. From 1971 to 1974 he worked as a music editor for the German radio world service in Cologne; he then returned to Zürich to work as a freelance harpsichordist and composer. From 1979 to 1984 he was visiting professor of harpsichord at the Karlsruhe Conservatory, and from 1993 to 1996 he was president of the Swiss Musicians' Association.

His musical language owed much to the avant garde of the 1960s, but an openness to innovation, a reluctance to align himself with the more dogmatic proponents of the avant garde and a commitment to the social aspects of his art have resulted in a broadening of both the technical and emotional range of his music. Since the late 1980s he has shown an increasing interest in music theatre. His *Bündner Wirren*, a mixture of opera, cantata and spoken drama, was performed with great success by a vast array of professional and amateur musicians in Davos in 1989, and was subsequently revised for concert performance under the title *Anna Jenatsch*. His operas *Anna Göldi* and *Robert Walser Aschenbrodel* have also been performed to critical acclaim.

WORKS
(*selective list*)

Stage: Bündner Wirren (dramatic scenes, 12, M. Schmid), 1988 [rev. 1991 as Anna Jenatsch]; Anna Göldi (op, 12 scenes, M. Markun), 1991; Robert Walser Aschenbrödel (13 scenes, R. Walser), 1997

Orch: Interpolation, 11 str, 1969; '924', pf, cl, hn, 6 wind inst, 2 perc, 1985; 'notturno . . .', fl, chbr orch, 1973; Vn Conc., 1991–2; Conc., rec, chbr orch, 1993; Concertino, rec, chbr orch, 1993; Etude pointillistique, 1994

Choral: 3 Pieces (A. Marvell, L. de Gongora, G.B. Marino), male vv; Canto (P. Neruda), Bar, SATB, ob, trbn, children's vv, 8 insts, 1977–8; Der Diamant (G. Keller), TTBB, 1990; Anna Jenatsch (Schmid), A, T, 3 S, B, chorus, 17 insts, 1991 [version of Bündner Wirren]

Solo vocal: 4 Gedichte (Marino), T, chbr orch, 1967–8; Poems and Interludes (Sappho, A. Rimbaud, D. Thomas), S, 1 melody inst, org, 1976–90; Giarsun (L. Semadeni), 1v, 1 melody inst, gui, 1978, rev. 1990 for 1v, rec, hpd; Heimat (H. von Laufenberg, Leuthold, L. Bruggmann), v, pf, 1979–82; 4 Lieder (D. Koster), female v, pf, 1986

Chbr and solo inst: 'angreifen . . . ruhen . . . verflüchtigen', org, 1968; Trio, fl, b cl, pf, 1968; 'quasi . . .', vn, hpd, 1969; 3 soli, 1 ww, 1 str, 1 kbd, 1969; Orgelspiel, org, 2 assistants, 1970; Play Back, vn, pf, tape, 1970; Interdependenz, fl, eng hn, basset hn, hn, bn, 1971; Rahmen zu 3 Oboesolostücken, ob, 1972; Aus Märchenzeit, lute, gui, hp, hpd, 1974; Faits divers, 2 hp, 1982 [film music]; 3 Preludes, pf, 1983

Hornung, hn, 1986; Passion, 4 fl, 1987; Str Trio, 1987; Kaleidoscope, vn, 1988; Contrasti sospesi, wind qt, 1988; O alter Duft . . ., fl, cl, pf, perc, va, vc, 1989; Scene teatrali, wind octet, 1992; Trio, fl, va, hp, 1994; Wahnfried, pf, 1994; Nachstück, vn, 1995; Ars orationis, org, 1995; Colori, sopranino + a + t + b rec, 1989–97

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J.-P. Amann: 'Martin Derungs', *Contemporary Swiss Composers* (Zürich, 1994) [pubn of Pro Helvetia]

CHRIS WALTON

Dervaux, Pierre (*b* Juvisy-sur-Orge, Seine-et-Oise, 3 Jan 1917; *d* Marseilles, 20 Feb 1992). French conductor. At the Paris Conservatoire he studied the piano with Isidore Philipp and Yves Nat, and harmony and counterpoint with Jean and Noël Gallon and Marcel Samuel-Rousseau. He made his début as a conductor with the Orchestre Pasdeloup in 1947, and that year became principal conductor of the Paris Opéra, where he remained until 1970. From 1949 to 1955 he was also vice-president of the Concerts Pasdeloup. He was musical director of the Orchestre Symphonique de Québec from 1968 to 1971 and of the Orchestre Philharmonique des Pays de la Loire from 1971 to 1978. From 1978 to 1982 he was music director of the Nice Opéra. He conducted as a guest elsewhere in Europe, in the USA, and in the Middle East and East Asia. He was a notable champion of modern French music, and gave the premières of works by Milhaud, Françaix, Henry Barraud, Emanuel Bondeville, Pierre Capdevielle and others.

Dervaux directed courses in conducting at the conservatory in Montreal (1965–72) and the summer academy in Nice (1971–82), and in 1964 was appointed to teach conducting at the Ecole Normale in Paris. He composed orchestral and chamber music, including two symphonies, a piano concerto, a cello concerto, a divertissement for string orchestra, a string quartet and a trio.

CHRISTIANE SPIETH-WEISSENBACHER/R

Dervish music. *See* ISLAMIC RELIGIOUS MUSIC.

De Rycke, Antonius. *See* DIVITIS, ANTONIUS.

Derzhanovsky, Vladimir Vladimirovich (*b* Tbilisi, 2/14 April 1881; *d* Zagorsk [now Sergiyev-Posad], 19 Sept 1942). Russian music critic. He completed his studies at the Tbilisi Cadet Corps and Music College, serving as an orchestral player and military bandmaster (he studied the trombone at the Moscow Conservatory and took lessons in composition with Rebikov, 1902–3). From 1901 he was Moscow correspondent of the *Russkaya muzïkal'naya gazeta*, and critic for other newspapers (*Russkiye vedomosti* and *Russkiy listok*); he headed the music section of the newspaper *Utro* (1907–8) and *Utro Rossii* (1911–17). He took an active part in organizing symphony concerts in Moscow and was an initiator of the Moscow Evenings of Contemporary Music from 1909, and founder and editor of the Moscow weekly journal *Muzïka* (1910–16) to which Myaskovsky, Sabaneyev, Asaf'yev, Viktor Belyayev and others contributed. The journal, in its editor's words, was 'to fight against all manifestations of hostility towards the development of musical art' and to act as an advocate of contemporary Western European and Russian music. A man of irascible temperament, Derzhanovsky was able to work as a journalist only up to the late 1920s. He was an organizer of the Association of Contemporary Music and was involved in editing the journals *K novïm beregam* (1923), *Muzïkal'naya kul'tura* (1924) and *Sovremennaya muzïka* (1924–8). In the 1920s

and 30s he headed the music section of the joint stock company Mezhdunarodnaya kniga and edited the publication *Sovetskaya orkestroteka*, issued by the Union of Composers. Myaskovsky's Symphony no.24 is dedicated to his memory.

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'O nashem germanofobstve i prakticheskikh rezul'tatakh onogo' [On our phobia of Germany and the practical results of it], *Muzïka*, no.243 (1916), 67–72

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A. Stupel' and I.Rayskin: 'Po stranitsam russkoy muzïkal'noy pressï kontsa XIX – nachala XX veka' [Through the pages of the Russian musical press at the end of the 19th and early 20th centuries], *Kritika i muzïkoznaniye* (Leningrad, 1975), 242–63

A. Stupel': *Russkaya mïsl' o muzïke, 1895–1917: ocherki istorii russkoy muzïkal'noy kritiki* [Russian thinking about music 1895–1917: essays on the history of Russian music criticism] (Leningrad, 1980)

M. Rïtsareva, ed.: 'Pis'ma B.V. Asaf'yeva k V.V. Derzhanovskomu' [The letters of Asaf'yev to Derzhanovsky], *Muzïka Rossii*, (Moscow, 1989), 234–76

IOSIF GENRIKHOVICH RAYSKIN

Derzhinskaya, Kseniya Georgiyevna (*b* Kiev, 25 Jan/6 Feb 1889; *d* Moscow, 9 June 1951). Russian soprano. She studied singing in Kiev, and from 1913 to 1915 sang at the Moscow opera house Narodnïy Dom. She was a soloist at the Bol'shoy from 1915 to 1948, and was greatly influenced by Stanislavsky and the conductor Václav Suk. Under the latter she sang Lisa (*The Queen of Spades*), Nastas'ya (Tchaikovsky's *The Enchantress*), Fevroniya (Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh*) and Ortrud. Other roles included Mariya (Tchaikovsky's *Mazepa*), the Snow Maiden and Gounod's Marguerite. She was one of the outstanding Russian singers of her time, distinguished by the wide range and beautiful timbre of her strong voice, the completeness of her interpretations and her dramatic gift. Her portrayals of Russian women were particularly successful. In 1926 she sang in a concert performance of *Kitezh* at the Paris Opéra, with great success.

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I.M. YAMPOL'SKY

Des (Ger.). D♭. *See* PITCH NOMENCLATURE.

De Sabata, Victor (*b* Trieste, 10 April 1892; *d* Santa Margherita Ligure, 11 Dec 1967). Italian conductor and composer. The son of a chorus master, he studied at the Milan Conservatory, taking counterpoint and fugue with Michele Saladino and composition with Giacomo Orefice; he also played the piano and the violin. After obtaining his diploma in 1910 with a Suite for orchestra, he concentrated for several years on composition, winning considerable success with his opera *Il macigno* (La Scala, 1917) and his symphonic poem *Juventus*, regularly played by several of the great conductors including Strauss and Toscanini. In 1918 he began to conduct, giving symphony concerts in Italy and becoming conductor at the Monte Carlo Opera, where he conducted the première of Ravel's *L'enfant et les sortilèges* and the first French performance of Puccini's *La rondine*. In 1929 he spent a few months with the Cincinnati SO and then became permanently attached to La Scala, where he made his début in February 1930 conducting *La fanciulla del West*, and where in December that year he scored a great success with *Tristan und Isolde*, of which he came to be considered an outstanding interpreter. Until World War II he conducted mostly in Italy, but in 1937 he visited Berlin and Munich with a company from La Scala, and made guest appearances at other theatres including Bayreuth (1939). Immediately after the war he started to travel again, and in 1946 was the first conductor from an Axis nation to conduct in London; he conducted the Scala Company in London and Edinburgh in 1950 and other orchestras in Berlin, Vienna, London, Chicago, New York, Philadelphia and Boston. From 1953 to 1957 he was artistic director of La Scala. Because of poor health he rarely conducted after 1953; his last public engagement was in 1957, as conductor at Toscanini's funeral, after which he remained artistic consultant to La Scala.

Blessed with a fabulously exact and critical ear, De Sabata was a gifted, original and fascinating conductor whose often incandescent performances resembled Toscanini's. Karajan said of his conducting that 'there was a



Victor de Sabata

change in the music without him speaking one word'. His repertory ranged from Mozart to Stravinsky, with an emphasis on Wagner, Strauss, Debussy, Ravel, Sibelius, and Puccini and his Italian contemporaries (Giordano, Montemezzi, Respighi, Wolf-Ferrari and Tommasini). He preferred Verdi's later works and liked Boito's *Mefistofele* and, in Italian translation, Saint-Saëns's *Samson et Dalila*. He was a typical product of the Italian culture that, after Wagner, had absorbed Strauss and the French Impressionists and that had witnessed the rise of the Italian *verismo* school and, with Respighi, of an internationally acknowledged symphonic style. De Sabata's few recordings include a legendary *Tosca* (with Callas, Di Stefano and Gobbi) and the Prelude and Liebestod from *Tristan und Isolde*. Among his compositions the choreographic tale *Mille e una notte* (1931), performed at La Scala, and two symphonic poems, *La notte di Platon* (1923) and *Gethsemani* (1925), deserve notice.

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T. Celli: *L'arte di Victor de Sabata* (Turin, 1978) [with discography by L. Bellingardi]

PIERO RATTALINO

Desaides, Nicolas. *See* DEZÈDE, NICOLAS.

De Santis. Italian firm of music publishers. Pietro Giovanni De Santis (*b* Isola Liri, 1822; *d* Rome, 1914) founded the firm in Rome on returning from exile in 1852, and began by alternating publishing (harp music) with the manufacture and sale of string instruments and pianos, activities in which he had specialized with the renowned Alessandroni at the Istituto Romano di S Michele. His son Alberto (*b* Rome, 1876; *d* Rome, 1968), associated with the firm from 1902, enlarged the publishing programme with works by contemporary composers, including Giacomo Setaccioli, P.A. Tirindelli, Alessandro Bustini and Giovanni Tebaldini.

Renato De Santis (*b* Rome, 1901; *d* Rome, 1974) began to take part in the business in 1916 and directed the firm until his death. Under him the firm expanded the educational and musicological sections with specialized and collected editions as well as numerous instrumental, orchestral and vocal compositions. His friendship with musicians such as Malipiero, Alfredo Casella, Poulenc, Respighi, Rieti, Toscanini, Mascagni, Puccini, Cilea, Giordano, Pizzetti and Alfano led him to an interest in the new avant garde; his catalogue, besides works by some of those composers, also includes works by Porrino, Allegra, Mannino, Liviabella, Lupi, Pizzini, Turchi and Savagnone. However, the firm's most important activity has been in publishing new editions of works by earlier composers. Under the artistic direction first of Bonaventura Somma and then of Lino Bianchi, De Santis published Capolavori Polifonici del Secolo XVI and Polifonia Vocale Sacra e Profana: Sec.XVI. The firm also published the 42-volume Musiche Vocali e Strumentali Sacre e Profane sec. XVII–XVIII–XIX secolo, the complete keyboard works of Bernardo Pasquini, Galuppi and G.M. Rutini, and a number of important series of early music, including Gli Oratori di Alessandro Scarlatti, Musiche rinascimentali siciliane, Polifonia Napoletana del Rinascimento, Musiche per Sonare con Ogni Sorte di Stromenti and Composizioni Vocali e Strumentali dal XIV al XVI secolo; De Santis also publishes Contributi di Musicologia.

STEFANO AJANI

De Saram, Rohan (*b* Sheffield, 9 March 1939). Sri Lankan cellist. He spent his childhood in Ceylon [now Sri Lanka], learning the piano and the cello. He subsequently studied in Florence with Gaspar Cassadó and was awarded the Suggia Scholarship, which enabled him to study further with Casals in Puerto Rico and also to work with Barbirolli. Meanwhile he gave recitals and concerts in Europe and made his American début in 1960 with the New York PO at Carnegie Hall. Since then he has toured widely. In 1972 he became resident in London, and began teaching at Trinity College of Music. De Saram has a wide repertory, ranging from Bach's unaccompanied suites, Beethoven's sonatas and concertos by Haydn, Schumann and Dvořák to works by 20th-century composers including Prokofiev, Kodály, Hindemith, Dallapiccola, Rubbra, Shostakovich and Britten, and he has given the first performances of works by Xenakis, Ligeti and Berio. He allies impressive technique with an acutely sensitive power of interpretation; the rich, colourful warmth of tone he uses in Romantic music is balanced by the keen intelligence of his playing in modern works. In recital he is frequently partnered by his pianist brother Druvi (*b* Ceylon, 24 Jan 1946). He also plays in the De Saram Trio with Angela Malsbury (clarinet) and David Pettit (piano), and with the Arditti Quartet.

ELIZABETH FORBES/R

Desargillières. *See* D'ARGILLIÈRES family.

Désargus, Xavier (*b* Amiens, *c*1768; *d* Paris, 1832). French harpist, tenor and composer. He was a chorister at Amiens Cathedral, but in 1789, when the cathedral was closed in the wake of the Revolution, he went to Paris, where he joined the chorus of the Opéra. Finding he had no taste for the stage, he taught himself the harp and rapidly developed as one of the most sought-after Parisian harp teachers. In 1816 he completely revised his *Traité général sur l'art de jouer la harpe* (Paris, 1809) as *Cours complet de harpe, redigée sur le plan de la méthode de piano du Conservatoire*, and included exercises with fingerings for both four- and five-finger technique. A third, further enlarged edition was published in 1820. Désargus composed about 70 works for the harp including sonatas, potpourris, transcriptions, duets with piano and *24 études . . . sur les Folies d'Espagne* op.6.

Désargus' son, Xavier Désargus (*b* Paris, 1807; *d* ?Paris, after 1848), studied with his father and became solo harpist at the Opéra-Comique. In 1822 Spontini engaged him for the royal chapel in Berlin, but he returned to Paris in 1832 and in the same year moved to Brussels as solo harpist at the Monnaie and teacher at the newly founded Conservatory. In 1848 he left the music profession and returned to Paris.

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ALICE LAWSON ABER-COUNT

Desarzens, Victor (*b* Château-d'Oex, 27 Oct 1908; *d* Lausanne, 13 Feb 1986). Swiss conductor and violinist.

He studied the violin and theory in Lausanne with Denéréaz, Gagnebin and Fornerod, took further studies with Enescu, and then became a violinist in the Orchestre de la Suisse Romande, which he left to give concerts with various chamber music ensembles, and as a soloist. In 1940 he founded the Lausanne Chamber Orchestra for Lausanne radio (it gave its first public performance on 10 November 1942), and became its conductor until 1953. In 1949 he was also given a post in Winterthur by W. Reinhart; in 1950 he took over from Scherchen as conductor of the Winterthur Musikkollegium. He also, often with the Lausanne Chamber Orchestra, appeared at festivals and made many recordings. On his 60th birthday in 1968 the University of Lausanne awarded him an honorary doctorate.

Like Paul Sacher, Desarzens combined contemporary with pre-Classical music in his programmes, and frequently performed unknown works. He also edited and performed numerous works from Machaut to Rameau. His interpretations were distinguished by transparency and clarity; he understood conducting to be 'describing a region beyond one's material existence'. He conducted first performances of numerous contemporary works, particularly by Swiss composers, among them many by Frank Martin.

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P. Hugli: 'Interprètes: Victor Desarzens', *SMz*, cix (1969), 287–9

JÜRG STENZL

Désaugiers, Marc-Antoine (*b* Fréjus, 1742; *d* Paris, 10 Sept 1793). French composer. After some indifferent musical studies he settled in Paris in 1774 and first attracted attention by his translation of G.B. Mancini's *Pensieri e riflessioni pratiche sopra il canto figurato* (1774) under the title *L'art du chant figuré de J.B. Mancini* (Paris, 1776) and by his *Lettres sur la musique des grecs*. The first of his works to be performed in Paris was a motet presented at the Concert Spirituel in 1777. He then wrote several stage works which were performed at the Comédie-Italienne and the Opéra; among these *Les deux sylphes* (1781) and, above all, *Les deux jumeaux de Bergame* (1782, to a text by Florian) became popular. On 1 December 1784 his *Buffon* cantata was performed at the unveiling of the bust of Buffon at the museum of Pilatre de Rozier.

Désaugiers was a friend of Gluck and Sacchini and in memory of the latter wrote a Requiem (1786) which was well received. He was quick to support the ideas of the Revolution and, at the request of the National Assembly, wrote a cantata for choir and orchestra, *La prise de la Bastille, hiérodrame tiré des livres saints*, in which he arranged fragments of verses from the Scriptures in a sequence depicting the events surrounding the fall of the Bastille. The work was enthusiastically received at Notre Dame on 13 July 1790; it was later performed several times and revised slightly in 1794. Désaugiers left many comic operas, a symphony, airs, romances and the opera *Bélisaire*, with a libretto by his elder son Auguste Félix Désaugiers, who also revised Salieri's *Danaïdes* (1817) and *Tarare* (1819), and wrote the libretto for Berton's *Virginie* (1823). Marc-Antoine suffered from the inadequacy of his musical technique but his charming style and sense of drama, as well as his generous nature, account for the reputation he enjoyed in his day. He wrote some 120 pieces, alone or in collaboration. Merle thought his songs 'wittier and more correct than those of Panard; more seemly than those of Collé and just as merry; as graceful as those of Favart and with better ideas'.

WORKS

all printed works published in Paris

STAGE

all first performed in Paris

PCI – *Comédie-Italienne*

Le petit Oedipe, ou Agenor et Zulma [parody of J.-F. Ducis: Oedipe chez Admète] (comédie pastorale mêlée d'ariettes et de vaudevilles, 1, Landrin), PCI (Bourgogne), 22 May 1779, excerpts (1779; n.d.)

Florine (cmda, 3, B. Imbert), PCI (Bourgogne), 15 June 1780, *F-Pc** (in 2 acts, with many alternative items), excerpts (1780)

Erixène, ou L'amour enfant (pastorale, 1, N.F. Guillard, after C.H. Voisenon: *Colin Maillard* and B. Guarini: *Il pastor fido*), Opéra, 24 Sept 1780, *Po*, excerpts (1780)

Les deux sylphes (comédie semi-lyrique, 1, Imbert), PCI (Bourgogne), 18 Oct 1781 (1782), airs (n.d.)

Les deux jumeaux de Bergame (Les jumeaux) (comédie, 1, J.P. Florian), PCI (Bourgogne), 6 Aug 1782 [lib incl. 3 musical items]; full setting (cmda, 1), unperf., *Pc**; excerpts (1782, 1783 and n.d.)

L'auteur satirique (comédie, 1, J.B.D. Desprès, after Voisenon: *L'art de guérir l'esprit*), PCI (Favart), 24 June 1783, *Pc* (MS 14010), air (n.d.) [lib incl. 2 musical items]; full setting (cmda, 1), unperf., *Pc** (MS 13890)

Jeannette et Lucas, ou Le secrétaire de sa prétendue (comédie mêlée de chants, 2), Beaujolais, 18 Feb 1788

La jeune veuve curieuse (1), Beaujolais, 5 July 1788, 1 air (1788)

Le rendez-vous (comédie, 2, P.-D. de Villers), Français Comique et Lyrique, 31 July 1790 (n.d.), *Pc**

L'amant travesti (opéra bouffon, 2, A.-D. Dubreuil, after J. de La Fontaine: *Le muletier*), Monsieur, 2 Nov 1790, *Pc* (partly autograph)

Le médecin malgré lui (opéra bouffon, 3, M.-A.-M. Désaugiers, after Molière), Feydeau, 26 Jan 1792, *Pc**

Unperf. (autographs in *Pc* unless otherwise stated): L'absence de Nina, ou Les rigueurs de l'absence (scène lyrique); Le bal (comédie, 1, ? J.-F. Regnard); Bélisaire, 1787 (tragédie lyrique, 3, A.F. Désaugiers, after J.F. Marmontel), *Po*, frag. *Pc*; Cadmus et Hermione (tragi-comédie, 3, ? after P. Quinault); Coridon et Phylis; Doris et Phylamon, ou Les trompeurs trompés (comédie lyrique, 1, Legrand); Echo et Narcisse (pastorale-héroïque, 1, C. de Laurès); La fête cauchoise, ou Le mariage de Toinette (cmda, 1); Mirzelle (opéra-féerie, 1, Voisenon); Philémon et Baucis (1, after La Fontaine); Zadir et Zilla (comédie semi-lyrique, 1)

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Choral: Buffon (cant.), 2 vv, orch, 1784 (n.d.); Hercule (cant.), 1v, chorus, *Pn*; Requiem [for Sacchini], *Pn*; Miserere, motet, chorus, orch; La prise de la Bastille (cant.), chorus, orch, 1789, rev. 1794

Many ariettes, chansons, romances in contemporary collections

Inst: Sinfonia à più stromenti, *Pn*

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C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904)

PAULETTE LETAILLEUR

Désaugiers, Marc-Antoine-Madeleine (*b* Fréjus, 17 Nov 1772; *d* Paris, 9 Aug 1827). French songwriter and librettist, younger son of MARC-ANTOINE DÉSAUGIERS. He arrived in Paris with the family in 1774 and attended the Collège Mazarin, where he studied with Geoffroy. Shortly

before the Revolution he was contemplating a career in the church. In 1792 he adapted the libretto of *Le médecin malgré lui* (after Molière), for which his father wrote the music. Later the same year he left France for Santo Domingo, whence events led him to America, first to New York and then to Philadelphia, where he gave harpsichord lessons. He returned to France in 1797 and soon made a name for himself with various pieces and a large number of songs. A member of the Garçons de Bonne Humeur, he collaborated with several authors and wrote for a number of Parisian theatres (the Jeunes Artistes, the Montansier, the Troubadours, the Variétés and the Vaudeville). As director of the Société du Caveau, he introduced P.-J. de Béranger into the society and helped him at the begining of his career. At the start of the Restoration he replaced P.-Y. Barré as director of the Théâtre du Vaudeville, which he ran by himself until 1822, with Cyprien Bérard between 1822 and 1825, and then by himself again until 1827. (N. Wild: *Dictionnaire des théâtres parisiens au XIXe siècle*, Paris, 1989)

HERVÉ AUDÉON

De Saxe, Chrétien-Charles. *See* HARTMANN, CHRISTIAN KARL.

Des Bordes (*fl* 1559). French composer. He wrote *La guerre marine* (ed. in SCC, ix, 1994), an onomatopoeic piece (depicting a naval battle) which in style follows the example of Janequin's *Bataille* [de Marignan]. It was first published in Le Roy & Ballard's 11th book (RISM 1559[11]) and went on to be reprinted four times between 1562 and 1578. Two contrafacta (*O Seigneur Dieu* and *Cessez mes yeux de pleurer*) are also ascribed to Des Bordes in the *Premier livre des cantiques et chansons spirituelles* (1578[3]).

FRANK DOBBINS

Des Buissons [Desbuissons], **Michael-Charles** (*b* Lille or Budweis [now Budějovice], *fl* 1560–70). Flemish or Bohemian composer and singer. A volume of his motets for four to six voices (*Cantiones aliquot musicae*) published at Munich in 1573 refers to him as 'Flandrus insularis', but a manuscript collection of his motets and hymns (in *D-Rp*) gives his birthplace as 'Budvitz'. Between 1559 and 1564 he served at the Viennese court of Emperor Ferdinand I; in 1564 he joined the chapel of the Emperor's younger son, Ferdinand, who inherited the Tyrol, and he remained at Innsbruck until his death sometime before 1570. His earliest surviving music is an epithalamium composed for the wedding of Johann Cropach, published at Nuremberg in 1561. He then figured as the major contributor to Pietro Giovanelli's five volumes of motets (*Novi atque catholici thesauri musici*; RISM 1568[2-6]) dedicated to the new Habsburg emperor, Maximilian II. In these works, of both cantus-firmus and parody types, the plainchant-derived melodies are developed in an imitative manner alternating with homophonic passages, reminiscent of the works of Lassus.

FRANK DOBBINS

Descant. *See* DISCANT.

Descant recorder. Standard British term, established in the early 20th century by Arnold Dolmetsch, for the RECORDER with lowest note *c''* (also sometimes referred to as the soprano recorder).

Descartes, René (*b* La Haye, Indre-et-Loire, 31 March 1596; *d* Stockholm, 11 Feb 1650). French philosopher and mathematician. He studied at the Jesuit school at La Flèche from 1606 to 1612, and after a stay in Paris he completed work in law at Poitiers in 1616. Tired of formal training and seeking an opportunity for travel, he enlisted in the army of Prince Maurice of Nassau in 1617. It was while he was stationed near Breda during his military service that he met and befriended the mathematician Isaac Beeckman (1588–1637), to whom he dedicated his principal contribution to music theory, *Compendium musicae*, written in 1618 and published in 1650. During the following years he formed the bases for his new philosophical method, the development of which occupied him for the rest of his life. In 1622 he withdrew to Paris and after some years spent in travel made his home in Holland from 1629 to 1649. He then accepted an invitation to join the court of Queen Christina of Sweden in Stockholm, where he became ill and died shortly after his arrival.

The *Compendium* is both a treatise on music and a study in methodology. In it Descartes shows himself to be a link between the musical humanists of the 16th century – he was influenced particularly by Zarlino, whom he cited – and the scientists of the 17th. The work is noteworthy as an early experiment in the application of an empirical, deductive, scientific approach to the study of sensory perception and as being among the earliest attempts to define the dual relationship between the physical and psychological phenomena in music.

Descartes divided music into three basic component parts, each of which can be isolated for study: the mathematical-physical aspect of sound, the nature of sensory perception and the ultimate effect of such perception on the individual listener. He considered the first of these to lend itself to pure scientific investigation, since it is independent of personal interpretation. He characterized the process of sensory perception as being autonomous, self-regulating and measurable. This is the realm where practical aspects of music are dealt with (e.g. rules for counterpoint) and to which the great bulk of the *Compendium* is devoted. To Descartes the impact of sound on a listener's emotions or 'soul' is a subjective, irrational element and therefore incapable of being scientifically measured. He described it as a psychological-physiological phenomenon that clearly belongs to the areas of aesthetics and metaphysics, of which he was to develop the principles later in his philosophical writings. The distinction he made in the *Compendium*, between sound as a physical phenomenon and sound as understood by the human conscience, permitted him to pass from a rationalist concept of aesthetics to a sensualist one in his later work. This concept was influential in the development of a philosophy for the affections in music in late 17th-century Germany, especially through his treatise *Les Passions de l'âme* (Amsterdam, 1649/*R*).

Descartes was not to return to music as a topic for concentrated investigation after completion of his *Compendium*. That he continued to develop ideas on musical subjects throughout his life, however, is evident from his surviving correspondence, particularly that with his old friend in Paris, Marin Mersenne (where mutual influence is evident), and with the Dutch humanist Constantijn Huygens. Among his specific contributions to music theory the following are of note: an early concern with definition of period structure in musical form; an expression of the later theory of a conditioned reflex in animals;

a hint at the theory of harmonic inversion; and a detailed review of the physical nature of sound.

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only those on music

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ALBERT COHEN

Descaunt [descaunte]. *See* DISCANT.

Deschamps, Emile (*b* Bourges, 20 Feb 1791; *d* Versailles, April 1871). French poet and dramatist. He was a prominent member of the Romantics who met weekly at Charles Nodier's *cénacle* at the Arsenal in the early 1820s, and later at Victor Hugo's salon. He produced singable texts for operas, *opéras comiques*, cantatas, *romances* and songs, tributes for festive occasions and translations from English, German and Italian. He also rewrote (with Henri Blaze de Bury) the libretto for Castil-Blaze's reworking of the music of *Don Giovanni* for the Opéra (10 March 1834), after several failures by others. It was partly a translation of Da Ponte, and partly new, restructured material. Literary models included E.T.A. Hoffmann and A. de Musset. Although the opera was not a success, the libretto was well received and enjoyed as an independent literary piece (see Ellis). Indeed, Girard has claimed that Deschamps was responsible in part for the introduction of Romanticism, in the form of dramatic and picturesque poetry, into French opera.

Deschamps turned into verse Berlioz's prose for the dramatic symphony *Roméo et Juliette* (1826, published Paris, 1844). He helped Meyerbeer with the librettos of his operas and provided the words of a special aria in *Robert le diable* for Mario's French début. When Scribe refused to rewrite the duet which concludes Act 4 of *Les Huguenots*, Meyerbeer begged Deschamps to collaborate with the tenor Nourrit in producing a more singable version. Ultimately this led to a retouching of practically the whole opera. At the première Scribe gleefully took credit for the opera's success, but as Alexandre Soumet wrote in a letter to Deschamps the next morning 'Scribe's glory was noisily proclaimed at the Opéra last night, dear friend, but yours was whispered knowingly from loge to loge like a lover's secret'. Deschamps prepared librettos for Niedermeyer's *Stradella* and de Beauplan's *Le mari au bal*, and wrote verses for innumerable songs and cantatas. He also translated about 50 of Schubert's lieder into French.

As a critic, Deschamps was totally dedicated to the preservation of the Italian bel canto style fostered by Rossini. He was acutely aware that the shortage of good singing voices in France was subtly transforming the Italian melody opera into the Romantic French grand opera, thus forcing Rossini into early retirement. His attempt with Gabriel-Gustave de Wailly to create the pastiche *Ivanhoe* out of fragments of four Rossini operas for the Odéon (1826) showed his regret at this change. Ironically, his creation was viewed in some quarters as the first attempt at a grand spectacle in the style of Meyerbeer. But he did not cease to contribute to its development with his librettos and poems, and he gave a most percipient definition of this new operatic style. However, he steadfastly objected to the profusion of ballets and elaborate stage sets which he felt were detracting from the real purpose of opera by turning it into a spectacle. His famous dictum 'Exclusiveness is the curse of the arts' serves to confirm his catholic taste in music, which paralleled his literary taste for the 18th-century encyclopedists as well as modern, foreign writers; he saw no reason not to appreciate the differing musical styles of Cimarosa, Schubert, Donizetti, Berlioz, Rossini and Meyerbeer. He was a regular visitor to Mme d'Agoult's salon where Liszt, Chopin, Hiller and Marie Pleyel provided keyboard entertainment, and at the soirées of Robert de La Sizeranne in which more modest performers, among them de Beauplan, Niedermeyer and Pacini, took part.

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A. RICHARD OLIVER/SARAH HIBBERD

Deschant [deschaunt, deschaunte]. *See* DISCANT.

Deschênes, Marcelle (*b* Price, PQ, 2 March 1939). French-Canadian composer. After studying at the University of Montreal (BMus 1965, LMus 1967) with Garant, Papineau-Couture and others, she went to France to study at the Groupe de Recherches Musicales of ORTF, Paris (1968–9), with Guy Reibel, Henri Chiarucci and François Bayle. From 1968 to 1970 she attended a seminar with Pierre Schaeffer at the Paris Conservatoire and studied analysis and ethnomusicology with Olivier Alain at the Ecole César Franck. She went on to study aesthetics, analysis and ethnomusicology at the University of Paris,

where her teachers included Daniel Charles, Claude Laloum and Jean-Etienne Marie, and ethnomusicology at the Ecole Pratique des Hautes Etudes du Musée des Arts et Traditions Populaires, Paris (1970–71).

After returning to Canada in 1971, Deschênes taught at the University Laval, Quebec City (1972–7), where she also conducted research into musical expression for the non-musician, and the University of Montreal (1980–96). She has also been active in organizations dedicated to contemporary and multimedia art. Her works, oriented towards new forms of expression, integrate technology, visual arts and multimedia. Among her awards are prizes from the International Electro-Acoustic Music Competition in Bourges (1978, 1992), the AMI Multi-Image International Competition, California (1986), and the International Multi-Image Competition in Munich (1989).

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Multimedia: Jour 'J', 1v, elecs, multi-images, 1981–4, collab. P. St-Jean and D. Latendresse; OPERAaaaAH I, mimes, 1v, live elecs, multi-images, tape, 1981; Ecran humain, 3 pfmrs, elecs, 1983, collab. St-Jean and Latendresse; OPERAaaaAH II, mimes, 2 tango dancers, 3vv, elecs, multi-images, 1983; DeUSirae, elecs, multi-images, 1985; Lux, 2 mimes, elecs, multi-images, lasers, 1985, collab. R. Bourassa; Big Bang II, installation, elecs, 1987, collab. G. Dyens; Noël réinventé, 11 installations, tape, 1988, collab. various visual artists; Ludi, 2vv, 6 pfmrs, elecs, multi-images, 1990, collab. Bourassa; Big Bang III, installation, elecs, 1992, collab. Dyens; La saga Viking, elecs, multi-images, 1993, collab. J. Collin; Les vagues (V. Woolf), nar, tape, 1994

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Other works: 1 1/2, pf, 1967; 7+7+7+7 ou aussi progression sur la circonférence, du jaune au rouge par l'orange, ou du rouge au bleu par le violet, ou même embrassant le pourtour total, wind qnt, tpt, trbn, tuba, 4 perc, elec b gui, org, pf, 1968; Voz (cant., C. Guevara, R. Duguay), 2 solo vv, SATB, fl, 2 gui, 2 pf, org, 4 perc, tape, 1968

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SOPHIE GALAISE

Desclée. Belgian firm of publishers. Active in Tournai (and not to be confused with Desclée de Brouwer & Cie of Bruges), the firm was established in 1876 by Jules Desclée (1828–1911), and four years later became Desclée, Lefebvre & Cie (Lefebvre died *c*1907) under the corporate name Société Saint-Jean-l'Evangéliste with branches in Paris and Rome. Now a division of S.A. Gedit, it specializes in scholarly and pastoral religious publications. In the period 1880 to 1960 Desclée contributed significantly to the publication of modern Gregorian chant books under the auspices of the Congregation of Sacred Rites at the Vatican and the Benedictine Congregation of Solesmes. According to imprint data issued during the 1950s, it published over 6100 numbered editions. With the decision of the Second Vatican Council (1962–5) to replace the ancient Latin liturgical texts and melodies with vernacular substitutes, Desclée, like other publishers, abandoned the publication of notated chant books.

Desclée's importance goes beyond the printing and marketing of modern chant books, for the company's special type fount for Gregorian melodies became the accepted standard for 20th-century publications. Its origins go back to 1877 when Dom Joseph Pothier (1835–1923), the distinguished Solesmes scholar, negotiated with Desclée, Lefebvre & Cie to publish his treatise *Les mélodies grégoriennes* (1880, 2/1890/*R*) and the *Liber gradualis* (1883, 2/1895; for illustration *see* PLAINCHANT, II, 10, fig.11). By the norms of Gregorian chant performance in France during the period 1830–70, these Pothier publications were revolutionary for two reasons: the mass melodies were transcribed directly from original manuscripts and bore little resemblance to the post-Tridentine melodies then in vogue, and they were printed in an entirely new, graceful notation designed by Pothier and Desclée, capable of representing the intricacies of liquescent neumes. When Pothier's books appeared, the complexity of the melodies and the novelty of the printing were much criticized; yet the authenticity of the Pothier-Desclée editions presented a major challenge to established publishers.

Desclée's more important publications include the *Breviarium romanum* (4 vols., 1877, 4/1912), *Missale romanum* (1879), *Rituale romanum* (1886), *Rassegna gregoriana* (13 vols., 1902–14), *Ephemerides liturgicae* (xvi–xxv, 1902–11), *Revue grégorienne* (i–xxxi, 1911–52), *Paléographie musicale* (vii–xv, 1901–37), *Graduale sacrosanctae* (1908), *Antiphonale sacrosanctae* (1912) and G.M. Suñol's *Introduction à la paléographie musicale grégorienne*, (Paris and Tournai, 1935).

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JOHN A. EMERSON

Descordato. SCORDATURA.

Descort. The standard Provençal term for 'lai'. *See* LAI, §1(i).

Desderi, Claudio (*b* Alessandria, 9 April 1943). Italian bass-baritone and conductor. He studied in Florence, making his début in 1969 with the Maggio Musicale in Edinburgh as Gaudenzio (*Il Signor Bruschino*). He has sung at all the major Italian theatres, including La Scala, with whom he came to Covent Garden in 1976 as Alidoro and Dandini. In 1977 he sang Martio in a modern version of Landi's *Sant'Alessio* at Salzburg. At Glyndebourne (1981–8) he has sung Rossini's Bartolo, Don Magnifico, Mozart's Figaro and Don Alfonso (both of which he has recorded) and Falstaff. He made his début with the Royal Opera as Figaro (1987), returning as Don Magnifico and Leporello. His repertory includes Count Robinson (*Il matrimonio segreto*), Schicchi, Dulcamara, the Viceroy (*La Périchole*), Nick Shadow, Rossini's Macrobio (*La pietra del paragone*), Mustafà (*L'italiana in Algeri*),

Signor Bruschino and Raimbaud (*Le comte Ory*), which he sang at La Scala in 1991. A fine comic actor with a flexible voice and superb diction, Desderi has also developed a secondary career as a conductor, and is artistic director of the Teatro Verdi in Pisa.

ELIZABETH FORBES

Desderi, Ettore (*b* Asti, 10 Dec 1892; *d* Florence, 23 Nov 1974). Italian composer. He studied the piano and composition under Perrachio, obtained his composition diploma under Alfano (1921) and undertook further study with Pizzetti (1921–2). In 1920 he took a degree in architecture at the Politecnico in Turin. He contributed criticism to *Il pianoforte* and *Rassegna musicale*, and in 1928 represented the Italian section of the International Association of Sacred Music. He taught composition at the conservatories of Bolzano (1941) and Milan (1941–51), and his pupils include Castiglioni and Donatoni. He was director of the Liceo Musicale in Alessandria (1933–41) and the Bologna Conservatory (1951–63).

Desderi moved easily from an Impressionistic style through a Reger-like chromaticism, a Pizzettian vocal manner and neo-classicism before achieving an individual voice with the cantata *Job* and the *Sinfonia davidica*. His leanings were towards sacred music, and he wrote many pieces for unaccompanied choir in a vocal style inspired by Gregorian chant and Renaissance polyphony. His instrumental works, on the other hand, reveal an interest in structural concerns, and occasional influences from jazz and folk music.

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(*selective list*)

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Orch: Intermezzi per l'Antigone, 1926; Fantasia, 1927; Architetture di cattedrali, 1936; Divertimento, 1947; 2 Elegie, 1953

Choral: Job (cant.), 1927; Adeste fideles (6 motets), chorus, 1928; Responsoria in nativitate Domini, chorus, 1928; Antiphone in festo septe dolorum B.M.V., chorus, 1929; Sinfonia davidica, 1929–37; 3 canthus eucharistici, chorus, 1930; Missa dona pacem, chorus, 1932; Missa sinite parvulos, chorus, 1936; Canzone alla Vergine, 1941; 2 Laudi di Jacopone, 1943; Proprium missae B.M.V. SS. Rosarii, chorus, 1943; Proprium missae B.M.V. responsoria in coena Domini, chorus, 1944; Requiem, chorus, 1945; Invocazione a Maria, 1953; Responsoria de sabbato sancto, chorus, 1963; other secular choral works

Solo vocal (all with org): 3 Psalmi, 1930; Parabolae D.N. Jesu Christi, 1931; 3 antiphonae de eucharistia, 1933; Cantus monodici ad varias festivitates, 1948; 2 motecta in nativitate, 1948; Missa monodica ad pueros, 1952; Proprium missae resurrectionis, 1957; Motetula paschalia, 1957; In nativitate Domini, 1957; other songs for v, pf

Chbr: Miti silvani, ob, cl, hn, bn, pf, 1922; Sonata, vn, pf, 1923; Sonata, E♭, vc, pf, 1924; Adagio e scherzo, str qt, 1927; Rapsodia, vc, pf, 1929; Sonata-fantasia, vn, org, 1931; Jazz-Suite, vn, pf, 1933; Str Qt, E, 1940; Trio, vn, vc, pf, 1942; Divertimento, 3 vn, 1947; Sonata, G, vn, 1948; Sonatina georgica, fl, 1955

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E. Ferlini: *Ettore Desderi* (Alessandria, 1934)

F. Sartori: 'La nuova musica religiosa e l'opera di E. Desderi', *Rivista nazionale di musica*, xvii (1936), 4071–3

M. Panatero: 'Le liriche di Ettore Desderi', *RMI*, xlv (1941), 181–295

M. Rinaldi: 'Musicisti della generazione di mezzo: Ettore Desderi', *Rassegna dorica*, xiii (1942), 26–32

H.O. Boehm: 'Ettore Desderi', *Zeitschrift für Kirchenmusik*, xi–xii (1951), 460–65

A Ettore Desderi nel 70° compleanno (Bologna, 1963)

S. Martinotti: 'Desderi, un ponte fra Reger e l'"Ottanta"', *Ghedini e l'attività musicale a Torino fra le due guerre* (Turin, 1986), 165–79

VIRGILIO BERNARDONI

Desenne, Paul (*b* Caracas, 7 Dec 1959). Venezuelan composer and cellist. He studied composition in Caracas with Ioannidis. After completing his baccalaureate in Paris, he trained briefly in composition with Luc Ferrari and Solange Ancona, and earned first prizes in cello performance at the Conservatoire de Boulogne-Billancourt (1981, 1985). While in Paris between 1977 and 1985, Desenne studied Venezuelan music with the creole harpists Mario Guacarán and Gabriel Castillo, and with the singer and songwriter Guillermo Jiménez Leal, who suggested that he compose Venezuelan traditional genres in Classical or Baroque chamber forms. After returning to Venezuela, Desenne maintained a performing career while pursuing his concept of art composition with roots in the Venezuelan creole genres. His work has been represented in important forums such as the Caracas Latin American Music Festival and the Sonidos de las Américas Festival of the American Composers Orchestra in New York (1994).

Desenne's style explores the compositional potential of melodic and rhythmic elements of Venezuelan music, including the isolation and development of interlocking rhythmic patterns apparent in genres like the *guasa*; use of folk instruments like the four-string *cuatro*; and imitations of other traditional instruments, such as the *quitiplás*, within otherwise European chamber ensembles. His papers are in the Latin American Music Center, Indiana University.

WORKS
(*selective list*)

Orch: Táchira y frontera, chbr orch, 1991; Gurrufío, fl orch, 1997

Chbr: Quinteto del pájaro, fl, ob, vn, vc, cuatro, 1981–93, rev. for fl, ob, cl, bn, hn, cuatro, 1996; Guasa no.l, 8 vc, 1983, rev. 1989; Botella al Guaire, fl, ob, vn, vc, cuatro, 1985–6; Pieces from an Open Book of Cello Trios: Pizziguasa, Los ricochelos, Pizziquitiplás, 3 vc, 1985–97, arr. (va, 2 vc)/8 vc; Pizziguasa galeónica, fl, vc, hp, 1988; Quinteto de la culebra, fl, ob, vn, vc, cuatro, 1988–; Visión galeónica y platillos voladores, ww, 1990; El monocordio de lata, fl, ob, vn, vc, cuatro, 1990–; Tocata galeónica cuarta, 2 vn, vc, hpd, 1991–4; Tríptico: Bossanovals, Recuerdos de Venosa, Kumbiología, fl, gui, 1994–5; 4 & 1/2 movts, vn, mar, tape; Suite Clarinight, cl qt, 1997; Sonata, cl, pf, 1997

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CARMEN HELENA TÉLLEZ

Deses (Ger.). D♭♭. *See* PITCH NOMENCLATURE.

Desgranges, Claude (*fl* 1663–91). French singer and composer. He arrived in England soon after the Restoration,

and was admitted as one of 'the King's French musicians' by a warrant of 23 July 1663, together with Jean de la Volée and Nicolas Fleury. There survives a poem by him in French, in which he appealed to the king for a court appointment. He performed in Crowne's *Calisto* (1675) and probably also took part in *Ballet et Musique* (1673) and *Ariane, ou Le marriage de Bacchus* (1674). In May 1679 he left England with his wife Hester and niece Catherine de la Barre, a move perhaps influenced by the political consequences of the Popish Plot, but by March 1681 he was back in England with a new certificate of appointment. He served as a 'Gregorian' in the Catholic chapel of James II from 1685 to 1688 and made his will on 8 March 1691, giving his address as Leicester Fields. He wrote two *petits motets* for soprano and continuo: *Domine quid multiplicati sunt* (*GB-Och*) and *Usquequo domine* (*Lbl*, *Och*).

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PETER LEECH

Deshayes. The name of several French musicians and dancers of the 17th and 18th centuries, who may have been related to PROSPER-DIDIER DESHAYES.

Deshayes, André Jean-Jacques. French dancer and choreographer, son of PROSPER-DIDIER DESHAYES.

Deshayes, Pierre Louis [le fils]. French dancer, son of PROSPER-DIDIER DESHAYES.

Deshayes [Des Hayes, des Hayes, Deshays], **Prosper-Didier** (*b* mid-18th century; *d* Paris, 1815). French composer, dancer and teacher. He first acquired fame as a dancer. He danced at least once at the Comédie-Française in 1762 and was ballet-master there by 1764; he was an *adjoint* at the Opéra in 1774. In 1777 he made his début as a composer at the Concert Spirituel, and during the following ten years his compositions were performed there 25 times – the fourth-largest number of presentations of works by a native composer in that period. He was dismayed by the foreign domination of French musical life and, in response to an unfavourable review of his oratorio *Les Macchabées* (1780), wrote 'It is unfortunate for a French musician to have been born in his own country'. He was master of dance at the Ecole Royale de Chant from its establishment in 1784 and made his début as an opera composer the following year with *Le faux serment, ou La matrone de Gonesse*. After the Revolution he was employed by the National Treasury and, according to Duval, joined the National Guard; he was active again at the Opéra from 1801. His greatest work is *Zélia* (1791), on a libretto by Dubuisson based on Goethe's *Stella*; the *Almanach des spectacles* reported that 'In Zélia he has shown genius'. Duval said of him: 'Esteemed for his abilities and his character, he left few works and many friends'.

Deshayes' son, Pierre Louis Deshayes *le fils* (*b* Paris, April 1771; *d* Paris, 18 June 1791), was a student at the Ecole Royale de Danse et de Musique and a member of the Bataillon des Elèves de la Place de Louis XIV. Another son, André Jean-Jacques Deshayes (*b* Paris, 24 Jan 1777; *d* Batignolles, Paris, 19 Dec 1846) was a dancer and choreographer at the Opéra and a professor of *maintien théâtral* at the Paris Conservatoire from 1817. He wrote *Idées générales sur l'Académie royale de musique, et plus spécialement sur la danse* (Paris, 1822).

Several other musicians and dancers were named Deshayes, but no relationship has been established among them or with Prosper-Didier Deshayes. The first occurrence of the name in a musical context is a reference to Toussaint Deshayes, *trompette du roi* in the early 17th century. Campardon identified Jacques Deshayes with Joseph Dezais (*fl* 1710–22), a choreographer at the Opéra who taught dancing and published collections of dances, but his claim has never been proved. A singer, dancer and choreographer named Des Hayes associated with the Comédie-Italienne has been traced by Briquet from the early 18th century to 1768. Claude Des Hayes, possibly his brother, was one of the 24 Violons du Roi from 1720 to 1746 and published sonatas for two flutes. A Mlle Deshayes, possibly his sister, was an actress at the Théâtre-Italien; L'Affichard's verse portraits of her appeared in the *Mercure de France* in 1743. Thérèse Boutinon des Hayes became the first wife of La Pouplinière in 1737. Jean-François Deshayes (or De Hesse) was an actor and later a choreographer active at the Comédie-Italienne and the court. Jean-Baptiste Deshayes-Saloman made string instruments in Paris about 1740–80 and was probably the *maître de harpe* who became a freemason in 1788. Pierre-Edme Deshays, 'professeur de musique', is listed among the freemasons in 1789. Lyonnet listed several 19th-century actors named Deshayes.

WORKS

STAGE

all performed in Paris; all printed works published in Paris

Le faux serment, ou La matrone de Gonesse (cmda, 2, L.H. Dancourt), Beaujolais, 31 Dec 1785 (1786), excerpts (1786 and n.d.)
La défaite du serpent Python par Apollon (scène lyrique, 1, Renou), Société des Enfants d'Apollon, 1 June 1786
Le paysan à prétention (opéra bouffon, 1, Eyrand), Beaujolais, 12 June 1786, romance (n.d.)
L'auteur à la mode, ou Le mari complaisant (cmda, 2, Durival), Beaujolais, 23 Dec 1786, excerpts (1786, 1787, n.d.)
Berthe et Pépin (cmda, 3, Pleinchesne, after C.-J. Dorat: *Les deux reines*), Italien, 3 Nov 1787
Delie, ?1787 (ballet-héroïque, 1), unperf., *F-Pc**
La chute de Phaëton (scène lyrique, 1, Renou), Société des Enfants d'Apollon, 12 June 1788
Adèle et Didier (oc, 1, Boutillier), Italien, 5 Nov 1790
Zélia, ou Le mari à deux femmes (drame, 3, P.-U. Dubuisson, after J.W. von Goethe: *Stella*), Louvois, 29 Oct 1791 (n.d.)
La suite de Zélia (3, Dubuisson), Louvois, 25 Feb 1792
Mélite, ou Le pouvoir de la nature (cmda, 3, Desfontaines, after M. de Cervantes: *Leocadia*), Italien, 19 March 1792
La fin du jour (opéra-vaudeville, 1, Rouhier-Deschamps), Palais-Variétés, 2 Aug 1793
Le mariage patriotique (cmda, 2, Rouhier-Deschamps), Cité-Variétés, 19 Dec 1793
Le petit Orphée (opéra-vaudeville, 4, Rouhier-Deschamps), Palais-Variétés, 1793 [parody of Gluck: Orfée et Euridice]
Le congrès des rois (cmda, 3 Desmaillot [A.F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others
Arlequin imprimeur, ou Pourquoi écoutait-il? (comédie mêlée de vaudevilles, 1, Lepitre), Cité-Variétés, 16 June 1794
Bella, ou La femme à deux maris (3, A. Duval), Amis de la Patrie (Louvois), 15 June 1795
Don Carlos (fait historique, 2, F.P.A. Léger and A.P. Dutremblay), OC (Favart), 11 Jan 1800
Henri de Bavière (3, Léger and Dutremblay), Molière, 22 Aug 1804

OTHER WORKS

Vocal: Les Macchabées (orat), 1780; Le sacrifice de Jepthé (orat), 1786; airs; ariettes; vaudevilles; hymns, listed in Pierre (1904); motets; many works in contemporary anthologies

Inst: Bn Conc., 1779, lost; Cl Conc., 1783, lost; Première suite d'harmonie, 2 cl, 2 hn, 2 bn (n.d); 3 contredanses; syms. in MS mentioned by Fétis; works in contemporary anthologies
Doubtful: 3 syms. (Paris, ?1788), also attrib. G.M. Cambini

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C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904/*R*)
H. Lyonnet: *Dictionnaire des comédiens français* (Paris, 1908–?1911)
M. Benoit and N. Dufourcq: 'Documents du Minutier central', *RMFC*, ix (1969), 216–38
D.H. Foster: 'The Oratorio in Paris in the 18th Century', *AcM*, xlvii (1975), 67–133, esp. 109

MICHAEL BARNARD, MARY HUNTER

Deshevov, Vladimir Mikhaylovich (*b* St Petersburg, 30 Jan/11 Feb 1889; *d* Leningrad, 27 Oct 1955). Russian composer. He studied the piano with Leonid Nikolayev and Winkler and composition with Kalafati, Lyadov, Steinberg and Vītols at the St Petersburg Conservatory (1908–14). After a period of active service during World War I, he became secretary of the Musical Committee for National Education in Yelizavetgrad (1917–19) and then headed the music section of the education department in Sevastopol' (1920–21), where he founded a conservatory which he directed (1921–2). He later taught in Leningrad music colleges (1923–33) before becoming one of the leading composers of music for the theatre, heading various music departments and conducting in several theatres in the city. This work continued throughout the blockade of Leningrad (1941–4) during which period this activity expanded to include radio work. His compositions range from linear, diatonic pieces in the manner of Honegger and Prokofiev to mechanistic chromatic constructions and machine-like music such as *Rël'sï* ('Rails'). Based on incidental music for a staging of Pierre Hamp's novel *Le Rail*, *Rël'sï* has remained one of the key works of the Russian avant garde of the 1920s.

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(*selective list*)

Dramatic: Krasnïy vikhr' [The Red Whirlwind] (ballet, F. Lopukhov), 1924, Leningrad, Mariinsky, 29 Oct 1924; Dzhebella (ballet, S. Radlov and A. Piotrovsky), 1925; Lyod i stal' [Ice and Steel] (op, 4, B.A. Lavrenyov), 1930, Leningrad, State Academic Theatre of Opera and Ballet, 17 May 1930; Bëla (ballet, B. Glovatsky, after M. Lermontov), 1941; Skazka o myortvoy tsarevnye i semi bogatïryakh [The Tale of the Dead Princess and the Seven Warriors] (ballet, G. Yagdfel'd), 1949 [based on music by A.K. Lyadov]
Orch: Dzhebella, 1925 [suite from the ballet]; Plyas shamana [The Shaman's Dance], 1931; Samarkandskaya syuita, 1931; Pamyatniki voyennoy slavï russkogo naroda [Monuments of the Military Glory of the Russian People], sym. ov., 1947; Russkaya skazka [A Russian Tale], sym. poem, 1947; Russkaya uvertyura, 1950; Leningrad, sym. poem, 1953
Chbr and solo inst: Ètyud, Marsh [Study, March], op.1, pf, 1913; Meditatsii, op.3, pf, 1921; Scherzo, Prelude, op.6, pf, 1922; Ballada, op.7, pf, 1923; Èkzoticheskaya syuita [An Exotic Suite], op.13, ob, pf trio, 1926; Kitayskaya syuita [A Chinese Suite], op.12, S, fl, pf trio, 1926; Rël'sï [Rails], op.16, pf, 1927; Yaponskaya syuita [A Japanese Suite], op.15, fl, hp, perc, 1927; Ètyud, op.45, pf, 1943
Songs: Chudaki [Eccentrics] (Ya. Vladimirov), op.28/2, B, pf, 1934; Glukhoy glukhogo zval [A Deaf Man Called Another Deaf Man] (A.S. Pushkin), op.28/1, B, pf, 1934; 4 pesni dlya detey [4 Songs for Children] (K. Chukovsky), op.27, S, pf, 1934; Litseyskiye godï A.S. Pushkina [Pushkin's Years at the Lycée], song cycle, op.35, Bar, pf, 1937; Russkiy derevenskiy pёyzazh [A Russian Village Landscape] (S. Yesenin), 4 songs, op.53, Mez, pf, 1948
Incid music, over 100 film scores, radio scores

Principal publishers: Soviet State Publishing House, Universal

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'O balete "Dzhebella"' [On the ballet 'Dzhebella'], Leningrad Philharmonia, 1 April 1927 [programme notes]
'O sovremennoy muzïke' [On contemporary music], *Zhizn' iskusstva* (1927), no.13, pp.7–8
'Muzïka v dramteatre' [Music written for the theatre of drama], *Zhizn' iskusstva* (1929), no.50, p.3
'K obshchey tseli' [Towards a general aim], *Itogi 1 godovshchinï postanovleniya TsK VKP(b) o perestroyke literaturno-khudozhestvennïkh organizatsiy: sbornik statey* (Leningrad, 1933), 33

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A. Zhuravlyova: 'Vladimir Deshevov: desyatiletiye poiska' [Deshevov: a decade of searching], *SovM* (1991), no.2, pp.64–75
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IOSIF GENRIKHOVICH RAYSKIN

Desideri, Girolamo (*b* Bologna, *c*1635; *fl* 1671). Italian philosopher and mathematician. He was a Doctor of Laws and a member of several academies. *Prose de' Signori Accademici Gelati di Bologna* (Bologna, 1671) contains (pp.321–56) a discourse by him, *Della musica*, in which he discussed musical instruments and their inventors. Three letters from him to Perti are extant (in *I-Bc*).

□

De Silva [De Sylva], **Andreas** (*b* *c*1475–80). Singer and composer. His nationality is uncertain, but some aspects of his style suggest Spanish origin and early musical training in French court circles and later in northern Italy. He is not to be confused with Andreas Silvanus (also known as Andreas Waldner), the 'good friend' referred to by Virdung in *Musica getutscht* (1511). In 1513 de Silva wrote the motet *Gaude felix Florentia* on the occasion of the election of Pope Leo X. He joined the large circle of musicians retained by Leo in Rome: in 1519 and 1520 he was recorded as 'cantor et compositor' of the papal chapel and as 'cantor secretus' of the pope's private chapel. He probably stayed in Rome until shortly before the recorded payment from the Duke of Mantua in December 1522; extant sources suggest that he was still alive and in Italy at the end of the decade.

De Silva was held in extremely high regard, particularly while under the patronage of the pope and the Medici family. As late as 1567 Cosimo Bartoli, in his *Ragionamenti accademici*, described the composer as one of Josquin's successors 'who taught the world how music should be written'. Five of De Silva's motets were the basis for parody masses by Arcadelt, Francesco Cellavenia, Lupus Italus and Palestrina. His main creative period

appears to lie between 1510 and 1530. With Carpentras, Verdelot, Divitis, Févin, Bruhier, Costanzo Festa and Stoltzer, he belongs to the generation that formed the historical link between the French development of the late 15th-century Netherlandish style typified by Josquin and Mouton, and the more modern school around Willaert, Morales and Gombert. Within this intervening group De Silva emerges as an original composer who adapted many local stylistic influences. His masses are distinctive to some extent for their undoctrinaire handling of both established and newer techniques. The masses on the antiphons *Angelus ad pastores ait* and *Tu es pastor ovium* (composed for Leo X or Clemens VII) are of the standard cantus firmus type; the *Missa 'La mi sol fa mi'*, constructed on a solmization subject, is also representative of a traditional technical model. With the exception of the *Missa 'Tu es pastor ovium'*, all De Silva's other masses use many chanson melodies and melodic fragments, often subjected to increasingly elaborate variation. In nearly all his compositions the technical aspect is overlaid by a notable feeling for sonority and sensitive treatment of the text. His compositional style is characterized by a fairly straightforward structure in which a simple, powerfully expressive melody tending towards the declamatory is combined with a strong sense of harmonic colour within an overall formal design that is always clear. With his decidedly individual, extrovert style, above all in his motets, De Silva was a musician who understood the signs of the new era; in pieces such as *Omnis pulchritudo Domini* his sense of new developments led towards an adventurous exploratory style. In a relatively small output, he left behind at least a few pieces (e.g. *Omnis pulchritudo Domini*, *Illumina oculos meos* and *Ave regina caelorum, ave domina angelorum*) that can be numbered among the best works in the corpus of early 16th-century sacred vocal music.

WORKS

Edition: *Andreas de Silva: Opera omnia*, ed. W. Kirsch, CMM, xlix/1–3 (1970–) [K i–iii]

MASSES AND MASS MOVEMENTS

Missa 'Adieu mes amors', 4vv, *D-Bsb*, *Mbs*, *I-Rvat*, K iii
Missa 'Angelus ad pastores ait', 4vv, *CMac*, K iii
Missa 'Joli maronier', 4vv, *CMac*, K iii
Missa 'La mi sol fa mi', 4vv, *MOd*, *CMac*, K iii
Missa 'Tu es pastor ovium', 7vv, *Rvat*, *VEaf*, K iii
Magnificat II. toni, 4vv, *Bsp*, K iii

MOTETS

Alma Redemptoris mater, 5vv, 1532[9], K ii; Ave ancilla Trinitatis, 4vv, 1520[1], K i; Ave regina caelorum, mater regis angelorum, 5vv, S Maria Maggiore, Bergamo, K ii; Ave regina caelorum, ave domina angelorum, 5vv, *I-Rvat*, K ii

Confitemini Domino, 4vv, *GB-Lbl* (frag.); Contristamur Domine, 4vv, 1549[12], K i; Crux clavis coronae spinarum, 6vv, *I-Rvat* (frag.); De ore prudentis, 4vv, 1521[4], *Pc*, K i; Gaude felix Florentia [= Gaude felix ecclesia], 6vv, *Rv*, *Rvat*, K ii; Illumina oculos meos, 6vv, *Rvat*, K ii

In illo tempore loquente Jesu, 4vv, 1520[1], K i; In te Domine speravi, 5vv, *Pc*, K ii; Intonuit de caelo Dominus, 4vv, 1520[1], K i; Inviolata integra et casta es Maria, 4vv, *Bc*, K iii; Inviolata integra et casta es Maria, ?5vv, *Bc* (frag.); Judica me Deus, 4vv, *Bc*, K i; Laetare nova Sion, 4vv, 1532[10], K i; Laetatus sum in his, 4vv, 1514[1], K i

Nesciens mater virgo virum, 4vv, *Pc*, K i; Nigra sum sed formosa, 5vv, 1539[8], K ii; O felix desidium, 4vv, *MOd*, K i; Omnis pulchritudo Domini, 5vv, Medici MS, K ii, also ed. M. Imrie (London, 1978); O Regem caeli, 4vv, 1532[10], K i; O virgo benedicta, 4vv, 1532[10], K i; Puer natus est nobis, 5vv, Medici MS, K ii; Recordata est Jerusalem, 4vv, *MOd*, K iii; Regina caeli, 4vv, 1549[15], K i; Regina caeli, 6vv, 1535[4], K ii; Si bona suscepimus, 3vv, 1541[2], K i; Surrexit Pastor Bonus, 5vv, 1538[3], K ii; Tota pulchra es Maria, 4vv, Medici MS, K iii; Virgo carens criminibus, 4vv, 1521[4], K i

SECULAR

Fors seulement, 4vv, *Bc*, K iii, also ed. in RRMMA, xiv (1981)

DOUBTFUL WORKS

Sacred: Missa [diversorum tenorum], 4vv, 1521[1], *I-Rvat* (attrib. C. Festa; also known as Missa carminum), ed. in CMM, xxv/1 (1962), K iii, and K. Jeppesen, *Italia sacra musica*, iii (Copenhagen, 1962), K iii; Attendite populi de longe, 4vv, *Bc*, K iii; In illo tempore dixit Jesus, 4vv, *TVd*, K iii; O quam gloriosum, 4vv, 1549[12], K i; Te Deum laudamus, 4vv, *D-Ga* (attrib. Mouton), *ROu* (attrib. Josquin), *I-Bc*, K i; Verba mea auribus, 4vv, 1549[12], K i

Secular: Che sentisti madonna, 4vv, 1544[20] (attrib. Verdelot in 1537[11]); Madonn'io sol vorrei, 4vv, 1533[2] (attrib. Verdelot in 1537[9])

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D. Crawford: *Sixteenth Century Choirbooks in the Archivio Capitolare at Casale Monferrato*, RMS, ii (1975), 52, 57, 76–9, 109–10, 120, 122, 127–9, 145
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WINFRIED KIRSCH

De Simone, Roberto (*b* Naples, 25 Aug 1933). Italian composer, musicologist and artistic director. He studied at the Naples Conservatory with Tita Parisi (piano) and Renato Parodi (composition). After starting a career as a pianist, he turned to composition, writing music for films, ballet and TV serials. His research interests led him to tour his native region, Campania, collecting and editing popular and religious songs. An expert on 18th-century Neapolitan opera, De Simone made his début as a director in 1979 with the revival of Vinci's *Li zite 'ngalera* for the Maggio Musicale Fiorentino. He also edited and produced Jommelli's *La schiava liberata* (Naples, S Carlo, 1984), and, most significantly, Pergolesi's *Flaminio* (Venice, Fenice, 1982), *Adriano in Siria* with the intermezzo *Livietta e Tracollo* (Florence, Maggio Musicale, 1985) and *Lo frate 'nnamorato* (Milan, Scala, 1989–90). He was artistic director of the Teatro S Carlo in Naples from 1981 to 1987. In 1995 he was appointed director of the Naples Conservatory.

De Simone's competence in Neapolitan opera, his commitment to reviving the musical heritage of Campania and a truly vernacular inventiveness account for the individual blend of compositional techniques exhibited in his stage works, such as the music fable *La gatta cenerentola* (1976). Its text draws on the earliest version of the Cinderella story, recorded in Giambattista Basile's *Lo cunto de li cunti* (Naples, 1634–6), as well as on other Baroque and folklore sources. Songs, dances, operatic ensembles, spoken dialogue and unmistakably Neapolitan gesticulation effectively combine with the grotesque and

the popular, the wonderful and the prosaic in this modern extravaganza.

WORKS

librettos for stage works by De Simone

La gatta cenerentola (favola in musica, 3, after G. Basile), Spoleto, Nuovo, 23 June 1976

L'opera buffa del Giovedì Santo (op, 3), Prato, Metastasio, 28 Oct 1980

Requiem in memoria di P.P. Pasolini, Naples, S Lorenzo Maggiore, 1984

Cantata per Masaniello, Naples, Mercadante, 1988

L'opera dei centosedici (op, 2, after R. Viviani), Taormina, Nuovo, 1 Aug 1995

Li turchi viaggiano (musical), Arezzo, Piazza S Francesco, 21 Aug 1995

WRITINGS

with A. Rossi: *Carnevale si chiamava Vincenzo (Rituali di carnevale in Campania)* (Rome, 1977)

Canti e tradizioni popolari in Campania (Rome, 1979)

Il segno di Virgilio (Naples, 1982)

Racconti e storie per i 12 giorni di Natale (Naples, 1987)

Fiabe campane (Turin, 1993)

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M. Sansone: 'Cat Cinderella: the Stories Behind the Story', *The Cat Cinderella* (Edinburgh International Festival, King's Theatre, 1988) [programme notes]

MATTEO SANSONE

Deslins [Deslius], **Joannes** [Johann] (*fl* mid-16th century). Composer. According to Eitner (*EitnerQ*), he may have been active in Germany, possibly in Dresden; an offertory is to be found in *D-Dkh*. Deslins's published works, two four-voice motets, appear in Pietro Giovannelli's *Novi thesauri musici*, books 1 and 3 (RISM 1568[2], 1568[4]). Most of the composers in this collection were singers in the emperor's chapel, although a few were attached to the court of Duke Albert of Bavaria; many of their works, like those of Deslins, are unique to the collection. (One of the motets is also found in *PL-WRu*.) Mendel, who used the spelling Deslius (in *MCL*), suggested that the composer was known in France as Deslouges, and that he may have been confused with Philippe Deslouges (Verdelot). (See also *FétisB*.)

RUTH K. INGLEFIELD

Deslouges, Philippe. *See* VERDELOT, PHILIPPE.

Des Marais, Paul (Emile) (*b* Menominee, MI, 23 June 1920). American composer and teacher. He studied composition with Sowerby in Chicago before attending Harvard University (BA 1949, MA 1953), where he studied with Piston, Merritt, and Gombosi. He spent two years in Europe on a John Knowles Paine Traveling Fellowship (1949–51), and studied with Boulanger. In 1960 he joined the faculty at UCLA, becoming professor of music in 1971. He has received a Thorne Award (1970–73) and a grant from the University of California Institute for Creative Arts. He retired in 1988.

The neo-classical language of his early music later moved towards a quasi-diatonic serialism in which ostinatos play a major role in the delineation of pitch centres. In his opera *Epiphanies*, open textures and simple pitch contexts are cultivated to permit full play in text setting; similar means are used in his large-scale choral works and in the later music for solo voice. Since the late 1970s Des Marais has become increasingly interested in collaboration with other arts, especially theatre, film and dance; *Triplum* was written for the choreographer Linda Sohl-Donnell. His writings include a book, *Harmony: a Workbook in Fundamentals* (New York, 1962), and articles in *Perspectives of New Music*.

WORKS

Chbr opera: Epiphanies (H. Smith), 1964–8; Bamboo Moon (C. Sorgenfrei), 1992

Incid music: A Midsummer Night's Dream (W. Shakespeare), 1976; A Secular Masque (J. Dryden), 1976; Oedipus (Sophocles), 1978; St. Joan (G.B. Shaw), 1980; Marriage à la Mode (Dryden), 1981; As You Like It (Shakespeare), 1983; The Man of Mode (G. Etherege), 1984

Dance pieces: Triplum, org, perc, 1981; Touch, 2 pf, 1984

Vocal: Le cimetière marin (P. Valéry), 1v, kbds, perc, 1971, withdrawn; Reflections on Fauré (e.e. cummings), song cycle, 1v, pf, 1972; Brief Mass (Mass for the Seminarians), chorus, org, perc, 1973; Late Songs (P. Eluard, J. du Bellay, P. de Ronsard, A. de Lamartine), 4 songs, 1v, pf, 1978–9; Seasons of the Mind (G. Fletcher, R. Crashaw, E. Sitwell, T. Roethke), chbr chorus, pf 4 hands, cel, 1980–81; Paradise, SATB, 1995; The Light in the Eyes (M. O'Hara, Roethke, Des Marais), male vv, pf 4 hands, 1999; Angel (Des Marais), male vv, pf, 1998

Other: 2 Movts, 2 pf, perc, 1972, rev. and enlarged as 3 Movts, 1975; No Idea (film score), elec insts, 1993

Principal publishers: Yelton Rhodes

RICHARD SWIFT/STEVE METCALF

Desmarets [Desmarest, Desmaretz, Desmarais], **Henry** (*b* Paris, Feb 1661; *d* Lunéville, 7 Sept 1741). French composer. Little is known of his early musical life other than that he was one of the boy pages of Louis XIV's musical establishment. There, directly under the influence of Pierre Robert and Henry Du Mont at an important period in the development of the *grand motet*, he probably also encountered Lully, who used the chapel pages to augment his performances. In 1680 Desmarets was referred to as an 'ordinaire de la musique du Roy'. Titon du Tillet mentioned an *idylle* written by him for the birth of the Duke of Burgundy in 1682; this was a form to which he would regularly return.

Desmarets was unsuccessful in a contest in 1683 for a post as *sous-maître* at the royal chapel, but later got himself involved in writing motets for one of the successful competitors, Goupillet, to pass off as his own. The deception was not revealed until 1693 when Desmarets, complaining that he had not been paid sufficiently, exposed Goupillet. Desmarets gravitated increasingly towards secular forms of composition. It seems that he wanted to study in Italy but this plan was thwarted by Lully. Some measure of court favour can be inferred from the private performance of his first opera, *Endymion*, which took place over several days in the king's apartments, one or two acts at a time, in February 1686, and pleased the dauphine so much that she commanded another performance a few days later. Writing for the stage of the Académie was barred to Desmarets at the time since Lully enjoyed a complete monopoly; the gap left by his untimely death in March 1687 began to be filled only tentatively by the next generation. Du Tralage cynically declared that *Didon* (1693), one of Desmarets' earliest surviving *tragédies en musique*, succeeded with the public because it was copied from Lully, that *Circé* (1694), less closely modelled on Lully, was less successful, and that *Théagène* (1695), in which the composer went his own way, was not successful at all. The ballet *Les amours de Momus* (1695) was eclipsed by another important precursor of the *opéra-ballet*, Collasse's *Ballet des saisons* (1695), partly because its designation as a 'ballet' was criticized. When Desmarets began work on another opera, *Vénus et Adonis*, in 1695, he was

apparently in dispute with Collasse over who should set Duché de Vancy's *Iphigénie en Tauride*; this was to be left unfinished by Desmarets and completed by André Campra in 1704.

Within months of the death of his first wife in August 1696, Desmarets had fallen in love with his pupil, the 18-year-old daughter of Jacques de Saint-Gobert, director of taxation for Senlis. The couple's lurid story, replete with all the ingredients of romantic fiction, is detailed by Antoine (1965). The upshot was a long legal battle, at the end of which in August 1699 the couple fled the country, Desmarets being condemned to death in his absence. The composer began his exile in Brussels. His friend and fellow chapel page, the composer Jean-Baptiste Matho, obtained a letter of recommendation for him from the Duke of Burgundy to the new King of Spain, Philip V, and Desmarets moved to the Spanish court in 1701 and married Mlle de Saint-Gobert. Six years later, again with support from connections in France, he secured an appointment as *surintendant de la musique* at the court of Lorraine, which was closely modelled on the court of Louis XIV, his duties encompassing both religious and secular music.

Although he mounted a production of his own, *Vénus et Adonis* for the court at Lunéville in 1707, Desmarets' operatic activities focussed chiefly on revivals of operas by Lully at both Lunéville and Nancy (the libretto of a new prologue for a production of *Armide* in 1710 is extant). During this time he continued to write occasional pieces and motets. However favourable the musical climate in Lorraine, Desmarets hoped to be allowed to return to France. A petition to Louis XIV on his behalf by Matho in 1712 was rejected, but Desmarets was finally pardoned by the regent in 1720. When Michel-Richard de Lalande died in 1726, Desmarets sought his post of *sous-maître*, but was unsuccessful. His wife died in the following year and he ended his days in Lorraine.

Like his contemporaries, Desmarets worked within the framework that Lully had established, while developing certain aspects of it. He made effective use of orchestrally accompanied recitative, with the strings taking over from the continuo at telling moments. Invocations of oracles and spirits and their pronouncements are a feature of nearly all Desmarets' *tragédies en musique*; characteristically they are treated with a low-lying accompaniment, often with an obsessive rhythmic pattern and, in what for its time was a remote key, F minor. His soliloquies use effective changes of style and texture (e.g. from continuo to string accompaniment or from *air* to recitative and back) to illustrate the uncertainties and changes of mood being expressed. His enthusiasm for bass voices and low sonorities is found in a type of chorus in which a single melody line is directed to be sung by the basses only, an idea which was subsequently taken up by other composers.

Desmarets would have been an ideal replacement for Lalande at the royal chapel. Of all Lalande's contemporaries, he was best able to fill the large dimensions of the *grand motet* with convincing music. The influence of Lalande may be clearly seen in such a work as the *De profundis*. The four psalm settings written about 1707 for the chapel of the Duke of Lorraine are massive works, each averaging over 100 pages. They contain elaborate solo arias and 'operatic' trios for two sopranos and counter-tenor, alongside weighty homophonic choruses in the style of Lully, and choruses (or ensembles) of finely wrought polyphony closer in spirit to the later motets of Lalande.

WORKS

printed works published in Paris, unless otherwise stated

STAGE

first performed in Paris, Académie Royale de Musique (the Opéra), unless otherwise stated

tm – *tragédie en musique*

Idylle sur la naissance du duc de Bourgogne, ? 1682, lost

Endymion (tm, prol, 5), Versailles, 16–23 Feb, 5 March 1686, lost

La Diane de Fontainebleau (divertissement, Maurel), Fontainebleau, 2 Nov 1686, *F-Pa*

Didon (tm, prol, 5, L.-G.G. de Saintonge), 5 June or 11 Sept 1693, *Pn*, vs and reduced inst score (1693)

Circé (tm, prol, 5, Saintonge), 11 Nov 1694 (1694)

Théagène et Cariclée (tm, prol, 5, J.-F. Duché de Vancy), 12 April 1695, reduced score, abridged (1695)

Les amours de Momus (ballet, prol, 3, Duché de Vancy), 12–14 June 1695, reduced score (1695)

Vénus et Adonis (tm, prol, 5, J.-B. Rousseau), March, April or July 1697, reduced score (1697)

Les festes galantes (ballet, prol, 3, Duché de Vancy), 10 May 1698, reduced score (1698)

Divertissement representé à Barcelone pour le mariage de leurs majestez catholiques en octobre 1701 (Saintonge), music lost, attrib. Desmarets

Iphigénie en Tauride (tm, prol, 5, Duché de Vancy and A. Danchet, after Euripides), 6 May 1704, extracts (1704), reduced score (1711), completed by A. Campra

Le temple d'Astrée (divertissement, 5 scenes, du Tremblay), Nancy, 9 Nov 1709, only lib extant

Diane et Endymion (tm, prol, 5, Saintonge), Nancy, Jan 1711, music lost, attrib. Desmarets

Divertissement for the Elector of Bavaria, Namur, 1712, lost

Divertissement for fête of the Duke of Lorraine (prol, 6 scenes, Cusson), Lunéville, 15 Nov 1717, only lib extant; rev. as Divertissement for marriage of the Prince of Lixheim, Nancy, 1721

Renaud, ou La suite d'Armide (tm, prol, 5, S.-J. Pellegrin, after T. Tasso), 5 March 1722, reduced score (1722)

Music in: Télémaque, ou Les fragmens des modernes (1704); Armide (revival 1710)

Doubtful: Plutus, ou Le triomphe des richesses (ballet), Paris, Collège Louis-le-Grand, 5 Aug 1682, *Pn* (attrib. 'Desmatins'); Idylle sur la naissance de Monseigneur le Dauphin (Paris and Lyons, 1730)

SACRED

Grands motets: Beati quorum, 1683, lost; Te Deum, 1st setting, *c*1678, *Pc*; Veni Creator, before 1704, *GB-T*; Cum invocarem, before 1704 (1714), *T*; Exaudiat te Dominus, before 1704, *T*; Domini est terra, before 1704, *T*; Quemadmodum desiderat, before 1704, *T*; Deus in adjutorium, before 1704, *T*; Confitebor tibi, before 1704, *T*; Dominus regnavit, before 1704, *F-Pc*, *GB-T*; Nisi Dominus, before 1704, *T*; Beati omnes, before 1704, *T*; De profundis, before 1704, *T*; Confitebor tibi, 1707, *F-V*; Usquequo Domine, 1st setting, 1708, *Pc*, 2nd setting, after 1708, *LYm*; Te Deum, 2nd setting, after 1707, *LYm*; Domine ne in furore, after 1707, *Pc*; Lauda Jerusalem, after 1707, *Pc*

Messe à deux choeurs, before 1704, *GB-T*

OTHER WORKS

Cants., music lost: Le lys heureux époux (Marchal), 1724; Clytie, 1724; Le couronnement de la reine par la déesse Flore (Marchal), 1724; La toilette de Vénus (Henault), text in Oeuvres inédites de M. le président Henault (1806)

Airs in Recueil d'airs sérieux et à boire (Feb 1702, March 1706, Aug–Nov 1706, April 1713, Jan 1721); Nouveau recueil de chansons (The Hague, 1729, 1732); 19 op extracts in Nouvelles parodies bachiques (1700–02); Airs et brunettes à 2 et 3 déssus pour les flutes traversières (n.d.); Meslanges de musique latine, françoise et italienne (1726); Nouvelles poésies spirituelles et morales (1703–33, 1737, 1752); Second recueil des nouvelles poésies spirituelles (1731); Nouvelles poésies morales sur les plus beaux airs (1737)

Inst: Recueil de dances … dancés à l'Opéra (1704); Marche de l'Orenne, 1707, and Trio, *F-V*, *Pc*; [6] Sonates, fl, bc, ?1725–30 (n.d.), authenticity doubtful; Sonates, 2 fl/vn (Paris and Lyons, 1731), authenticity doubtful

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M. Brenet: 'Desmarets, un compositeur oublié du XVIIIe siècle', *Le ménestrel*, xlix (1882–3), 305–7, 313–15, 321–3, 329–31

M. Ténéo: 'Miettes historiques: correspondence théâtrale du XVIIe siècle', *Mercure musical*, i (1905), 577–83, 620–27; ii (1906), 21–8, 71–8

M. Antoine: *Henry Desmarest* (Paris, 1965)

J. de La Gorce: 'L'Académie royale de musique en 1704, d'après des documents inédits conservés dans les archives notariales', *RdM*, lxv (1979), 170–91

C. Wood: 'Orchestra and Spectacle in the *tragédie en musique*, 1673–1715: Oracle, *sommeil* and *tempête*', *PRMA*, cviii (1981–2), 25–46

R. Fajon: *L'opéra à Paris du Roi-Soleil à Louis le Bien-aimé* (Geneva, 1984)

CAROLINE WOOD

Desmazures [Desmasures], **Laurent** (*b* Marseilles, 20 Dec 1714; *d* Marseilles, 29 April 1778). French organist and composer. Possibly a pupil of Laurent Belissen, he was organist of Moissac Abbey in 1737 and organist of Autun Cathedral from 1750 to 1752 but not, as is generally thought, organist of Albi Cathedral. He may be identifiable with the Desmazures who was organist of St André Cathedral, Bordeaux, from 1752 to 1755. In 1758 he succeeded François Dagincourt as organist of Rouen Cathedral, and was in turn replaced by Charles Broche, his pupil. From 1777 he was organist of St Férréol in Marseilles. Desmazures was famous for his great memory and his virtuosity at the organ despite the loss of three fingers of his left hand in a hunting accident; he was able to use false fingers which served as well as his own. Desmazures' *opéra-ballet* in one act with a prologue, *Les fêtes de Grenade*, was performed at the Dijon Académie de Musique on 12 January 1752. He died of an apoplectic fit while playing the organ at St Férréol.

His father, Charles Desmazures (*b* La Fère-en-Tardenois, Aisne, 1669; *d* Marseilles, 14 Feb 1736), may have been a pupil of Lebègue between about 1685 and 1690. He was organist of Marseilles Cathedral when he published a collection of *Pièces de simphonies à quatre parties pour les violons, fluttes et hautbois rangées en suites sur tous les tons* (1702); these were composed on the occasion of a visit to Marseilles by Marie-Louise of Savoy, Queen of Spain, and are dedicated to her. Each of the seven suites opens with an overture followed by dances and character-pieces. He also published a *Messe des morts*, now lost.

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M. Benoit: *Dictionnaire de la musique en France aux XVIIe et XVIIIe Siècles* (Paris, 1992), 228

GUY BOURLIGUEUX

De Smet, Raoul (*b* Borgerhout, Antwerp, 27 Oct 1936). Belgian composer. He began his musical training at the music academy of Deurne, then studied at the Catholic University in Leuven and at the universities of Madrid and Salamanca. From 1966 he studied composition with De Meester and Goethals at the IPEM in Ghent, and also with Verbesselt in Antwerp and Ton de Leeuw in Amsterdam. From 1974 he organized the Antwerp concert series Orphische Avonden (Orphic Evenings) and the new music concerts at the Stadsschouwburg in Antwerp. From 1987 he also ran the biennial international Orpheus Contest, aimed to encourage young people to play contemporary chamber music, especially Flemish music. De Smet has written two operas: *Ulrike*, a consideration of the political impact of the Baader-Meinhof group, and *Vincent*, about the final stages in the life of van Gogh. De Smet is a committed artist, writing with critical and moralizing intent; his aesthetic remains linked to the 1960s. His music is playful and ornamental, with an occasional Spanish or Mediterranean character. He often uses a technique based on numbers, without however giving them a symbolic meaning.

WORKS
(*selective list*)

Chbr op: Ulrike, een antieke tragedie (L. Geerts), 1979, Ghent, 1989; Vincent, apologie van een schilder (Het laatste uur van Vincent van Gogh, M. Thys), 1988–9, Ghent, 1990

Orch: Sym. no.1, 1959–60; Rapsodia, 1966; Meditation, str, 1969; Exorcismes, 1971; Adagio, vn, str, 1985; Conc., a sax, str, accdn, perc, 1992; Vn Conc., 1993; Conc., vc, str, 1995; Sym. no.2, 1995

Unacc. choral: Gnomons 1 (G. Adé), 1985

Chbr: 4 Stages, str qt, 1963–6; Colloquium, fl, str trio, 1974; The Good Ol' Days, 6 sax, 1978; Black Label Suite, 5 sax, accdn, 2 perc, 1988; Houtsneden, double wind qnt, 1990; Khammsa 2, wind qnt, 1991; Tussen Kreeft en Steenbok, cl, str qt, 1991; Nocturne 2, vn, accdn, 1995

Works for pf and other solo insts, songs, el-ac music

Principal publishers: CeBeDeM, Eigentijdse Muziek

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Y. Senden: 'Een oorstrelend dissonant', *Muziek en woord*, xvii/12 (1991), 40 only

Y. Knockaert: 'Raoul De Smet: in cijfers gevatte vrijblijvendheid', *Kunst en cultuur*, xxv/9 (1992), 14–15

YVES KNOCKAERT

Desmond, Astra (*b* Torquay, 10 April 1893; *d* Faversham, 16 Aug 1973). English contralto. She studied singing in London (at the RAM, under Blanche Marchesi) and Berlin, and gave her first recital in London in 1915. Although she made some operatic appearances with the Carl Rosa Company, at Covent Garden and at Glastonbury, where she was the first to sing the title role in Rutland Boughton's *Alkestis*, she made her career mainly as a concert and oratorio singer. From 1920 she was closely associated with Elgar's choral works at the Three Choirs festivals and elsewhere; her rich and flexible voice, coupled with rare qualities of restraint and intelligence, made her an outstanding interpreter of the part of the Angel in *The Dream of Gerontius*. The same virtues distinguished her intelligently planned recitals and British music lovers owe her a debt of gratitude for her serious studies of Scandinavian song. She was the first to introduce the songs of Kilpinen to English audiences, and gave numerous recitals of Grieg's songs in the original Norwegian, besides recording several of them (and much Purcell). She was made a CBE in 1949.

DESMOND SHAWE-TAYLOR

Desmond [Breitenfeld], **Paul (Emil)** (*b* San Francisco, 25 Nov 1924; *d* New York, 30 May 1977). American jazz alto saxophonist. He studied the clarinet at San Francisco State University and joined the Dave Brubeck Quartet in 1951. Because his career was almost solely with this group until its dissolution in 1967 he shared its success without receiving the recognition that was his due. Desmond continued to play occasionally with Brubeck in the 1970s, notably in 1975, when the two men recorded an album of duets. He also appeared at festivals and toured Europe, Australia and Japan for George Wein.

Later he worked in New York at the Half Note with his own group, which included the guitarist Jim Hall (1974), and in Toronto as a soloist with a Canadian rhythm section (1974–5).

Desmond was one of the most capable representatives of the 'cool' tendency in alto saxophone jazz, of which Lee Konitz was the chief exponent, and which Lester Young, Benny Carter and others had foreshadowed in the late 1930s. His tone had a luminous quality, consistent over the instrument's whole range, that was particularly reminiscent of Carter, but his most notable gift as an improviser was his power of sustained melodic invention, which depended in part on an unusually imaginative use of sequence. Desmond's independent recordings, with the sidemen Gerry Mulligan (*Two of a Mind*, 1962, RCA) and Hall (*Paul Desmond and Friends*, 1959, WB), for example, do him more justice than his numerous ones with Brubeck, for whom he composed the popular *Take Five* in 5/4 time (on the album *Time Out*, 1959, Col.).

See also BRUBECK, DAVE.

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M. McPartland: 'Perils of Paul: a Portrait of Desperate Desmond', *Down Beat*, xxvii/19 (1960), 15–17, 37 only; repr. in *All in Good Time* (New York, 1987), 53–68

L. Tomkins: 'Giant Jazzman, Gentle Wit: Paul Desmond', *Crescendo International*, xii/12 (1974), 14–16; xiii/1 (1974), 9–10

A.J. Smith: 'A Quarter of a Century Young: the Dave Brubeck Quartet', *Down Beat*, xliii/6 (1976), 18–20, 45–6

N. Hentoff: 'The Solitary Floating Jazzman', *Village Voice* (22 Aug 1977)

MAX HARRISON/R

Des Murs, Jehan. *See* MURIS, JOHANNES DE.

Desolre. The pitch *d* in the HEXACHORD system.

Desormery [Désormerie], **Léopold-Bastien** (*b* Bayon, Lorraine, *c*1740; *d* nr Beauvais, *c*1810). French composer, singer and actor. According to Fétis he studied music at the archiepiscopal school of Nancy. By 1762 he was a singer and composer in Lyons, where his pastoral *La bergère des Alpes* was performed in the following year. By 1764 he was a *pensionnaire* of the Lyons opera. He was on the staff of a small music school in Lyons (1765) and was also a musician at the cathedral. He sang comic parts in Mâcon and by 1770 had become a *comédien* in Strasbourg. That year he was co-winner of the Parisian Concert Spirituel annual prize for 'musique latine'. He then moved to Paris and was an actor at the Théâtre Italien from about 1774 to 1778. During these years he also sang in and wrote sacred works for the Concert Spirituel, and in quick succession composed several stage works, including *Euthyme et Lyris* (1776, 22 performances) and the highly successful *Myrtil et Lycoris* (1777, 63 performances) for the Opéra. Unable to repeat his former successes he abandoned his artistic career and devoted himself to teaching, retiring to the vicinity of Beauvais. Shortly before his death he attempted another theatrical work, but it was not performed.

Desormery's son Jean-Baptiste(-Léopold-Bastien) Desormery (*b* Nancy, 1772; *d* after 1813) was a successful pianist (a student of Hüllmandel) and also published virtuoso and didactic works for the piano, including several sonatas and a set of 24 studies op.19.

WORKS

STAGE

La bergère des Alpes (pastorale, P.J.B. Nougaret, after J.F. Marmontel), Lyons, Jan 1763 [cited by Léris]

Hylas et Egié (ballet-héroïque, 1, J.-J. Le Franc de Pompignan), Paris, Opéra, 16 Feb 1775, collab. Le Gros, rev. of Grenet's ballet Hylas

La fête du village (oc, 2, Dorvigny), Paris, Hôtel de Bourgogne, 28 June 1775, air in *Mercure de France* (July 1778)

Euthyme et Lyris (ballet-héroïque, 1, M.J. Boutellier), Paris, Opéra, 1 Oct 1776, *F-Po*, airs (Paris, n.d.)

Myrtil et Lycoris (pastorale, 1, Boutillier, Boquet de Liancourt), Fontainebleau, 14 Nov 1777, *Po* (Paris, *c*1777)

Les montagnards, *c*1808 [cited by Fétis]

Le mendiant (comédie, 3), ariettes (Paris, n.d.)

VOCAL WORKS

Les horreurs de la guerre (Nougaret), cantatille, low T, orch, perf. Lyons, 1762, *F-Pn*

La gloire du seigneur (J.B. Rousseau), chorus, orch, 1768, *F-Pn*

Recueil d'airs et duos, collab. Le Gros, incl. 18 airs, 8 duets with str qt, advertised in *Mercure de France* (Oct 1774)

Choeur d'Athalie, 3vv, orch (Paris, n.d.)

La fête provençale, 1v, bc (hpd) (Paris, n.d.)

Laudate pueri, chorus, insts, perf. Lyons, 12 June 1765, lost; Deus noster, motet, 1770, *F-Pc*; motet, 2 male vv, 1784, lost

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B. Lespinard: 'Aspects du grand motet dans les années 1760 à 1770', *Le grand motet français (1663–1792)* (Paris, 1986), 259–76

ROGER COTTE

Désormière, Roger (*b* Vichy, 13 Sept 1898; *d* Paris, 25 Oct 1963). French conductor and composer. He studied at the Paris Conservatoire and with Koechlin, and made his conducting début at the Concerts Pleyel in 1921 while working as a flautist in Paris orchestras. An associate of Sauguet and others in the Ecole d'Arcueil, and of Les Six, he conducted the premières of Milhaud's *Salade* and Satie's *Mercure* for ballets by Massine given in 1924 at the Soirées de Paris, and composed incidental music for Cocteau's very abridged production of *Romeo and Juliet*. He was conductor for the Paris-based Ballets Suédois, 1924–5, and for Diaghilev's Ballets Russes, 1925–9, conducting a varied repertory including works by Auric, Poulenc, Prokofiev and Stravinsky. Désormière later toured as a guest conductor in Europe and the USSR, acquiring a wide reputation for his perceptive and persuasive performances of both contemporary and pre-Classical music. As director of the Société de Musique d'Autrefois from 1930 he edited and performed many lesser-known works by Campra, Lalande, Rameau and others, and collections of Renaissance music, some of which were later published and recorded. A resident conductor at the Opéra-Comique from 1937 (where he added works by Chabrier, Ravel and Richard Strauss to the repertory), he served as the theatre's director, 1944–6, and additionally as associate director at the Opéra, 1945–6. He conducted the première of Poulenc's *Les animaux modèles* for Lifar's ballet in 1942, and was much admired for his sensitive performances of Debussy's *Pelléas et Mélisande*, of which he made a definitive recording. In the postwar period Désormière was one of the founders of the Association des Musiciens Progressistes, and helped to chart newer trends in music with performances of works by Messiaen and Boulez, including the first version of the latter's *Le soleil des eaux* (1950), which was dedicated to him. With Denise Mayer he organized concerts of 17th- and 18th-century music at Versailles, and he composed a quantity of music for films. He had been a frequent participant in festivals of the

ISCM, but the onset of an aphasic disorder in 1950 forced his premature retirement.

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NOËL GOODWIN

Dešpalj, Pavle (*b* Blato, Korčula, 18 June 1934). Croatian conductor and composer. He was taught by his father, the conductor and composer Šime Dešpalj (*b* 1897; *d* 1981), before studying composition with Stjepan Šulek at the Zagreb Academy of Music. He graduated in 1960, and the following year founded a summer music festival in Zadar. He served as artistic director of the Zagreb RSO (1962–7), and in 1966 founded the Belgrade Chamber Ensemble, which he directed until 1967. That year he moved to the USA where, after initial work as a violinist, he became principal conductor of the Florida SO and Opera in Orlando (1970). In 1972, he became the permanent guest conductor of the Chicago Grand Park summer concerts. On his return to Zagreb in 1978, he became chief conductor of the Zagreb PO and artistic director of the Dubrovnik Summer Festival. He has toured extensively, both with the Zagreb PO and as a guest conductor of other major orchestras. In 1987 he was appointed to teach conducting at the Zagreb Academy of Music. He is also guest professor at the National University of Fine Arts and Music in Tokyo. His small output of compositions, including the Passacaglia and Fugue for strings (1956), the Variations for chamber orchestra (1957) and the Concerto for alto saxophone and strings (1963), demonstrate his particular affinity with Romanticism and the Baroque.

EVA SEDAK

Despić, Dejan (*b* Belgrade, 11 May 1930). Serbian composer. He studied composition with Tajčević and conducting with Vukdragović at the Belgrade Academy of Music, graduating in 1955. He then taught at the Mokranjac music school, and at the Belgrade University of the Arts from 1965 to 1995. He was elected corresponding (1985) and full member (1994) of the Serbian Academy of Sciences and Arts. His works, neo-classical in style and proficiently written, suggest a certain serenity, even in works which are overtly dramatic in character. His later works are bolder and have expressionistic qualities. The Symphony, which employs motivic development within cyclical schemes, is dark and dramatically reserved, while the concertante pieces give an impression of spontaneity, particularly the inventive *Triptih* for violin and orchestra (1978). Other well-known works of his include the piano trio *Pas de trois* (1972) and the solo pieces *Vinjete* ('Vignettes', 1963) and *Humorističke etide* (1957). He has received a number of awards from Yugoslav broadcasting and from national composers' organizations.

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(selective list)

Orch: Sym., op.25, 1955; Pf Conc., op.30, 1960; Conc. grosso, op.45, fl, ob, cl, bn, orch, 1964; Triptih [Triptych], op.63, vn, orch, 1978; Conc. no.2 for Orch, op.70, 1981; Epitaph, op.95, va, str, 1988; 3 meditacije, op.99, vc, str, 1989; Na kraju puta [At the End of the Way], poem, op.125, chbr orch, 1997

Vocal: Jadranski soneti [Adriatic Sonnets] (J. Dučić), song cycle, op.17, low v, pf, 1951; Krug [The Circle] (song cycle, old Jap. texts), op.48, female v, chbr ens, 1964; Jefimija Lazaru [Jefimija to Lazar] (cant., Sister Jefimija), op.94, Mez, chorus, orch, 1988; Dubrovački kanconijer [The Ragusan Canzoniere] (S. Bobaljević, Š. Menčetić, M. Držić), song cycle, op.96, 1v, pf/hpd, 1989; Ozon zavičaja [The Ozone of the Homeland] (D. Maksimović), 10 songs, op.105, 1v, pf, 1991

Chbr and solo inst: Pf Sonata no.1, d, op.19, 1952; Str Qt [no.1], F, op.20, 1953; Humorističke etide [Humorous Studies], op.26, pf, 1957; Pf Sonata no.2, op.37, 1962; Vinjete [Vignettes], op.43a, pf, 1963; Vinjete [Vignettes], op.43b, wind qnt, 1965; Pas de trois, op.54, pf trio, 1972; 9 igara [9 Dances], op.62, cl, 1976; Muzički rečnik [A Musical Dictionary], op.71, pf, 1982; Pf Sonata no.3, op.76, 1983; 3 noturna [3 Nocturnes], op.78, pf, 1984; Scarlattiana, op.80, pf, 1984; Str Qt no.3, op.83, 1985; Manchester Trio, op.93, fl, vc, pf, 1987; Serenade, op.117, nonet, hp, 1995; Muzička nedelja [Musical Week], 2 vc, 1996

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Muzički instrumenti [Musical instruments] (Belgrade, 1985, 2/1993)
Kontrast tonaliteta [The contrast of tonalities] (Belgrade, 1989)
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V. Pašić: 'Serenade', *Novi zvuk*, no.7 (1996), 39

ROKSANDA PEJOVIĆ

Desplanes, Jean-Antoine. *See* PIANI, GIOVANNI ANTONIO.

Desportes, Philippe (*b* Chartres, April or May 1546; *d* 5 Oct 1606). French poet. In 1562 he was described as 'clerc au diocèse de Chartres'. By 1567 he was in Paris, and at the end of 1573 he accompanied Henry of Valois, Duke of Anjou, to Poland. After Henry was crowned King of France in 1574 he granted Desportes several benefices. Desportes was a follower of the Pléiade but was also a fervent admirer of Italian literature, borrowing freely not only from Petrarch but also from 16th-century poets including Tasso, Tebaldeo, Sannazaro, Bembo and Ariosto. At Henry's court he satisfied the prevailing taste for simpler strophic forms and a more refined, mellifluous style. His *Premières oeuvres* appeared between 1573 and 1583, but as the religious wars intensified he forsook secular poetry to follow the path of Clément Marot and Baïf in making verse translations of the psalms, and these were published between 1591 and 1603.

Desportes' lyrical work abounds in musical imagery, using conventional metaphors similar to those of the Pléiade. He wrote an epitaph for the castrato Brevet, but his surviving writings mention no other contemporary musicians, though he must have known the composer Denis Caignet, who like him was a protégé of the Villeroy family, and he may well have met Joachim Thibault de Courville at meetings of the Académie de Poésie et de Musique. According to a Latin poem by Nicolas Rapin, Desportes' funeral was attended by ten musicians, including Robert Ballard, Eustache Du Caurroy, Jacques Lefebvre, Mauduit and Guédron. Rapin's 'Regrets sur la mort de M. des Portes' recalls the poet's 'blandishing voice joined to his lute or pronouncing the sonnets'.

In the *air* and chanson collections published during the last quarter of the 16th century Desportes' poetry was set

more frequently than that of any of his contemporaries, although it never rivalled Ronsard's popularity among the musicians of the previous generation. Verchaly has identified 74 secular poems set by more than 40 composers between 1569 and 1650. Three settings by Nicolas de La Grotte (1569), one by Costeley (1570) and one by Goudimel (before 1572) antedate the first published edition of Desportes' verse, and his name is particularly mentioned on the title-pages of books of *airs* by La Grotte (1569) and Didier Le Blanc (1579). A few composers (Caietain, Goudimel, Le Jeune, Sweelinck and others) set Desportes' sonnets, usually in separate stanzas rather than as continuous through-composed chansons. However, as the sonnet declined in favour towards the end of the century, composers turned to the simpler strophic forms. These were usually set strophically, either as four- or five-part homophonic pieces (e.g. by Beaulieu, Du Caurroy, Le Jeune and Guillaume Tessier) or as solo *airs* to the lute (e.g. by Ballard, Bataille, Besard and others). His translations of the psalms were set between 1593 and 1643 by several composers including Chastillon, Du Caurroy and Courbes. Caignet published 50 polyphonic settings (1607) and 50 for voice and lute (1625) as well as monophonic settings of all 150 (1624). Another group of 50 polyphonic settings by Signac was published in 1630. The fashion for Desportes' verse continued until about 1644, by which time Malherbe's clear language had affected not only the *air de cour* but the psalm, so that new translations by Antoine Godeau (1648) supplanted those of Desportes. A few odd settings survive from the late 17th and the 18th centuries, including three different versions of the chanson *O bien heureux qui peut passer sa vie* by Jean-Jacques Rousseau (*Les consolations des misères de ma vie*, Paris, 1781, pp.25ff). 19th-century settings are rare: Victor Massé's *Chants d'autrefois* (1849) include *Icare* and *Une fontaine* set as *scènes*, and Louis Théodore Gouvy published 18 settings of Desportes' works in 1876. (Desportes' poetry is ed. V.E. Graham, 7 vols., Geneva, 1958–63.)

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FRANK DOBBINS

Desportes, Yvonne (Berthe Melitta) (*b* Coburg, Germany, 18 July 1907; *d* Paris, 29 Dec 1993). French composer. The daughter of the composer Emile Desportes, she studied at the Paris Conservatoire with Dupré and Dukas (composition) and Lefébure and Cortot (piano). She received the Prix de Rome in 1932 with the cantata *Le Pardon*, which was praised for its unified cyclic structure. The author of a number of pedagogical works on harmony and solfège, she taught at the Paris Conservatoire for 35 years, first as professor of solfège (1943–59), then as professor of counterpoint and fugue (1959–78). She was made a Chevalier de l'Ordre National du Mérite and also served on the faculty of the Centre La Fontaine.

Desportes composed over 500 works, including three symphonies, a requiem and eight operas. She eschewed the transparent style of French neo-classicism, favouring rather the intensity of The Five and early Stravinsky. Jacques Chailley commented on the alertness of her musical imagination, which encompassed a variety of sound combinations and resources, including electronic. Her works were broadcast over French Radio and performed widely, although she remains underrated as a composer of opera, her medium of greatest concentration. After Lili Boulanger she may be considered the foremost French woman composer of her generation.

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(*selective list*)

Stage: Trifaldin (ballet, 1934; Le rossignol et l'orvet (scène lyrique, G. Cherau), 1936; Les sept péchés capitaux (ballet), 1938; Maître Cornélius (op, 3, M. Belvianes, after H. de Balzac), 1939–40; La farce du carabinier (oc, F. Gautier de Teramond), 1943; La chanson de Mimi Pinson (opérette, Gautier de Teramond and M. Altery), 1952; Symphonie (ballet mécanique), 1961; Le forgeur de merveilles (op, 3, Desportes, after F.-J. O'Brien), 1965
Orch: Variations symphoniques, pf, orch, 1942; Tpt Conc., 1948; Caprice champêtre, vn, orch, 1955; A bâtons rompus, conc., 2 perc, orch, 1957; 3 syms., 1958, 1964, 1969; Le tambourineur, conc., perc, orch, 1960; L'exploit de la coulisse, conc., trbn, orch, 1969; Variations sur le nom de Beethoven, 1974
Vocal: Le pardon (cant., P. Arosa), 1932; Requiem, solo vv, choir, orch, 1950; Ambiances, S, perc, 1962; Conc., 4 solo vv, orch, 1963; Discordances, 2 solo vv, choir, orch, 1966; Les importuns familiers, 4 solo vv, pf, 1967; Le bal des onomatopées, choir, fl/pf, 1976; works for unacc. choir, many mélodies, 1v, pf
Chbr: Aubade, fl, vn, va, vc, hp, 1946; Divertissement, 4 sax, pf, 1948; Vision cosmique, 3 perc, 1963; Idoles au rebut, pf, 1975; Plein air, 4 sax, 1975; Sérénade exotique, wind octet, 1975; Per sa pia, perc, sax, pf, 1978
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Principal publishers: Billaudot, Eschig, Leduc

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JAMES R. BRISCOE

Despréaux, Jean-Etienne (*b* Paris, 31 Aug 1748; *d* Paris, 26 March 1820). French composer and administrator, brother of Louis Félix Despréaux. His father, Jean-François Despréaux (1693–1768), was an oboist and possibly a flautist, active at the Opéra and the Concert Spirituel; a brother, Claude-Jean-François Despréaux *l'aîné* (*b* mid-18th century; *d* Paris, 11 Aug 1794), was a violinist who, according to Fétis, composed sonatas for the violin and harpsichord. Jean-Etienne was a dancer at the Opéra from 1764 until 1781, when he retired; he returned briefly as a *directeur de la scène* in 1792. He was later an inspector at the Opéra and taught *maintien* and dancing at the Conservatoire from 1807 to 1815. During this time he invented a chronometer 'which is able to fix precisely the time of each measure'; in explanation he published a *Nouveau chronomètre musical établi sur des bases astronomiques* (Paris, 1813). His major works are parodies of popular operas by F.-A. Philidor, Piccinni, Rameau, Boieldieu and others. Despréaux and the dancer Marie Madeleine La Guimard performed together in these pieces and were married in 1789. He may have been the Despréaux who, on attending an opera at Versailles, asked for a seat where he could hear the music but not the words, because 'I greatly esteem the music of Lully, but have contempt for the verses of Quinault' (*Almanach des spectacles*, 1772).

WORKS
all printed works published in Paris

PARODIES
all librettos by Despréaux

Romans, after Piccinni: Roland, Versailles, 30 May 1778 (?1778)
Momie, after Gluck: Iphigénie en Aulide, Choisy, Aug 1778 (1778)

Berlingue, after F.-A. Philidor: Ernelinde, Choisy, 13 Sept 1778 (1778)
Christophe et Pierre-Luc, after Rameau: Castor et Pollux, Versailles, 1780 (1780)
Syncopé, reine de mic-mac, after Piccinni: Pénélope, Versailles, 31 Jan 1786 (1786)
Jenesaiki, ou Les exaltés de Charenton, after Boieldieu: Béniowski, Paris, Vaudeville, 21 June 1800, collab. R.A. de Chazet, M. Dieulafoy, P.-Y. Barré
La tragédie au vaudeville, after J.-F. Ducis: Otello, and other plays, Paris, 18 March 1801, collab. 7 others

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Prologue pour l'ouverture du Théâtre de Trianon (Despréaux), 1780
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MICHAEL BARNARD

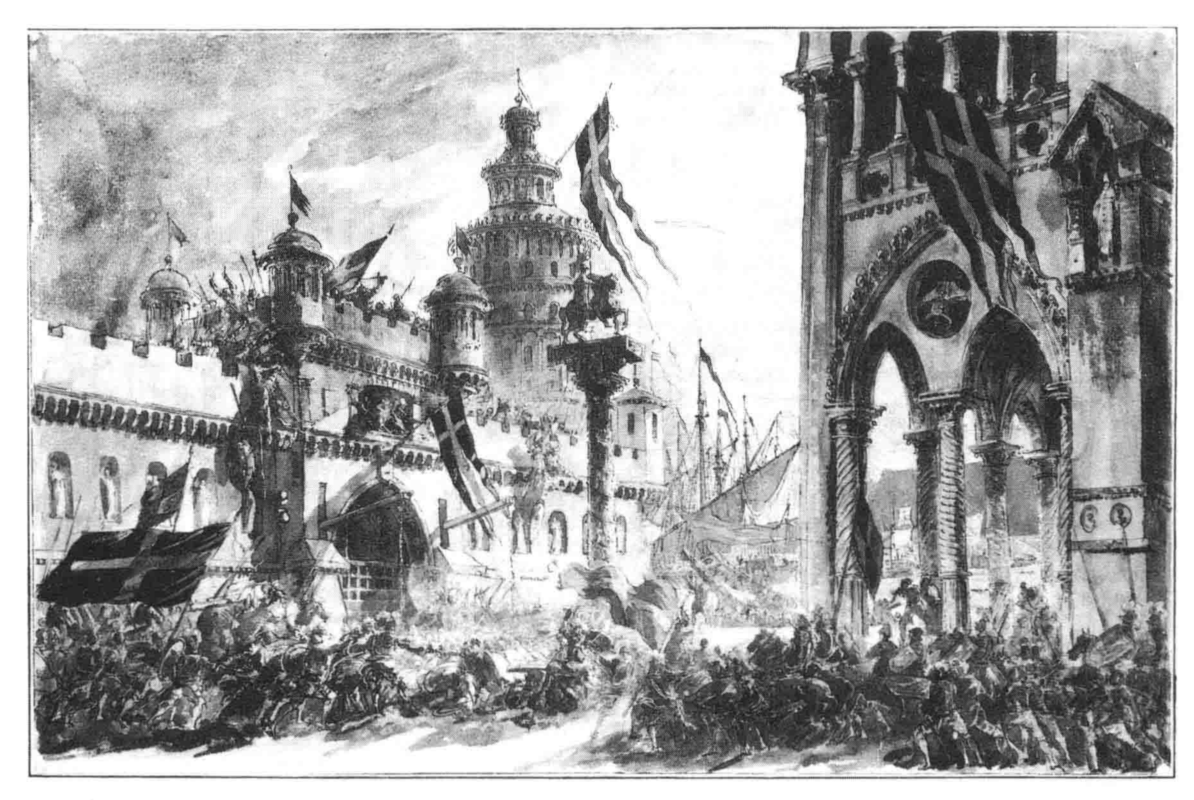
Despréaux, Louis Félix, *le cadet* (*b* Paris, 17 April 1746; *d* Paris, 1813). French viola player, keyboard player and composer, brother of Jean-Etienne Despréaux. He joined the Opéra orchestra as a viola player in 1765, played the viola and keyboard at the Concert Spirituel in 1768 and was accompanist to the royal singing school in the same year. His *Cours d'éducation de clavecin ou pianoforte*, published in five parts (Paris, *c*1785), is one of the earliest piano methods; it includes his own compositions, as well as works by Gluck, Exaudet and Grétry, and was published in many editions. His other compositions comprise several sonatas for the harpsichord or piano (some with violin or flute accompaniment), *La bataille de Fleurus* for piano and violin, and piano arrangements of *airs*, *ariettes*, overtures and dances.

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MICHAEL BARNARD

Desprez, Louis-Jean (*b* Auxerre, 9 Jan 1742; *d* Stockholm, 17 March 1804). French stage designer, architect and engraver. He studied in Paris with J.-F. Blondel and Pierre Desmaisons and from 1771 taught at the Ecole Militaire. He won the Académie's Grand Prix de Rome in 1776 and lived from 1777 in Italy, where he made many drawings from nature for Richard de Saint-Non's *Voyage pittoresque de Naples et de Sicilie* (1781–5); he was in Rome from 1779, and often worked as a scene painter at the Teatro Alibert. In 1784 he was summoned to Stockholm by Gustav III as scenic director at the Royal Opera House; as a stage designer, artistic director of court festivals, an authority on architecture and a member of the Swedish Academy, he exerted a powerful influence on Sweden's cultural development until the death of his employer in 1792. During a stay in London (1789) he sketched plans for the rebuilding of the Italian opera house, the King's Theatre, which had been destroyed by fire.



Design by Louis-Jean Desprez for J.G. Naumann's opera 'Gustaf Wasa', Act 3: pen and ink and colour wash, 1786 (Nationalmuseum, Stockholm)

Desprez' work on the *Voyage pittoresque* had aroused his interest in the history and cultural traditions of antiquity and the Middle Ages and had revealed his mastery of the depiction of effect-laden romantic landscapes. This was reflected in his designs for more than 15 opera productions: they rejected the academic classicism of his French teachers, admitted the influence of contemporary Italian stage design and supported Gustav III's endeavours to establish a Swedish National Opera. His designs for J.G. Naumann's national historical opera *Gustaf Wasa* (1786) show him to have been an important innovator for the operatic stage: his atmospheric landscapes and architectural compositions, his effective tableaux and his emotionally expressive crowd scenes anticipated principles of stage design that were to be a feature of Romantic opera (see illustration).

See also OPERA.

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MANFRED BOETZKES

Despuig, Guillermo. *See* PODIO, GUILLERMO DE.

Desquesnes, Jean (*fl* 2nd half of the 16th century). Flemish singer and composer. He was in service at the court of Margaret of Parma, Governess of the Netherlands. Thanks to her mediation, he obtained a prebend at Turnhout in 1580 after the death of Geert van Turnhout. A Jean Dequesne is mentioned in the accounts of Duke Ernest, Governor of the Netherlands, but in view of the date (1630) he is unlikely to have been the same person. Of Desquesnes' two books of madrigals, only one now survives: *Madrigali … il primo libro a cinque voci* (Antwerp, 1594). The other (also for five voices) was published in 1603. (*EitnerQ*; *FétisB*; *Vander Straeten*, i)

P. ANDRIESSEN

Desrosiers, Nicolas. *See* DEROSIERS, NICOLAS.

Dessau. City in eastern Germany, formerly the capital of the state of Anhalt. Documents indicate that sacred music was cultivated there between the 12th century and the 16th; subsequently, however, religious quarrels between Lutherans and Calvinists inhibited musical culture, both in the church and in schools. However, a tradition of choral singing grew up, until the choristers were disbanded in 1809. During the 19th century the town churches were served by the ducal choir, which was formed by the combination of the choral union of 'Operists' with members of the theatre choir and schoolboys.

Court music did not flourish until the late 18th century, under Prince Leopold Friedrich Franz (1751–1817). In 1766 a court chapel was founded, under the direction of Friedrich Wilhelm Rust, who also taught music at the 'Philanthropin' institute of education, founded in 1774. With his colleagues there, members of the court and citizens, Rust performed the first opera in Dessau, Anton Schweitzer's *Elysium*, in 1775. In 1794 an opera company conducted by F.W. Bossann began mounting regular performances, held after 1798 in the new theatre, designed by Erdmannsdorf, which rivalled the court theatres at Berlin and Munich in splendour. The 30 members of the chapel and its chorus built up an excellent reputation. In 1821 Heinrich Schneider became Kapellmeister and further raised the artistic standards of the chapel and the theatre. He founded a Singakademie and was also active as an organist and conductor of a male-voice choir.

Up to the mid-19th century, when nearby Leipzig developed as a musical centre, Dessau was considered one of the main musical centres of Germany. Schneider's successor was Eduard Thiele, Wagner's predecessor as Kapellmeister in Magdeburg, who became Kapellmeister in Dessau in 1856 and in 1869 produced *Die Meistersinger*, soon after its première in Munich. This earned him the goodwill of Wagner, who, after attending a performance of Gluck's *Orfeo* in Dessau in 1872, wrote that he 'had never experienced a more noble or more perfect performance as a whole'. A lasting Wagner tradition grew up, and singers from Bayreuth performed as guests at the 'Bayreuth of the North', as Dessau was often called. Franz Mikorey, a pupil of Hermann Levi, followed August Klughardt (1882–1902) as Kapellmeister and continued this tradition in collaboration with the drama critic Artur Seidl, with the enthusiastic support of Duke Friedrich II until 1919. During the period 1918–22 Knappertsbusch conducted in Dessau and was followed by other capable conductors, including Artur Rother (1927–34) and Helmut Seydelmann (1934–51).

From 1952 to 1977 music in Dessau was under the direction of Heinz Röttger and was centred on the restored Landestheater (cap. 1250). With the Intendant Willy Bodenstein, Röttger revived the city's Wagnerian tradition and organized a Wagner Festival. Music-theatre works have also been presented since 1983 in the Theater im Bauhaus. Amateur choirs (notably the Lutheran) and other ensembles are active in the city, which is increasingly merging with the industrial districts of Halle and Bitterfeld, with which it maintains cultural contacts.

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HORST SEEGER/R

Dessau, Paul (*b* Hamburg, 19 Dec 1894; *d* Berlin, 28 June 1979). German composer and conductor.

1. LIFE. His grandfather, Moses B. Dessau, was cantor in the Hamburg synagogue. Dessau began violin lessons at the age of six and appeared as a soloist at the age of 11. In 1909 he moved to Berlin, where he studied the violin at the Klindworth-Schwarwenka Conservatory with Florian Zajic. When Zajic advised him to discontinue

his violin studies, he decided to become a composer and conductor, studying privately with Eduard Behm and Max Loewengard. In 1912 he became a répétiteur at the Hamburg opera house. Thanks to his cousin Jean Gilbert, who had built up an operetta empire, he was appointed Kapellmeister at the Tivoli Theatre in Bremen in 1914. He began to establish his reputation as a composer in 1915 when his piano sonata was given its first performance by Bruno Eisner in Berlin. After serving in World War I, he gained more experience in the theatre at the Hamburg Kammerspiele, where he worked as both a composer and a conductor. He went on to hold posts as an opera conductor in Cologne (1919–23), Mainz (1923–4) and Berlin (1925–6), where he was appointed by Bruno Walter. With his growing success as a composer (he won a Schott Prize for his Violin Concertino in 1925), he abandoned his conducting career. His First Symphony was performed in Prague in 1927.

After a brief period in Wiesbaden (June 1928), Dessau became musical director at the Alhambra cinema in Berlin, a post he held until 1930. With the advent of sound cinema, he worked on musical films with Richard Tauber and wrote ambitious symphonic scores for Arnold Franck's mountaineering epics. The rise of Nazism, however, drove him into exile in Paris, where he continued to write for the cinema. He was introduced to the 12–note technique by Leibowitz, whom he met in 1936. With the advent of the Spanish Civil War, he adopted a left-wing political position and composed songs like the popular *Thälmannkolonne* for the International Brigade. In 1939 he moved to New York. After meeting Brecht in 1943, he followed him to Southern California, where he earned his living in Hollywood writing (most anonymously) for the movies. Together he and Brecht worked on anti-fascist songs and *Deutsches Miserere*, their first large-scale collaboration. He wrote incidental music for *Mutter Courage und ihre Kinder* in 1946 and for *Der gute Mensch von Sezuan* in 1947.

In 1948 Dessau returned to Berlin, where he worked with Brecht's Berliner Ensemble. In 1951 *Die Verurteilung des Lukullus* received its first performance under Hermann Scherechen (the work was condemned as 'formalist' by official Communist Party critics). He became a member of the East Berlin Deutsche Akademie der Künste in 1952 (vice-president, 1957–62) and was appointed professor in 1959. He took advantage of his political influence to support the avant-garde aspirations of younger composers in the DDR and, even in old age, played an active role in general musical education, teaching at a primary school in Zeuthen, near Berlin (1962–75). His numerous honours include an honorary doctorate from Leipzig University (1974) and four National Prizes of the DDR (1953, 1956, 1965, 1974).

2. Works. Dessau's earliest compositions bear the stamp of late Romanticism. Hindemith was an important influence on him during the 1920s, as was the Jewish synagogue tradition (Symphony no.1, 1926). This style led, by way of the score for Helmar Lerski's film *Awodah* (1935), to the dramatic oratorio *Hagadah* (1936), on a text by Max Brod. Dessau continued to explore Jewish themes in the synagogue music he wrote while in New York (1939–43).

As early as 1930 a left-wing political agenda appeared in Dessau's works that became more pronounced from the middle of that decade, especially in his first setting of Brecht (*Kampflied der schwarzen Strohhüte*, 1936). His adoption of the 12–note method in works such as *Les voix*, first performed at the ISCM International Music Festival in New York (1941), made his musical language more radical, but his friendship with Brecht limited this compositional tendency, as the playwright favoured a style easier to sing. Dessau had already had experience writing artistic popular music and with the example of Brecht's other collaborators, Weill and Eisler, before him, he developed a successful folksong-like style that continued to acknowledge modern musical thinking. Although he drew on other resources in his larger-scale works, his goal was always concise expression without affective overstatement. In relating word and tone, he was true to Brecht's theory of alienation: music should not merely illustrate a text but comment on it.

After Brecht's death in 1956 Dessau became more responsive to avant-garde procedures, using 12-note techniques in his second Brecht opera, *Puntila*. He formed contacts with younger composers and was a friend of Henze and Nono. Like Nono, he aspired to a union of the artistic and political factions of the avant garde, a position that did not endear him to the moral censors of socialist realism. Works such as *Hymne auf den Beginn einer neuen Geschichte der Menschheit* (1959) and *Appell der Arbeiterklasse* (1961), which combine political subjects with progressive music, strayed into critical crossfire. The attacks subsided with growing liberalization of aesthetic opinion, but Dessau repeatedly took a subversive line. *Leonce und Lena* (1976–8), based on Büchner, reflects unease with the realities of society, and thus implicitly criticizes accruals of the socialist ideal. The lyrical sections of the score create a glassy, fragile effect, slanting the comedy towards cynicism.

WORKS

OPERAS AND INCIDENTAL MUSIC

all Berlin premières at Deutsche Staatsoper

Giuditta (op, M. May), 1910–12, inc.

Die Reisen des Glücksgotts (op, B. Brecht), 1945, inc.

Die Verurteilung des Lukullus (Das Verhör des Lukullus) (op, Brecht), 1949–51, Berlin, 1951

Puntila (op, P. Palitzsch, M. Wekwerth, after Brecht), 1957–9, Berlin, 1966

Lanzelot (op, H. Müller and E. Tscholakowa, after J. Schwarz: *Der Drache*), 1967–9, Berlin, 1969

Einstein (op, K. Mickel), 1969–73, Berlin, 1973

Leonce und Lena (op, T. Körner, after G. Büchner), 1976–9, Berlin, 1979

Incid music: Lanzelot und Sanderein (trad. Flemish), 1919; 99% (Furcht und Elend des Dritten Reiches) (Brecht), 1938; Mutter Courage und ihre Kinder (Brecht), 1946, Berlin version 1948–9; Der gute Mensch von Sezuan (Brecht), 1947–8; Faust I (J.W. von Goethe), 1949; Herr Puntila und sein Knecht Matti (Brecht), 1949; Der arme Konrad (F. Wolf), 1951; Mann ist Mann (Brecht), 1951, several later versions; Urfaust (Goethe), 1952; Der Weg nach Füssen (J.R. Becher), 1955–6; Coriolan (W. Shakespeare, rev. Brecht), 1963–4; Vietnam-Diskurs (P. Weiss), 1967–8; Zement (Müller), 1973

OTHER DRAMATIC

Film scores: Alice and the Fleas (dir. W. Disney), 1928; Alice und die Feuerwehr (dir. Disney), 1928; Alice und der wilde Westen (dir. Disney), 1928; Der verzauberte Wald (dir. L. Starewitsch), 1928; Die Wunderuhr (dir. Starewitsch), 1928 [arr. as Märchensuite, small orch, 1929]; Alice und der Selbstmörder (dir. Disney), 1929; Stürme über dem Montblanc (dir. A. Franck), 1930; SOS Eisberg (dir. Franck), 1933; Awodah (dir. H. Lerski), 1935 [arr. as Suite 'Arbeit']; Adamah (dir. Lerski), *c*1947; Du und mancher Kamerad (dir. A. and A. Thorndike), 1956; Das russische Wunder (dir. Thorndikes), 1961–2, collab. R. Bredemeyer; many others

Radio play: Orpheus (R. Seitz), 1930–31 [rev. as Orpheus und der Bürgermeister, *c*1976]

Tanzszenen: Ballett-Skizzen (L. Goslar), 1945; Die den Himmel verdunkeln, sind unsere Feinde (R. Berghaus, J. Gerlach and J. Tenschert), 1958, collab. Bredemeyer; Flug zur Sonne (Berghaus), 1959, collab. Bredemeyer; Hände weg! (Berghaus), 1962

Lehrstücke and Schulstücke: Das Eisenbahnspiel (Lehrstück, R. Seitz), 1930; Tadel der Unzuverlässigkeit (Lehrstück, Seitz), 1930–31; Kinderkantate (Dessau), 1932; Die Ausnahme und die Regel (Lehrstück, Brecht), 1948; Wie dem deutschen Michel geholfen wird (Clownspiel, Brecht), 1949; Herrnburger Bericht (Brecht), 1951; Rummelplatz (Kleines Singspiel für Kinder, F. Baronick, Dessau), 1963

ORATORIOS AND CANTATAS

Symphonische Kantate (Dessau), S, T, men's vv, orch, org, 1916–17; Haggada (M. Brod), solo vv, chorus, children's chorus, orch, 1934–6, reorchd 1961, collab. Bredemeyer; 2 Gebete (Hebrew), 1v, chorus, org, 1939; Deutsches Miserere (Brecht), solo vv, chorus, children's chorus, orch, org, trautonium, 1943–7; Internationale Kriegsfibel (Brecht), 1944–5, orchd 1970; An die Lehrer und an die Mutter (M. Breslasu, trans. W. Fabius), spkr, solo 1v, chorus, 3 tpt, 2 pf, timp, 1950; Appell (V. Skupin), spkrs, solo vv, chorus, children's chorus, orch, 1951–2

Die Erziehung der Hirse (Musikepos, Brecht), spkr, Bar, chorus, youth chorus, orch, 1952, reorchd 1954; Lilo Herrmann (melodrama, F. Wolf), Sprechstimme, small chorus, fl, cl, tpt, vn, va, vc, 1952–3; Hymne auf den Beginn einer neuen Geschichte der Menschheit (Becher), spkr, S, chorus, 3 pf, 2 hp, db, timp, perc, 1959, rev. 1964; Appell der Arbeiterklasse (Brecht, Becher and others), spkrs, A, T, chorus, orch, 1960–61; Jüdische Chronik (J. Gerlach), spkr, Bar, chbr chorus, small orch, 1960–61, collab. Blacher, Hartmann, Henze, Wagner-Régeny [Dessau wrote, pt 5 and end of pt 4]

Marburger Bencht (Gerlach), Bar, chorus, children's chorus, orch, 1961; Requiem für Lumumba (K. Mickel), spkr, S, Bar, chorus, insts, 1961–3; Geschäftsbericht (V. Braun), spkr, 4 solo vv, chorus 8vv, insts, 1966;

Brief an die Grundorganisationen (Braun, after W. Ulbricht), 2 spkrs, B, chorus 8vv, hpd, timp, 1968; Der geflügelte Satz (Braun), 3 solo vv, chorus 8vv, 8 insts, 1973; Chormusik no.5 (Müller, after E. Honecker), B, chorus, orch, 1976

OTHER CHORAL

Adon Olam (Bible), T [cantor], men's vv, 8 wind, perc, org, db, 1927; Ps v, 1927; Ps xiii, 1930; Ausmarsch (Klabund), 1933; Hawel Hawalim (Bible), chorus, pf/org, 1939; Toramelodie (Bible), men's chorus, 1939–40, arr. Bar/B, org; O Susanna (S. Foster), men's chorus, 1940–41; Jewarechecho (Bible), B, chorus, org, 1941; Song of Songs (Song of Solomon), women's chorus, 1942; 2 Gebete (Bible), T, chorus, org, 1943; Olenu (Bible), T [cantor], chorus, org, 1943; Grabschrift für Gorki (Brecht), men's vv, wind, 1947; Grabschrift für Karl Liebknecht (Brecht), 1948, rev. 1951; Grabschrift für Rosa Luxemburg (Brecht), 1948, rev. 1951; Proletarier aller Länder, vereinigt euch! (K. Marx, F. Engels), chorus, 1948; 3 Chorlieder (Kuba), chorus, orch, 1949; Die ihr der vieles duldenden Menschheit Lehrer ehrt (V. Skupin, after F.H. Ziegenhagen), 1v, chorus, 3 tpt, timp, 2 pf, 1951, rev. 1v, str orch, timp, 1958 [arr. of W.A. Mozart: Die ihr des unermesslichen Weltalls Schöpfer ehrt (cant.), K619]; Grabschrift für Lenin (Brecht), chorus, orch, 1951; 5 März 1953, 21.50 Uhr (Kuba), A, chorus, 3 tpt, timp, str orch, 1953–4; Sang der Gesänge (V.V. Mayakovsky), chorus, perc, 1963; 5 Chöre (G. Maurer), chorus, 1976; 4 Chöre (V. and T. van Gogh), chorus 8vv, 1976

ORCHESTRAL

Sym. no.1, 1926, rev. 1929; Sym. no.2, 1934, rev. 1962; Sinfonischer Marsch (Sozialistische Festouvertüre), 1953, rev. 1963; Trauermarsch, wind, 1953; Orchestermusik 1955, 1955; In memoriam Bertolt Brecht, 1957; Bach-Variationen, 1962–3, Divertimento, chbr orch, 1964; Sym. Adaptation, 1964–5 [after Mozart K614]; Orchestermusik no.2 'Meer der Stürme', 1967; Orchestermusik no.3 'Lenin', 1969 [incorporates choral Grabschrift für Lenin as finale]; Orchestermusik no.4, 1973; Sonatine, small orch, pf obbl; 1975; Musik, 15 str, 1978–9

CHAMBER AND SOLO INSTRUMENTAL

Concertino, vn, fl, cl, hn, 1924; Str Trio, 1927; Lustige Variationen über 'Hab mein' Wagen vollgeladen', cl, bn, hpd, 1928, rev. cl, bn, pf, 1953; Sonatine, va, pf/hpd, 1929; Burleske, vc, pf, 1932; Hebräische Melodie, vn, pf, 1932; Str Qt no.1, 1932; 2 kleine Studien, vn, vc, 1932; Suite, sax, pf, 1935; Jewish Dance, vn, pf, 1940; Variationen über ein nordamerikanisches Volkslied, cl, pf, 1940; Nigun chassidin, vc/1v, pf, 1941, rev. 1950; 3 Violinstücke, vn, pf, 1941–2; 2 Canons, fl, cl, vn, 1942; Str Qt no.2, 1942–3; Str Qt no.3, 1943–6; Str Qt no.4, 1948; 5 Tanzstücke, mand, gui, accdn, 1951; Str Qt no.5, 1955; Quattrodramma, 4 vc, 2 pf, 2 perc, 1965; Str Qt no.6, 1971; 3 Stücke, 2 tpt/cl, trbn/bn, 1971; 3 kleine Flötenstücklein für Mücklein, 1974; 4 Bagatellen, va, pf, 1975; Str Qt no.7, 1975; Qnt, ob, cl, bn, hn, pf, 1978

Pf: Sonata, 1914–15, rev. 1948; 9 Studien, 1932; 10 Kinderstücke, 1934, rev. 1953; Zwölfton Versuche, 1937; Guernica, 1938; 11 jüdische Volkstänze, 1946; Klavierstück über BACH, 1948; 5 Studien für Anfänger, 1948; Intermezzi, 1955; Klavierstücke für Maxim, 1955; Sonatine, 1955; Fantasietta no.1, 1971–2; Sonatine [no.2], 1975; Fantasietta nos.2–3, 1976

SOLO VOCAL

With several insts/orch: Inspiration (H. Hesse), 1912–14; Aufblick (R. Dehmel), 1917–18; 4 Marienlieder (trad., ed. O. Zoff), 1923–4; Ps lxii, 1926; Ps iii, 1933; Les voix (Verlaine, after A. France), 1939–43; Klage der Garde (Schi-king, Ger. trans. Klabund), 1941; Die sieben Schwestern (Tuan Mu Hung Liang, Ger. trans. M. Remané, 1950); Deutscher Beitrag (Wolf), 1954; An mein Partei (P. Neruda), 1955; Der anachronistische Zug (B. Brecht), 1956; Mohammed Ben Bella (Mickel), 1961; 5 Melodramas (Braun; Mickel, after W. Burchett; Ho-Chi-Minh; Dessau, after B. Russell), 1967; 3 Sonette (Shakespeare), 1v, insts, 1971–3; Die Freund (Brecht), 1v, fl, str qt, 1974

With pf/gui: 4 Lieder (O. Ernst, Storm, Goethe), 1912; Betrachtung (L. Lehman), 1914; 4 Lieder (H. Bredow), 1914; Verkündigung, Helle Nacht (Dehmel), 1914; 2 Gesänge (O.J. Bierbaum), 1917, arr. 1v, orch; Schlaflied für Esther Dülberg (Dessau), 1918; Erlösung durch die Wahrheit (B.S. Reinke), 1v, org, 1919; Lyrisches Intermezzo (H. Heine), 1919; Nachglanz (Dehmel), 1919–23; Traurige Tänze (S. George), 1923; Sterbelied (C. Rosetti), 1927; Die Räuberballade vom roten Coquillard (F. Villon), 1930–31; Kaffeholer raus (Ein ernstes Soldatenlied) (Dessau), 1931; Palestinensisches Hirtenlied (J. Schoenberg), 1932; Ballade du Franc Buveur (Villon), 1934; 2 Songs (L. Hughes), 1934; The Young British Soldier (R. Kipling), 1934; An die Armeen Europas (E. Weinert), 1936; Ballade vom guten und schlechten Lebenswandel, 1936; Illegales Flüsterlied, 1936; Kampflied der schwarzen Strohhüte (Brecht), 1936; No passaran (Dessau), 1936; Ein spanisches Lied 'Vom Stalin' (S. Perez, trans. G. Russ), 1936–7; Die Thälmannkolonne (K. Ernst [G. Kabisch]), 1936; Zeitungsbericht, 1936; Abbitte (F. Hölderlin), 1937; Captain Potatoe (Ernst), 1937; Serment du rassemblement du 14 juillet 1935, 1937; Der tote Soldat in Spanien (Ernst), 1937; Klage der Garde (Schi-king, Ger. trans. Klabund), 1938; Der kleine Barfuss (E. Pottier, Ger. trans. E. Weinert), 1938; Schlummerlied für Anja (P.K. Höfler), 1938; Ecoutez la chanson (Verlaine), 1939; Télégramme de 5. X. 1939 (R. Leibowitz), 1939; Ps cxxvi, 1940; Ps xxiii, 1941; Deutschland (Brecht), 1942–3; Jeworechecha adanoy (Bible), 1942; Das deutsche Miserere (Brecht), 1943; Grabschrift für Borki (Breckt), 1943; Horst-Dussel-Lied (Brecht), 1943; Lied einer deutschen Mutter (Brecht), 1943; Materialist (E. Byron), 1943; Wiegenlied einer proletarischen Mutter (Brecht), 1943; 4 Lieder des Glücksgotts (Brecht), 1944–7; Kriegslied (M. Claudius), 1945, rev. 1947, 1950, 1955; Die Graugans (Brecht, after American), 1947; Aufbaulied der FDJ (Brecht), 1949; Der Friede auf Erden (J. Iwaskiewicz, Ger. trans. P. Wiens), 1950; Und was bekam des Soldaten Weib (Brecht), 1950; Friede (Neruda), 1951; 4 Liebeslieder (Brecht), 1951; Die Freunde (Brecht), 1952; 5 Lieder (J. Ringelnatz, Claudius, Goethe), 1955; Den mutigen Achtzehn (E. Schumacher), 1957; 27 Lieder (G. Maurer), 1963–7; An meine Landsleute (Brecht), 1965; Kleines Lied (Brecht), 1965; Moderne Legende (Brecht), 1966; 5 Lieder (E. Strittmatter), 1969; 3 Gedichte (Neruda), 1974; 4 Gesänge (J. Jewtuschenko), 1974; 3 Lieder (Heine), Mez, 1974; 2 Gedichte (Mickel), 1978

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'Biographische Skizze', Berlin, Deutschen Akademie der Künste, 28 May 1953, 5–9 [programme notes]
'Die Kunst der schöpferischen Ausdeutung der Musik', *Die Komische Oper 1947–1954* (Berlin, 1954), 55–9
'Wechselseitiges Schenken', *MG*, ix (1959), 15 only
'Einiges über meine Zusammenarbiet mit Brecht', *Die Verurteilung des Lukullus* (Berlin, Staatsoper, 10 Feb 1960) [programme notes]
Musikarbeit in der Schule (Berlin, 1969)
'Here are a few remarks Schoenberg made to me (Paul Dessau) in Brentwood, California', *Toward the Schoenberg Centenary II*, *PNM*, xi/2 (1972–3), 84–6
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FRITZ HENNENBERG

Dessauer, Josef [Joseph] (*b* Prague, 28 May 1798; *d* Mödling, 8 July 1876). Bohemian composer. He studied with V.J. Tomašek and Bedřich Diviš Weber in Prague. Frequently in Vienna from 1825, he purchased there in 1827 several items from Beethoven's bequest. He also visited Italy, England and France (he was in Paris 1831–2 and 1842–3); he settled in Vienna in 1835, but his tours took him to Prague, Dresden, Ischl and Carlsbad. Dessauer was popular in his day as a songwriter; *Lockung* was once a favourite in England, and was one of three of his songs transcribed by Liszt. Ferdinand Hiller described him as 'one of the best of the Viennese lieder composers'; Berlioz called him 'a man of talent' (letter to Hiller, 13 May 1832), and also wrote that 'Dessauer's predilection is exclusively for the elegiac' (*Mémoires*). He was a friend of many of the leading composers, artists and writers of the day (including George Sand, who named him 'Maître Favilla'), and tried to impress the importance of Bellini on his contemporaries. Chopin's Polonaises op.26 were dedicated to him. He was a successful opera composer, making use of some of the conventional ingredients of Romantic opera, including the polonaise. His works in this genre include *Lidwina* (1836), *Ein Besuch in St Cyr* (1838), *Paquita* (1851) and *Dominga* (1860); a further opera, *Oberon*, was not performed. In Paris in 1842 he persuaded Wagner to draft him a libretto on Hoffmann's *Die Bergwerke zu Falun*, but the project was turned down by Pillet at the Opéra as being too hard to stage. Dessauer then asked Wagner for a text for an oratorio, *Mary Magdalene*; Wagner agreed but stalled for time indefinitely, reluctant to distress a man he described as 'a hypochondriacal eccentric' (letter to Schumann, who struck out these words, 5 January 1842). In addition to a considerable number of songs, Dessauer's instrumental works consist of overtures, a cello sonata, and numerous single pieces (fantasias, rondos etc.) for both violin and keyboard. He published in all 68 opuses (MSS in *A-Wn*, *Wgm*, *F-Pn*, *GB-Lbl* and *US-Wc*).

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JOHN WARRACK/JAMES DEAVILLE

Dessay, Natalie (*b* Lyons, 19 April 1965). French soprano. She studied at the Bordeaux Conservatoire and in Paris. After winning a prize in the 1990 Mozart Competition in Vienna, she sang in Lyons as Zerbinetta, Blonde and Madame Herz (*Der Schauspieldirektor*), then made her début in Geneva in 1991 as Adele in *Die Fledermaus*. Her first appearance as Olympia in *Les contes d'Hoffmann* in Roman Polanski's production at the Opéra Bastille in 1992 led to engagements at the Vienna Staatsoper, La Scala and the Metropolitan Opera, on each occasion as Olympia. In Vienna she has subsequently sung Zerbinetta, Sophie and Aminta in *Die schweigsame Frau*. Her repertory also includes Morgane in Handel' *Alcina*, the title role in Delibes' *Lakmé*, Aspasia in Mozart's *Mitridate* and the Queen of Night, all of which she has recorded. Among her other recordings are *mélodies* by Fauré. Dessay is the first French coloratura soprano for many years to have made an international career, and some commentators have hailed her appearance as part of a renewal of the often lamented 'lost' French vocal style.

PATRICK O'CONNOR

Dessì [Dessy], **Daniela** (*b* Genoa, 14 May 1957). Italian soprano. She studied at the Parma Conservatory with Carla Castellani and at the Accademia Chigiana, Siena. Her career began with concert singing and sacred music, and she turned increasingly to opera after her début in 1979 as Serpina in Pergolesi's *La serva padrona* with Opera Giocosa at Genoa. She also sang Lauretta (*Gianni Schicchi*) there the same year, but then concentrated on earlier opera, including works by Cimarosa, Monteverdi (*L'incoronazione di Poppea*), Handel, Jommelli, Salieri (*Les Danaïdes*) and Paisiello. Her success as Desdemona at Barcelona with Placido Domingo led to her American début in the same role with him in Los Angeles.

Engagements throughout Italy and elsewhere in Europe embraced a wider and growing repertory of Mozart, Rossini, Donizetti, Verdi and Puccini roles, in which she is admired for depth of passionate feeling combined with sensitivity to verbal inflection. She has made a number of recordings including Gilda (*Rigoletto*), Alice Ford (*Falstaff*) and Elisabeth (*Don Carlos*) the title role in Donizetti's *Alina, regina di Golconda*, all with Muti,

Mimì under Gelmetti and operas by Cimarosa, Pergolesi (*Adriano in Siria*), Traetta and Vivaldi.

NOËL GOODWIN

Dessin (Fr.). A term used by Antoine Reicha and others to denote the smallest unit of melodic construction. *See* ANALYSIS, §II, 2.

Dessler, Wolfgang Christoph (*b* Nuremberg, bap. 11 Feb 1660; *d* Nuremberg, bur. 16 March 1722). German writer, schoolmaster and theologian. He began to study theology and philosophy at the University of Altdorf, near Nuremberg, in 1677. His health prevented his taking on a parish, so he worked as a proof-corrector for various printers in Nuremberg. In 1705 he was appointed deputy headmaster of the Heiliggeist School there, a post he held until 1720, when a stroke put an end to his reading career. His writings combine the influences of Spener's Pietism and the spiritual tendencies of the philological society known as the Pegnesische Blumenorden. He added sacred verses of his own to his collections of pious reflections and prayers, and some of them were taken into general liturgical use. Dessler did not compose the melodies of his hymns. In *Gott-geheiligter Christen . . . Seelen-Lust* his collaborator was Benedict Schultheiss, who wrote not only the 11 arias signed 'B. S.' but also very probably the songs with continuo prefacing each of the 25 devotions. Nikolaus Deinl contributed an appendix of 12 continuo songs to the 1712 collection. In *Himmlische Seelen-Lust*, a devotional guidebook, Dessler gave an evaluation of different kinds of music which is close to Spener's Pietist views.

WORKS

all published in Nuremberg

Gott-geheiligter Christen nutzlich-ergetzende Seelen-Lust ... mit lieblich in Noten gesetzten neuen Arien [by B. Schultheiss], 1v, bc (1692)

Hertz-wallende und von heiliger Liebe erregte Funcken der Liebe Jesu ... wie auch einem Anhang von 12 in Noten gesetzten Arien [by N. Deinl], 1v, bc (1712)

Himmlische Seelen-Lust unter den Blumen göttliches Worts (1726)

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LINI HÜBSCH-PFLEGER

Dessus (Fr.: 'top'). The highest part in French vocal or instrumental ensembles from the 17th to the early 19th centuries. The term corresponds with the English 'treble'; hence *dessus de viole* refers to the treble viol. Within divided textures treble parts may be styled *premier dessus* and *second dessus*, or alternatively *haut-dessus* and *bas-dessus*. The term may apply collectively to the high instruments within a consort; for example, *dessus de hautbois* or even *dessus de symphonie*. During the 17th and 18th centuries *dessus* alone sometimes meant violin, more properly called *dessus de violon*. *Dessus* continued to denote the highest voice in France as late as the first edition of Rossini's *Guillaume Tell* (1829), even though the French terms for other voices had long fallen into disuse.

□

Dessus de musette. A type of treble shawm used in Swiss Protestant churches between about 1760 and 1810. *See* HAUTBOIS D'ÉGLISE.

Destinn [Kittl], **Emmy** [Destinnová, Ema] (*b* Prague, 26 Feb 1878; *d* České Budějovice, 28 Jan 1930). Czech soprano. She studied singing under Marie Loewe-Destinn, adopting the latter's name in gratitude; in later life she used exclusively the Czech form of her stage name. On 19 July 1898 she made a highly successful début as Santuzza at the Berlin Kroll Oper, where she remained for ten years and became a great favourite in a wide repertory. Her international career began after a much acclaimed Senta at Bayreuth in 1901. She made her London début in 1904 as Donna Anna at Covent Garden; she returned to London every season until 1914, and was particularly admired there for her Butterfly (of which she was the first English exponent) and Aida. From 1908 to 1916 she also sang regularly at the Metropolitan, creating there the part of Minnie in the première of *La fanciulla del West* (1910), and extending her Verdi roles to include *Il trovatore*, *Un ballo in maschera* and Alice Ford in *Falstaff*.

During World War I Destinn's position as a declared sympathizer with the Czech national movement led to her being interned in her own castle of Stráž nad Nežákou. After the war she found it difficult to regain her former international standing. She returned to Covent Garden, however, for the peace season of 1919, in *Aida* and *Un ballo in maschera*; and she sang again at the Metropolitan during the seasons of 1919–20 and 1920–21. Among the most emotional occasions of her career were her appearances in Prague, just before and just after World War I, as the heroine of Smetana's patriotic opera *Libuše*. She was one of the greatest artists of her generation, equally gifted as singer and actress, with a voice of markedly



Emmy Destinn in the title role of Thomas' 'Mignon'

individual timbre and emotional warmth, and of great flexibility; her trill, for example, was unusually distinct and even for so full a voice. She made over 200 records for several companies, many reissued on CD; not all catch the calibre of her voice, though the best give a fair idea of her considerable art.

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A. Rektorys and J.Dennis: 'Emmy Destinn', *Record Collector*, xx (1971–2), 5–47, 93–4 [with discography]

DESMOND SHAWE-TAYLOR/R

Destouches, André Cardinal (*b* Paris, bap. 6 April 1672; *d* Paris, 7 Feb 1749). French composer.

1. Life. André Cardinal, whose father Etienne Cardinal, Seigneur des Touches et de Guilleville, was a wealthy Parisian merchant, did not take the patronym Destouches until his father's death in 1694. From 1681 to 1686 he was schooled by the Jesuits of the rue St-Jacques. Imbued with a sense of adventure, he left France in January 1687 with Father Gui Tachard, who was making a second voyage to Siam. He returned in July 1688 and four years later joined the 2nd Company of the King's Musketeers (the 'Mousquetaires Noirs') with whom he took part in the siege of Namur. He apparently discovered his musical gifts in camp bivouacs. He learnt to play the guitar and composed some *airs sérieux et à boire*. Encouraged by his success, he left the army in 1694 'in order to devote himself to music' (Titon du Tillet). André Campra seems to have been his only teacher; in 1697 he permitted Destouches to contribute three *airs* to his *opéra ballet*, *L'Europe galante*.

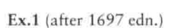
Because of his social position (Le Cerf de la Viéville always wrote of him as 'Mr. des Touches'), Destouches moved with ease in aristocratic circles. He was a friend of the Prince of Conti and the Duke of Vendôme; his most important friend was Antoine de Grimaldi, the future Prince of Monaco, a man of cultivated taste and himself an amateur musician. Through Grimaldi's efforts, Destouches was brought to the attention of Louis XIV. The *pastorale-héroïque Issé* was first performed at a concert at Fontainebleau on 7 October 1697 before an illustrious audience that included the exiled King and Queen of England. It was an immediate success and Destouches's future was secured. Louis XIV gave him 200 louis with the comment that 'since Lully no music had given him so much pleasure' (Titon du Tillet). Destouches's friendship with the Prince of Monaco resulted in a correspondence that began in 1709 and lasted until the prince's death in 1731. These letters give much valuable information about the Académie Royale de Musique (its performers and its financial state after years of mismanagement) and about Destouches's own stage music (for example, the initial failure of *Les élémens* is blamed on the dancing of the '*petits seigneurs* of little talent').
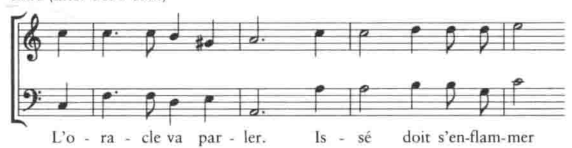
On 8 January 1713 Louis XIV appointed Destouches to a newly created position, *inspecteur général* of the Académie Royale de Musique. For 'maintaining order and discipline' he received a 4000 livre pension. At the request of Lalande, and thanks to the influence of the regent (whom he had known in military service), Destouches was appointed *surintendant de la musique de la chambre* (8 February 1718). On 15 January 1724 he married Anne-Antoinette de Reynold de la Ferrière. On 28 September 1727, after the death of Lalande, he became *maître de musique de la chambre*. When Nicolas de Francine retired from the directorship of the Académie Royale de Musique, Destouches took over this important post (8 February 1728), only to abandon it along with that of inspector general on 1 June 1730.

Beginning in 1725, Destouches organized and directed concerts for Queen Maria Leszczynska who wanted him to initiate a series of *concerts spirituels* modelled on the popular Paris concerts of the same name. This placed the composer in the enviable position of being able to draw upon the best voices of the opera to perform his own secular and sacred works. The accounts of the *menus plaisirs* for the single year 1727 show that 46 concerts took place under his direction at Versailles in the queen's apartments.
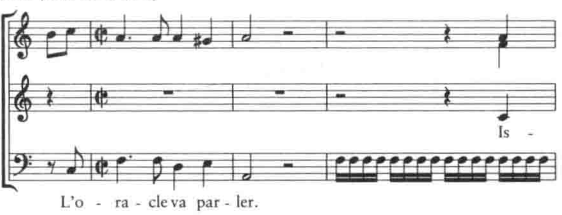
Destouches remained active musically even in his last years. At 70, he conducted the orchestra for a masked ball given by the daughters of Louis XV, and he kept control of the queen's concerts until 1745. He died in his elegant home (today, 4 rue St-Roch next to the church of St Roch), and was buried in the crypt of the Chapel of the Virgin in that church.

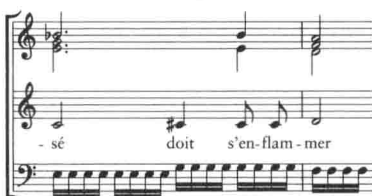
2. Works. Controversy surrounds the early career of Destouches as an opera composer. He was considered an amateur. It is uncertain how much technical assistance he received in the composition of *Issé*. It is also possible that his cousin, Houdar de La Motte, presented him with the libretto to *L'Europe galante* only to have it appropriated by Campra, for whom he was also librettist. Destouches's originality should not readily be attributed to his ignorance of 'rules'. Sir John Hawkins claimed that, after *Issé*, the composer 'set himself to study the rules of his art' which only served to 'check the flights of his genius and had a bad effect upon his future compositions'. Yet a comparison of the first edition of *Issé* (1697) with the radically revised edition of 1708 shows that with increased


Ex.1 (after 1697 edn.)
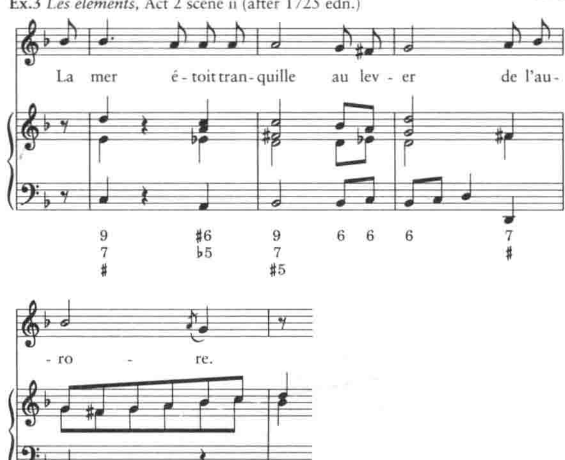


Ex.2 (after 1708 edn.)





Ex.3 *Les éléments*, Act 2 scene ii (after 1725 edn.)



knowledge the expressive power of his music deepened without sacrificing spontaneity. The reply of the oracle (Act 2 scene v), for example, rather than proceeding in the same key with no break, as in the earlier edition (ex.1), is rendered more dramatic through use of rests and shifts in harmony and texture (ex.2).

Destouches was no harbinger of musical impressionism. Efforts to make him so show unfamiliarity with other composers before Rameau in whose music 'forbidden' intervals, unprepared dissonances and parallel 7th chords may also be found. Their experimentation (partly under the stimulus of Italian music) did much to break Lully's stranglehold, particularly in the domain of harmony and orchestral colour. They helped prepare the way for Rameau. The mediant 9-7-♯5 chord in bar three of the extract from *Les élémens* (ex.3) was described by La Laurencie as 'altogether extraordinary for the period', yet this same chord is found in such works as the motets of Charpentier and Lalande, the instrumental music of Couperin and the cantatas of Clérambault.

Although hampered by poor librettos, Destouches had a fine sense of musical theatre. Zoroaster's monologues from Act 3 of *Sémiramis*, with their dramatic pauses and orchestral interpolations, are akin to Rameau's *Zoroastre*, composed 30 years later. Taking the accompanied recitatives from Lully's late operas as a model, Destouches fashioned a highly flexible 'singing' type of musical declamation which included many extended passages in *arioso* style (see, for example, 'Que ne puis-je encor fuir', *Issé*, 1, iv). These recitatives occasionally bristle with 'affective' intervals, rare in the music of the period, such as ascending diminished 7ths ('Quoy, je vivrois', *Omphale*, 5, iv) and augmented octaves ('Je ne veux rien de vous', *Amadis de Grèce*, 3, ii). Even Grimm in his polemic against Destouches's *Omphale* (*Lettre sur Omphale*, 1752) acknowledged that the composer's scenes in recitative were 'still esteemed'.

Operatic techniques also served Destouches for his cantatas. The brilliant *air* 'Volez grands Dieux' (*Oenone*) is interrupted by a poignant recitative over a chromatic descending bass line. In *Sémélé*, a sudden change of key from A minor to F major lends dramatic import to the 'Bruit de tonnère' and following recitative.

Destouches and his librettists dealt with the conventional genres of their time in an original manner. *Issé* is a *pastorale* but has heroic characters; *Le Carnaval et la Folie* is one of the first examples of a lyric comedy in France; *Les élémens*, an *opéra-ballet*, is clearly a prototype for the later *ballet-héroïque*; and *Les stratagèmes de l'Amour* is perhaps the only *ballet-héroïque* with a comic intrigue, although we are assured that it is a 'noble Comedy and one that has the character of Antiquity' (libretto).

WORKS

printed works published in Paris unless otherwise stated

STAGE MUSIC

in prologue and 5 acts unless otherwise stated

PO – *Paris, Opéra*

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Amadis de Grèce (tragédie en musique, prol., 5, Lamotte), Fountainebleau, 1699; PO, 26 March 1699 (1699, 3/1712/*R*)

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Omphale [Hercule et Omphale] (tragédie en musique, prol., 5, Lamotte), PO, 10 Nov 1701 (1701)

Le Carnaval et la Folie (comédie lyrique, prol., 4, Lamotte), Fontainebleau, 14 Oct 1703; PO, 3 Jan 1704 (suppléments, changements et additions, 1748); extracts ed. M. Vaubourgoin (Paris, 1974)

Le professeur de folie (divertissement, Act 3 of Le carnaval et la folie), PO, 17 Sept 1706 (1711)

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Télémaque et Calypso (tragédie en musique, prol., 5, S.J. Pellegrin), PO, 15 Nov 1714 (1714, 2/1715, 3/1728)

Sémiramis (tragédie en musique, prol., 5, Roy), PO, 7 Dec 1718 (1718)

Les élémens (opéra-ballet, prol., 4 entrées, Roy), Paris, Tuileries, 31 Dec 1721; PO, 29 May 1725, *F-Pn*, selections (1725), score (2/1742/*R* forthcoming in FO, xvi); collab. M.-R. de Lalande

Les stratagèmes de l'Amour (ballet-héroïque, prol., 3 entrées, Roy), PO, 28 March 1726 (1726)

VOCAL

Airs in: Recueil d'airs sérieux et à boire (1698, 1703, 1712); Recueil de dances (1704); Nouveau recueil de dance de bal (1712); Tendresses bacchiques en duo et trio (1712); Recueil d'airs sérieux … augmentés (Amsterdam, 1717); Duo choisis de brunettes, de menuets et d'autres airs … propres pour la flûte et la hautbois (1728–30); Nouveau recueil de chansons choisies (The Hague, 1729); Nouvelles poésies spirituelles et morales (1730, 1732–3, 1737); Second recueil des nouvelles poésies spirituelles (1731); Recueil de vaudevilles, menuets, contredanses et autres airs choisis pour la musette (1737); Recueil de pièces, petits airs, brunettes, menuets (*c*1755)

Cants.: Oenone, 1v, insts (1716/*R* in the Eighteenth-Century French Cantata, xi (New York, 1990)); Sémélé, 1v, insts (1719/*R* in the Eighteenth-Century French Cantata, xi (New York, 1990))

Motets: O dulcis Jesu (1716); De profundis (1725); Diligam te Domine (1732); Te Deum (1732); Cantate Domino laus ejus (1736); Deus, Deus, meus (1736); O Jesu (1738): none survives

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JAMES R. ANTHONY

Destouches, Franz Seraph von (*b* Munich, 21 Jan 1772; *d* Munich, 9 Dec 1844). German composer. In 1787 he had lessons from Haydn (and possibly Mozart) in Vienna. His first opera, *Die Thomasnacht*, was produced at the Salvatortheater, Munich, on 31 August 1792 (score now at *D-DS*). In the following years he undertook concert tours as a pianist. From 24 November 1797 until 1799 he was music director of the Markgräfin-widow Sophie Caroline in Erlangen. 1799 he joined the orchestra of the Weimar theatre (then under Goethe's direction) as second leader and became in 1802 teacher of music at the ducal grammar school. In 1804 he succeeded J.F. Kranz as first leader, but was dismissed in 1799. In Weimar he wrote the incidental music for Schiller's version of Gozzi's *Turandot* (arranged for piano, Augsburg, *c*1806), for his *Die Braut von Messina*, *Die Jungfrau von Orleans* (both 1803) and *Wilhelm Tell* (arranged for violin and piano, *c*1806), and for later performances of Schiller's *Wallensteins Lager* (*D-Mbs*). He also wrote the music for Kotzebue's *Gustav Vasa* (1800, *D-WRl*), *Die Hussiten vor Naumburg* (1804) and for Zacharias Werner's *Wanda, Königin der Sarmaten* (1808). A second opera of his, *Das Missverständnis*, was given at Weimar on 27 April 1805; he also wrote *Die blühende Aloe* (*c*1805) and *Der Teufel und der Schneider* (after 1842, not performed). In 1805 his oratorio *Die Anbetung am Grabe Jesu Christi* (text by Herder) was performed.

In 1810 Destouches became professor of music theory at the university in Landshut. 1814 he was appointed Kapellmeister of the Prince of Oettingen-Wallerstein, but in 1816 he was dismissed for not returning from a leave of absence. After several concert tours, on 15 January 1820 he became Kapellmeister of the small band of Landgraf Friedrich V, Ludwig von Hessen-Homburg in Bad Homburg. In 1741 he retired and returned to his native town. Besides his works for the stage he wrote sonatas, variations and other pieces for piano, trios, a piano concerto and a clarinet concerto, a sinfonia in C, an overture, ballets, marches, a concert aria, a cantata (1844) and masses (in manuscripts in *D-As*, *BDH*, *DS*, *KA*, *Mbs*).

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ALFRED LOEWENBERG/ROBERT MÜNSTER

Destranges, Louis (Augustin Etienne Rouillé) (*b* Nantes, 29 March 1863; *d* Nantes, 31 May 1915). French critic. He edited the weekly musical review *L'ouest-artiste* between 1890 and 1909, and contributed to other local papers including *Nantes-lyrique*, *Phare de La Loire*, *Revue nantaise* and *Sonneur de Bretagne*. He also wrote for the Parisian papers *Guide musical*, *Monde artiste* and *Monde musical*. A great admirer of Wagner (he went to Bayreuth in 1889), Destranges advanced the composer's cause in Nantes: during the early 1890s *Lohengrin*, *Die Walküre* and *Tannhäuser* were all listened to and analyzed in his salon, and performed at the Théâtre Graslin. In December 1888 he also ensured the performance of Reyer's *Sigurd*. More generally he helped to introduce to Nantes the works of French composers, including his close friend, Bruneau, and Massenet, d'Indy and Gounod, with each of whom he continued a lively correspondence. He published numerous analytical studies and critiques.

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all published in Paris

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Souvenirs de Bayreuth: Parsifal et les Maîtres Chanteurs (1888); *Dix jours à Bayreuth* (1889)
L'oeuvre théâtrale de Meyerbeer (1893)
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Les femmes dans l'oeuvre de Richard Wagner (1899)
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Consonances et dissonances (1906)
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MARIE-CLAIRE MUSSAT

Desyatnikov, Leonid Arkad'yevich (*b* Kharkiv, 16 Oct 1955). Russian composer. He graduated from the Leningrad Conservatory (1978) where he studied with Boris Arapov; he became a member of the Union of Composers in 1979. He is among the most successful of Russian composers of film scores, and demonstrates a felicitous variety of forms in these and in the music he has written for the theatre. Advocating post-modern ideals, he makes ironic play on styles, traditions and cultural symbols. Although 19th-century Romanticism lies at the heart of his aesthetic, the baroque also attracts him. Attracted to vocal genres and the use of words in general – especially Russian (from Derzhavin to Daniil Kharms) and English (G.M. Hopkins) – Desyatnikov comments on poetic meaning with music brimming with allusions whose charm consists in their elusiveness, their use of stylistic pastiche, and the polarity of suggestion and unfulfilled expectation. Interplay between the literary and musical languages might result in a song cycle with a quasi-Schumanesque name *Lyubov' i zhizn' poèta* ('Love and Life of a Poet'), a piano piece named after a Proust novel (*Du côté de chez Swann*), or a choral symphony on texts drawn from a Soviet school textbook of the English language (The Rite of Winter 1949). Being content with the resources of traditional instruments, Desyatnikov demonstrates polished inventiveness and clarity of sound and form. In 1996 he was the composer in residence at the Kremer festival in Lockenhaus and in 1997 participated in the Kremer's 'Schubert Today' project.

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(*selective list*)

Stage: Bednaya Liza [Poor Liza] (chbr op, Desyatnikov, after N. Karamzin), 1976, rev. 1980, Moscow, 1980; Liebeslied in moll (chbr ballet, D. Seiffert), 1976, Berlin, 1977; Nikto ne khochet pet', ili Bravo-bravissimo pioner Anisimov [No One Wants to Sing, or Bravo-Bravissimo Pioneer Anisimov] (children's comic op, B. Chaban), solo vv, chorus, insts, 1982, Leningrad, 1987; Vitamin rosta [The Growth Vitamin] (children's op, after O. Grigor'yev), solo vv, pf, 1985, Leningrad, 1988

Vocal: 5 stikhotvoreniy Tyutcheva [5 Poems by Tyutchev], S, pf, 1976; Nochnïye pesni [Night Songs] (cant., A. Akhmatova, I. Annensky, A. Pushkin, A. Tarkovsky), 1v, chbr orch, 1978, rev. 1983; Iz XIX veka [From the 19th Century] (L. Aronzon), 7 romances, 1v, str qt, 1979; 2 russkiye pesni [2 Russian Songs] (R.M. Rilke), 1v, pf, 1979; Dar [The Gift] (cant., G. Derzhavin), T, male chorus, insts, 1981; Buket [A Bouquet] (Grigor'yev), chorus, 1982; Pinezhskoye skazaniye o duèli i smerti Pushkina [A Story from Pinezh about Pushkin's Duel and Death] (cant., trad. arr. by B. Shergin), solo vv, chbr orch, 1983; Lyubov' i zhizn' poèta [Love and Life of a Poet] (N. Oleynikov, D. Kharms), song cycle, T, pf, 1989; The Leaden Echo (G.M. Hopkins), 1v/vv, insts, 1991; The Rite of Winter 1949 (sym., texts from Eng. textbook for Soviet school), Tr, chorus, orch, 1998

Inst: Al'bom dlya Ailiki [Album for Ailika], pf 4 hands, 1980; Variatsii na obreteniye zhilishcha [Variations on the Acquiring of a Dwelling], vc, pf, 1990; Èskizï k zakatu [Sketches for a Sunset], orch, 1992, arr. 5 insts, 1996 [after film score]; Du côté de chez Swann, 2 pf, 1995; Wie der alte Leiermann ..., vn, pf, 1997

Film scores (dirs. names in parentheses): Zakat [Sunset] (A. Zel'dovich), 1990; Zateryannïy v Sibiri [Lost in Siberia] (A. Mitta), 1991; Prikosnoveniye [A Touch] (A. Mkrtchan), 1992; Vïsshaya mera [Capital Punishment] (Ye. Leonov-Gladïshev, V. Trakhtenberg), 1992; Podmoskovnïye vechera [Evenings near Moscow] (V. Todorovsky), 1994; Serp i molot [The Hammer and Sickle] (S. Livnev), 1994; Maniya Zhizeli [Giselle-Mania] (A. Uchitel'), 1995; Kavkazskiy plennik [A Captive in the Caucasus] (S. Bodrov), 1996; Tot, kto nezhneye [The One who is More Tender] (A. Karpïkov), 1996

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OL'GA MANUL'KINA

Deszczyński, Józef (*b* Vilnius, 1781; *d* Horodyszcze, nr Mińsk, 1844). Polish composer and conductor. He worked in Vilnius as a music master, and his operas were produced there in 1805 and 1810. Later he became conductor of a private orchestra in Horodyszcze on the estate of Count Ludwik Rokicki, who was himself a musician and a pupil of Viotti. During this time Deszczyński put on performances of a high standard, including symphonic works and chamber music by Haydn, Mozart and Beethoven; he also staged operas by Salieri, Boieldieu and others in the neighbouring town of Mińsk. He was a prolific composer, and although most of his works are Classical his piano pieces are in the early brilliant style. Many of his works were published both in Poland and abroad, although most of them are now lost (some printed scores are held in *PL-Kj* and *Wn*).

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Egbert, czyli Połączenie się Anglików [Egbert, or The Union of the English] (melodrama, 3, R.C.G. de Pixérécourt, trans. J. Wolski), Vilnius, 30 Jan 1810

3 masses, 2 requiems, vespers; Litania do Ostrej Bramy

4 concert overtures; sym., Bitwa pod Iławą [The Battle of Iława], orch; 2 polonaises, pf, orch, op.23 (Leipzig, *c*1832); Concert brillant, F, pf, orch, op.25 (Leipzig, n.d.); 2 pf concertos

Pf qt, a, op.39 (Leipzig, *c*1827); Sextet, 2 vn, va, 2 vc, db (Leipzig, n.d.)

Pf music, incl. *c*50 polonaises; songs, military marches

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ALINA NOWAK-ROMANOWICZ/BARBARA CHMARA-ŻACZKIEWICZ

Deszner [Teschner, Teszner], **Salomea** (*b* Białystok, 1759; *d* Grodno, 20 March 1806). Polish actress and singer. She was brought up at Prince Jan Klemens Branicki's court in Białystok, where her father worked. In 1777 she was engaged by the National Theatre in Warsaw, where she had singing lessons with L. Montbrun. On 11 July 1778 she sang in the world première of the first Polish opera, Kamieński's *Poverty made Happy*, and performed periodically with the company until 1794. She also appeared at the Bogusławski Theatre in Vilnius (1785–9) and later with the Morawski company (1796–1801), also in Vilnius; from 1801 to 1802 she performed with the M. Każyński company in Grodno and Minsk. In 1802 she established a permanent theatre and opera company in Grodno, where she directed the theatre until her death.

Deszner was usually cast in the roles of soubrettes and lovers, though after 1790 she also took character parts and even male roles. She performed successfully in operas by Gossec, Grétry and Paisiello. Possessing great intelligence and charm she was the best comic and dramatic Polish actress of the 18th century (alongside Agnieszka Truskolaska), and in opera, according to Bogusławski, she was 'the foremost female singer on the Polish stage'.

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ALINA NOWAK-ROMANOWICZ/BARBARA CHMARA-ŻACZKIEWICZ

Détaché (i) (Fr.). A type of bowstroke. *See* BOW, §II, 3(iv).

Détaché (ii) (Fr.). A type of ornament. *See* ORNAMENTS, §7.

De Thier, Henry. *See* DU MONT, HENRY.

Detoni, Dubravko (*b* Križevci, 22 Feb 1937). Croatian composer and pianist. Having studied the piano under Stančić at the Zagreb Academy of Music until 1960 and under Agosti and Cortot at the Accademia Chigiana (1960–61), he then turned to studying composition in Zagreb (1961–5) under Stjepan Šulek. Advanced work followed in Warsaw (1966–7) under Lutosławski and Bacewicz in the experimental studio of Polish radio. He has also worked at Darmstadt with Stockhausen and Ligeti, and is the founder-director of the contemporary music ensemble Aczentez, for which he has composed many works. In 1964 he was appointed music producer with RTV Zagreb, and in 1990 he joined Radio Croatia. He has written extensively on music.

Detoni's early works show the thorough neo-classical influence of Šulek, with its reliance on traditional procedures and forms such as the passacaglia. Following a later adoption of 12-note techniques he became interested in the work of the Polish avant garde. This is particularly evident in the serial *Likovi i plohe* ('Forms and Surfaces'), with its constant oscillation between pitched sounds and noise and striking use of different textures, and in *Elucubracije*, in which dynamic contrasts of widely differing textures are developed under the leadership of a solo piano. In about 1967 he began to explore *musique concrète* and electronic music, especially in combination with acoustic instruments or voice; the piano piece *Šifre* ('Codes') was the first work of this kind. During the next twenty years Detoni wrote a large body of important chamber and orchestral pieces that combine electronic music with acoustic sounds.

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(*selective list*)

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Vocal: Ratne slike [Wartime Sketches], solo vv, chorus, orch, 1985

Chbr: Stravaganze, wind qnt, 1966; Grafika II, ens, 1968; Forte-Piano, Arpa, Crescendo, 2 pf, perc, 1969; Assonanze, vc, pf, 1969; Grafika IV, chbr ens, 1971; Monos III, chbr ens, 1972; Grafika VI, 1973; Gimnastika za grupu, chbr ens, 1974; 1 2 3 4 8, chbr ens, 1980; 33 PER 3 IN 3, wind trio, 1981; Zaboravljene muzike [Forgotten Music], str qt, 1981; L'horlogerie, pf 4 hands, 1982; 44 PER 4 IN 4, 4 trbn, 1983; 22 PER 2 IN 2, vn, pf, 1983; Valcer, chbr ens, 1984; Adagio cantabile, chbr ens, 1986; Bijela glazba [White Music], chbr ens, 1986; 9 prizora iz Danijelova sna [9 Scenes from the Dream of Daniel], chbr ens, 1987, arr. of pf version, expanded for orch, 1993; Rondeau, chbr ens, perc, 1987; Crna glazba [Black Music], chbr ens, 1988; Cythromanie, chbr ens, 1988; Predasi tišine [Deliver Peace], str, 1994

Solo inst: 3 Chorale Preludes, pf, 1963; 14 moments dodécaphoniques, pf, 1966; Statico-dinamico, pf, 1966; Orfejeva pratnja [Orpheus's Accompaniment], pf, 1967; Grafika I, org, 1968; 5 Movts, pf, 1971; Glasovir na koturaljkama, pf, 1979; 48 preludija, pf, 1980–82; Monos V, tbn, 1982; 9 prizora iz Danijelova sna [9 Scenes from the Dream of Daniel], pf, 1986, arr. chbr ens, 1988; Moments musicaux, pf, 1987; Geste, pf, 1989

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Elec: Phonomorphia I, 1967; Phonomorphia III, 1969; Grafika III, 1969; 21.6.72, 1972; Dokument 75, 1975; Sukladja [Congruence], 1976; Beschwörungen der Urgeister, 1989; Tajna o . . . 1993

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NIALL O'LOUGHLIN

De Torices, Benito Bello. *See* BELLO DE TORICES, BENITO.

De Totis, Giuseppe Domenico (*b* Rome, 1644/5; *d* Rome, 4 Nov 1707). Italian librettist. According to the obituary by M.G. Morei (see Crescimbeni) he wrote dramatic poetry and practised law in his youth; in about 1690 he became a prelate, then served as *auditore* for Cardinal Pietro Ottoboni and in various posts at the papal court. He was secretary of the Accademia degli Umoristi, and in 1691 became 'Filedo Nonacrio' in the Arcadian Academy. He wrote operas, a serenata and oratorios for Roman productions, and collaborated with Alessandro Scarlatti on operas produced at Naples in 1683–5. His most popular operas, each of which was produced in up to nine cities by 1696, were among his earliest: *Rosmene, o vero*

L'infedeltà fedele (1677), *Idalma, overo Chi la dura la vince* (1680), *Tutto il mal non vien per nocere* (1681) and *Aldimiro, o vero Favor per favore* (1683). According to the obituary of 1721, 'sweetness of verse' and 'propriety of sentiment' ameliorated 'some corruptions of the century in which he flourished'. He followed the lead of Giulio Rospigliosi (Pope Clement IX) by basing *Psiche, o vero Amore innamorato* (1683) and *La caduta del regno dell'amazzoni* (1690) on Spanish dramas, and by favouring Spanish *spada e cappa* ('cloak and dagger') plots for *Idalma*, and *Tutto il mal*. The last two are comedies featuring ordinary people so inextricably involved in love entanglements that swords are drawn and lives threatened. De Totis directed *Tutto il mal* for the stage (see Lindgren and Schmidt), as was customary for librettists at first, and occasionally at later, productions. His most splendidly produced work was the *festa teatrale La caduta del regno dell'amazzoni*: Girolamo Fontana created its 14 stage settings, ten special effects were produced by stage machinery, and there were four ballets, two intermezzos, a prologue and an epilogue.

De Totis's sacred texts include eight oratorios and a 'concerto musicale', *I pastori di Bettelemme annunziati dall'angelo*, performed at the Vatican on Christmas Eve 1688, and again in 1691, with music by Giuseppe Pacieri.

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LOWELL LINDGREN

De Troffeis, Ruggier. *See* TROFEO, RUGGIER.

Detroit. American city in Michigan. Founded in 1701, the city had little significant musical life before 1850. The opening of the Erie Canal in 1824 brought settlers from the east, but almost 25 years passed before a sustained civic interest in music became evident. This interest grew during the 1850s, subsided during the Civil War, then re-emerged with new vigour. Although older than many midwestern cities, Detroit lagged behind in musical activities. Perhaps the years of greatest development were the 1850s and the late 1860s, and, in the 20th century, the tenures with the Detroit SO of Ossip Gabrilovich, Antal Dorati and Neeme Järvi.

1. Opera and choral societies. 2. Orchestras and concert halls. 3. Educational institutions and libraries. 4. Other activities.

1. OPERA AND CHORAL SOCIETIES. The first local attempts at opera were unstaged Italian works presented by the Detroit Philharmonic Society in 1855. Lortzing's *Zar und Zimmermann*, given by the Harmonie Society in 1866, was the first opera staged by local performers. In 1869 the Detroit Opera House was built; with a seating capacity of over 2000, it was the largest hall the city had known. It was demolished in 1966, after which various theatres were used for operatic performances. The Masonic Auditorium (built in 1928) was also used for many musical events, among which was an annual visit by the Metropolitan Opera (discontinued after the 1985 season). Thaddeus Wronski organized the Detroit Civic Opera Company in 1928; it was later associated with the Detroit SO in productions that were also presented in New York and Chicago, and continued until 1937. The Piccolo Opera Company, organized in 1961 for the purpose of performing operas in English for schools and other organizations, remained active for several years. In 1971 David Di Chiera founded the Michigan Opera Theatre (MOT) and became its artistic director. In 1993, after a 25-year search for a permanent home large enough for world-class operatic and dance productions, MOT secured funding to begin work on a Detroit Opera House. The old Capitol Theatre, built as a cinema in 1922, was purchased and restored at the cost of $24 million. On 21 April 1996 the hall was opened with a benefit concert featuring Pavarotti and other world-famous artists. With its own orchestra, the 2700-seat Opera House has become the venue not only for MOT operatic performances, but also many other events staged by various touring companies. In addition, the MOT opera-in-residence programme places members of the company in high schools for a week where they assist students with the production of an opera.

The first significant choral society was the Detroit Philharmonic Society (1855–9), directed by an Italian immigrant, Pietro Centemeri. Among the city's many choral societies the most notable have been the Harmonie (founded 1849), the Detroit Symphony Choir founded by Ossip Gabrilovich (1921–40), the Rackham Symphony Choir, formed in 1949 (as the University of Michigan Extension Choir) by Maynard Klein, and the Kenneth Jewell Chorale (1962), which, as the Detroit Symphony Chorale, became the nucleus of the 120-voice Detroit Symphony Chorus, formed in 1985.

2. ORCHESTRAS AND CONCERT HALLS. Among the early instrumental ensembles was the Stein and Buchheister Orchestra (1855–65), organized by two members of the Germania Musical Society, who settled in Detroit in 1854 when the society disbanded. As early as 1875, musical groups calling themselves the Detroit Symphony Orchestra appeared. The present Detroit SO was founded in February 1914 when Weston Gales organized 65 local musicians for an experimental symphony concert. Ossip Gabrilovich, who had been a guest soloist with the orchestra, was made permanent conductor in 1916. During his tenure he conducted the first complete symphony concert to be broadcast on radio (station WWJ) on 10 February 1922. He inaugurated the radio concert series known as the 'Ford Sunday Evening Hour' in 1934; the programme was broadcast nationally on CBS from 1936 to 1942. After Gabrilovich's death in 1936,

Franco Ghione served as conductor from 1937 to 1940. The following season was shortened, and the orchestra ceased operation during the 1942–3 season. In 1943 it was reorganized as the Detroit Orchestra with Karl Krueger as conductor, but within six years it lapsed again. The Detroit SO was re-formed in 1951, when Paul Paray became permanent conductor. He retired in 1963 and was succeeded by Sixten Ehrling (1963–73), Aldo Ceccato (1973–7) and Antal Dorati (1977–81). The orchestra achieved new standards of excellence and worldwide recognition under Dorati: he organized festivals commemorating Beethoven (1977), Schubert (1978), Brahms (1980) and Bartók (1981); initiated televised concerts; arranged for the orchestra to resume recording, which it had ceased to do after Paray's tenure; and took the orchestra on its first European tour. Dorati resigned in a dispute with management over orchestra financing. The Israeli conductor, Gary Bertini, was appointed interim music adviser for two seasons, but in the following season the orchestra was without a permanent conductor and had to rely on guests, among them Dorati. Gunther Herbig became music director in September 1984, and was succeeded in 1990 by Neeme Järvi. Under Järvi the orchestra has flourished and has extended its recording activities, with an emphasis on contemporary and American music.

Since its foundation the Detroit SO has been a pioneer in presenting young people's concerts. It offers one of the largest public service programmes of any American orchestra through its school concerts and annual tours of the state. The orchestra gained recognition for summer concerts inaugurated at Belle Isle (an island in the Detroit River) in 1922 and at the Michigan State Fair Grounds in 1945. It served as the official orchestra for the annual autumn Worcester Music Festival in Massachusetts from 1958 to 1974, and in 1964 became the resident orchestra at the summer Meadow Brook Festival at Oakland University in Rochester, Michigan. In 1970 the orchestra instituted the Detroit Symphony Civic Orchestra to provide a training ensemble for talented young musicians. More recently, the African-American Composers Forum has been held annually in Detroit, with the orchestra giving the world première of the winning composition. In addition to its classical series the Detroit SO also offers a pops series, a jazz series and two series for children.

Detroit's first concert hall was Firemen's Hall, an upstairs room of the fire station built in 1851 and seating 1000. The city's most famous concert hall, the 2100-seat Orchestra Hall, known for its fine acoustics, was built in 1919 at the insistence of Gabrilovich as a home for the Detroit SO. Lack of funds forced its abandonment in 1939. A group of musicians from the Detroit SO launched a drive to restore the hall, and the first concert in the renovated building took place in the spring of 1976. In 1979 the Detroit SO returned to Orchestra Hall to play a concert marking the hall's 60th anniversary and the 40th anniversary of the orchestra's last appearance there. With the opening of Orchestra Hall, the orchestra moved from the Henry and Edsel Ford Auditorium (opened 1956; cap. 2900) back to the hall Gabrilovich had built.

The Detroit Women's Symphony, founded in 1947, has remained active.

3. Educational institutions and libraries. Attempts were made in 1818 to establish music schools, but lack of support doomed these to a short existence. However, in 1874 Jacob H. Hahn founded the Detroit Conservatory of Music, which lasted almost a century (until 1967). Among its directors was Francis L. York, who later became dean of the Detroit Institute of Musical Arts, founded in 1914. Since 1972 the facilities of the Institute have been shared by the Detroit Community Music School, which began in 1926 as the Music Settlement School. Detroit Teachers' College began offering music instruction in 1918; it merged with several other colleges to form a single institution that in 1934 became known as Wayne University and in 1959 as Wayne State University. It offers the BA, BM, MA, MM and doctoral degrees.

In 1943 the Detroit Public Library acquired the E. Azalia Hackley Collection, the largest collection in the USA devoted to black musicians and performing artists; that year the library also initiated an annual series of concerts featuring music by black composers.

4. Other activities. In 1851 Adam Couse, a friend of Stephen Foster's, issued the first music published in Detroit. Other important publishers of the period were Stein & Buchheister, J. Henry Whittemore and Clark J. Whitney. Detroit was known in the 1890s for a vast output of ragtime hits from the publishers Whitney–Warner, Belcher & Davis and others. In the early years of the 20th century Jerome H. Remick was one of the world's leading publishers of popular music. The Clough & Warren Organ Co., which was established as a melodeon factory in 1850, achieved world fame in the early 1880s when it built an organ for Liszt, to his specifications. In the 20th century the name of Grinnell Brothers, a leading music shop, was also associated with the manufacture of pianos; the firm went out of business in 1977.

For more than 30 years, Detroit was the home of one of the last Sousa-style community bands. The Detroit Concert Band was organized in 1946 by its conductor Leonard Smith to play summer concerts on Belle Isle. It offered annual concerts until 1980 when the season was cancelled due to lack of funds. The recording company Motown was founded as Tamla Records in Detroit in 1959, promoting black American soul music. Although the company moved to Los Angeles in 1971, the Detroit building where it all began has become the Motown Historical Museum, opened in 1988. In 1980 the Montreux-Detroit International Jazz Festival, an annual summer event (renamed the Montreux-Detroit Kool Jazz Festival in 1982), was inaugurated in Detroit. Concerts are given throughout the city, some aboard the Bob-Lo excursion boats on the Detroit River. The local interest in jazz became evident in the early years of the 20th century. The famous Graystone Ballroom, opened in 1922, became one of the greatest dance and concert halls in the country. Historic documents that record its heyday in the 1920s, 30s and 40s are exhibited in the Graystone International Jazz Museum and Hall of Fame which opened in downtown Detroit in 1991.

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MARY TEAL

Dett, R(obert) Nathaniel (*b* Drummondsville, ON, 11 Oct 1882; *d* Battle Creek, MI, 2 Oct 1943). American educator, composer and conductor. He studied the piano from an early age. When Dett was 11 the family moved to Niagara Falls, New York. In 1908 he became the first black American to receive the BM degree from the Oberlin College Conservatory (in composition and piano). He immediately began a teaching career by holding several appointments at traditionally black-American colleges, including Lane College, Tennessee (1908–11), the Lincoln Institute, Missouri (1911–13), the Hampton Institute, Virginia (1913–32), and Bennett College, North Carolina (1937–42). He continued his studies at the American Conservatory of Music, at Columbia University, Northwestern University, Oberlin College, the University of Pennysylvania, Harvard and with Boulanger at the Fontainebleau school in Paris; his graduate work was rewarded with the MM degree in composition from the Eastman School of Music (1932). By the late 1920s Dett had received two honorary doctorates (Howard, 1924, and Oberlin College, 1926) along with many other awards and prizes for his compositions or literary writings. Among these were the Francis Boott Music Award and Bowdoin Literary Prize from Harvard, and the Harmon Foundation Award. After winning the Bowdoin prize, Dett came to the attention of the white philanthropist George Foster Peabody who became his benefactor for more than a decade.

Of Dett's college appointments, his most enduring musical legacy would be felt at the Hampton Institute (now University) where he taught from 1913 to 1932. He was the first black American chairman of the department of music and during his tenure the institute introduced the BS degree in music. He secured his reputation at the institute by starting a choir made up of students and community members and transforming it into an internationally renowned touring organization that specialized in performing African American sacred music. Among his choristers was the celebrated soprano Dorothy Maynor who became a distinguished concert singer. Many of the songs that the choir performed were Dett's own compositions or arrangements of spirituals. On several occasions he was compelled to defend his performance of 'arranged' spirituals which were not viewed as authentic as the 'folk' versions of the genre which were accompanied by claps, body swaying and shouts; some observers and benefactors like Peabody saw such arrangements as imitations of white classical composers. In 1930 the Hampton choir made a highly successful tour of western Europe.

Apart from working as a pianist and organist, Dett's other professional endeavours included founding the Musical Arts Society in 1919. This organization invited distinguished musical personalities such as Marian Anderson, Henry T. Burleigh, Grainger, Roland Hayes, Sousa and Clarence Cameron White to give concerts in the Hampton and Norfolk area; a concert was also given by the Belgian Royal Band, which honoured him with the Palm and Ribbon Award. Additionally, Dett became an active member of the National Association of Teachers in Colored Schools and the National Association of Negro Musicians; he served as president of the NANM from 1924 to 1926.

Dett published close to 100 compositions, including piano pieces, choral works, works for solo voice and an oratorio. There are also several unpublished works for organ, solo voice and an orchestral work, *No More Auction Block*. His vocal works and arrangements received greater attention because of the Hampton choir. His two major choral works, the motet *Chariot Jubilee* and the oratorio *The Ordering of Moses*, are both based on African American spirituals: the first on 'Swing Low Sweet Chariot' and the latter on 'Go Down Moses'. *Chariot Jubilee* was given its first performance by the St Cecilia Society of Boston in 1920 at Harvard University when Dett was studying there. *The Ordering of Moses* (which was Dett's masters thesis from the Eastman School), employs a variety of compositional techniques, including textual and chordal repetition, fugal treatment of the theme 'Go Down Moses' and dramatic chromatic movement based on the word 'Pharaoh'.

In addition to his musical activities, Dett wrote extensively on the importance of preserving African American music. In a four-part prize-winning essay, *Negro Music*, he identified several areas of development from both secular and sacred traditions. He maintained that black folk music was African derived, and was dismissive of those who only viewed popular styles such as minstrelsy, ragtime, jazz and blues as worthy of consideration. He added, 'It is doubtful if anywhere in the world a race of people ever were so publicly derided in story, drama, and song as the Negro in America'. His most eloquent prose was reserved for discussions about spirituals. Dett died of congestive heart failure in Battle Creek, Michigan, where he had accepted a position as music director of the United Service Organizations.

WORKS
(*selective list*)

for fuller list see McBrier (1977)

Choral-orch: 3 orats (Dett, after Bible): Music in the Mine (1916), The Chariot Jubilee (1921), The Ordering of Moses (1937)

Motets and partsongs: I'll Never Turn Back no More, 1916; Chariot Jubilee, 1919; Don't be Weary, Traveler, 1921; Listen to the Lambs, 1923; Let us Cheer the Weary Traveler, 1926; O Hear the Lambs A-Cryin', 1926; Ave Maria, 1930

Pf: 8 suites, incl. Magnolia (1912), In the Bottoms (1913), Enchantment (1922), Cinnamon Grove (1928), Tropic Winter (1938); I am the True Vine, 1943

Other inst: No More Auction Block, orch; works for org

Songs for 1v, pf, incl. Zion Hallelujah, 1923

Numerous arrs. of spirituals, incl. 2 collections: Religious Folksongs of the Negro (1927); The Dett Collection of Negro Spirituals, i–iv (1936)

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CHRISTOPHER BROOKS

Deulich, Philipp. *See* DULICHIUS, PHILIPP.

Deus, Filipe da Madre de. *See* MADRE DE DEUS, FILIPE DA.

Deus, Michael. *See* DEISS, MICHAEL.

Deutlich (Ger.: 'clearly'). A direction found particularly in Mahler's scores over figures that might otherwise be thought subordinate.

Deutlich, Jeremias. *See* KALBECK, MAX.

Deutsch, Max (*b* Vienna, 17 Nov 1892; *d* Paris, 22 Nov 1982). French composer, teacher and conductor of Austrian origin. He studied at the University of Vienna (1910–15) and with Schoenberg (1913–20), also serving in World War I. During the 1920s he worked as a theatre conductor in several European countries and composed large orchestral scores for Pabst's *Die freudlose Gasse* and *Der Schatz*. In Berlin in 1923, following the example of Schoenberg's Verein für Musikalische Privataufführungen, he founded an orchestra for private performances. He moved to Paris in 1924, and there gave the French premières of works by Schoenberg, Webern and Berg (including the *Kammerkonzert* in 1927). He also founded Le Miroir Jiddish, a Jewish theatre ensemble, which gave concerts in England. In 1934 he took up a chair at the University of Madrid, where he was musical director for the Casa Cinematográfica Aranjuez, but the civil war forced his return to Paris the next year. He then worked as a pianist and revue composer before volunteering for service in the French Foreign Legion (1940–45). After the war he took French citizenship and returned to teaching, notably as professor of composition at the Ecole Normale de Musique; his pupils included Bussotti. In 1960 he founded the Grands Concerts de la Sorbonne.

WORKS
(*selective list*)

Stage: Schach (op, 1), Berlin, 1923; La fuite (légende dramatique, T. Tzara), Paris, 1946; Apothéose (op, Deutsch), *c*1972

Other works: Film-Symphonie, orch, 1923 [after score for Der Schatz]; Prière pour nos autres mortels (C. Péguy), sym., solo vv, chorus, orch; male choruses (L. da Vinci), songs, pf pieces

PAUL GRIFFITHS/JEREMY DRAKE

Deutsch, Otto Erich (*b* Vienna, 5 Sept 1883; *d* Vienna, 23 Nov 1967). Austrian biographer and bibliographer. Having studied the history of literature and art at the universities of Vienna and Graz, he worked as art critic for *Die Zeit* (1908–9) and as assistant at the Kunsthistorisches Institut in Vienna University (1909–12). Deutsch's later special study of the Biedermeier period had been foreshadowed by his early interest in Schwind. Schubert was the subject of the earliest of all his writings: a book and three articles in 1905. His unique biography (1913–14) established him as the leading authority on this composer, although its publication was never completed as originally planned. It was for his distinguished services to the Schubert centenary of 1928 that Deutsch received the title of professor.

After a career of some six years in bookselling, he became music librarian to the collector Anthony van Hoboken from 1926 to 1935. The annexation of Austria in 1938 compelled Deutsch to leave Vienna for England in 1939, where he lived, in Cambridge, until 1951; he became a British citizen in 1947. During this period, he brought his work on Schubert to fruition and began to collect material for a life of Handel. He also proposed a plan for a union-catalogue of all music printed before 1800 in British libraries; he became editor of this catalogue in 1946, resigning the post in 1950.

After returning to Vienna in 1952, Deutsch completed his monumental documentary biography of Handel and brought out a similar volume for Mozart, whom he served as well as he had Schubert. With W.A. Bauer, he established the text of *Mozart: Briefe und Aufzeichnungen* (1962–3), and began work on the commentary. Finally, using some material originally amassed by Maximilian Zenger, Deutsch completed the sumptuous *Mozart und seine Welt in zeitgenössischen Bildern* (1961). Here, perhaps, is to be found the finest and most vivid expression of his training as an art historian wedded to his unique knowledge of the background to musical history in his chosen period. His long services were recognized in 1959 when he received the Ehrenkreuz for scholarship and art conferred by the Austrian republic, and again in 1960 when the University of Tübingen created him an honorary doctor of philosophy. An unexpected product of this period was his witty German translation of Gilbert's *The Mikado* (1959).

Deutsch's work was dominated by his passionate concern for fact and visual illustration as a basis of truth in musical history. Musical criticism and the aesthetic aspect of music had little attraction for him. Believing that facts speak for themselves through the original documents, he amplified his conviction by such masterly presentation and annotation, that in his hands the documentary biography of musicians took on a new dimension and became a literary form in its own right. On Schubert, Mozart and Handel, Deutsch lavished infinite pains allied to a keen sense of proportion. The thematic catalogue which rounds off his documentation of Schubert is a model of concise relevance.

His tireless search for documents led him into some strange byways which are represented in his very numerous articles (148 concerned Schubert, 79 Mozart, 22 Haydn and 30 Beethoven). His early study of the first editions of Schubert's music induced him to explore those of other composers, notably Mozart, on which he did pioneer work with C.B. Oldman. He became absorbed in the delicate problems of the bibliographical description of printed music, the transcription of engraved title-pages, the use of plate numbers as evidence for dating and cognate matters in which his acute thinking, though sometimes inconclusive, broke new ground. This concern was reflected in his work as editor of the facsimile series, The Harrow Replicas (1942–8). All branches of Deutsch's work are memorable for their meticulous standards of scholarship and lucidity of expression. His influence, on both sides of the Atlantic, was wide and enduring.

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ALEC HYATT KING

Deutsche Grammophon. German record company.

1. 1898–1945. 2. 1945–70. 3. 1970–89. 4. Since 1989.

1. 1898–1945. The company's origins are bound up in those of the recording medium itself. In June 1898, Deutsche Grammophon GmbH [DG] was formed in Hanover, with the first factory devoted solely to manufacturing gramophone records. Its directors were Emile Berliner – inventor of the record (called a 'plate') and the record-playing 'gramophone', patented in 1887 in Washington and Berlin – and his brother Joseph. Their four hydraulic presses (14 by early 1899, when full-scale operation began) were imported from the USA to produce shellac discs from zinc masters supplied by the Gramophone Company, established in London earlier that year by Emile's associate William Barry Owen. The factory also produced gramophones, again initially using American components. By 1900, 45 presses were in operation, and on 27 June the Deutsche Grammophon Gesellschaft became a joint-stock company with headquarters in Berlin. Emile Berliner, his brothers Joseph and Jacob and Orpheus Musikwerke of Leipzig owned 40% of the shares, the remaining 60% being held by the Gramophone Company. Until World War I recordings were produced by the London parent company under the supervision of Fred Gaisberg, some of them at DG's Berlin studios. In 1902, the year before the first recordings with Fyodor Chaliapin in Moscow, two railway wagons full of gramophone records were already being exported weekly to Russia. In 1904 a new factory in Hanover began producing 25,000 records daily, each with its title etched into the centre, along with the word 'Grammophon' and the 'Recording Angel' trademark (registered in Berlin in 1900; replaced in 1909 by 'Die Stimme seines Herrn', the dog Nipper listening to 'His Master's Voice').

In 1907, DG produced the first 30 cm (12-inch) records with two playing sides. Annual production soon exceeded six million discs. That year the company brought out a complete *Die Fledermaus*, with stars of the Berlin Hofoper, and in 1908 a complete *Faust* and a complete *Carmen* (both in German, with Emmy Destinn and Karl Jörn). In 1913 the first recording was made of a complete symphony by a major conductor, Beethoven's Fifth with the Berlin PO under Arthur Nikisch, issued on four double-sided records, for DM 9·50 (then equivalent to

about $2·25) per disc; in Britain it was released on single-sided discs over several months.

During World War I the company's assets were expropriated as enemy (i.e. British) property, leading to the separation of the British and German companies in 1916. DG's assets were sold to Polyphon Musikwerke of Leipzig in 1917; the administrative offices of the two companies were moved to Berlin the next year. After the war the company was no longer allowed to use its trademark 'Die Stimme seines Herrn' or to sell discs recorded outside Germany. It was thus unable to export records by such artists as Caruso, Melba and Patti. A new catalogue of its own had to be created.

Richard Strauss had made his first recordings in 1917, and in 1921 he accompanied in his own lieder the baritone Heinrich Schlusnus, who was to become one of the company's leading singers. In 1920 the 25-year-old Wilhelm Kempff made his first DG recording (Beethoven's Écossaises and the Bagatelle op.33 no.2), as did Elisabeth Schumann ('Non so più', in German, from *Figaro*). Thus began a new direction for the company over the next years with artists including the soprano Maria Ivogün, the pianist Wilhelm Backhaus (who had made his début as early as 1909), conductors such as Hans Pfitzner, Leo Blech and Hermann Abendroth and a recording philosophy of uncut performances, faithful to the score.

In 1924 Deutsche Grammophon was allowed to resume use of the Nipper trademark as well as its pre-war matrices, for issue in Germany; it could export only its own German-made recordings, on the Polydor label. The releases of this period emphasized Wagner and often featured the Berlin Staatskapelle under Leo Blech or the Berlin PO under Max von Schillings. By 1925 the company had brought out all nine Beethoven symphonies and, with Oskar Fried conducting the Berlin Staatskapelle, such large-scale works as Bruckner's Seventh and Mahler's Second symphonies. In 1926, Wilhelm Furtwängler, although sceptical regarding the medium, recorded Beethoven's Fifth Symphony and Weber's *Freischütz* overture with the Berlin PO. In the 'Beethoven Year' 1927, when the company took over the American Brunswick label, its orchestral catalogue also contained symphonies nos.1 and 8 conducted by Klemperer, no.4 conducted by Pfitzner and no.7 under Strauss, as well as the Adagio from Bruckner's Eighth conducted by Klemperer, Haydn's 'Oxford' Symphony under Knappertsbusch, Mozart's Symphony no.39 and the 'Jupiter' conducted by Strauss, Tchaikovsky's 'Pathétique' conducted by Bruno Walter and the *Fledermaus* overture under Erich Kleiber, all with the Berlin Staatskapelle, which also played for Strauss's recordings of his symphonic poems (1926–33).

By the time of Joseph Berliner's death in 1928 and Emile's the following year, DG's annual production had reached nearly ten million discs, with the Hanover factory employing 511 workers. But the world economic crisis precipitated a decline in record sales and in 1932 the company merged with Polyphon, retaining the name Deutsche Grammophon and moving its headquarters back to Hanover. In 1937, after further years of falling production, it was forced into liquidation, but with new financial backing from Telefunken and the Deutsche Bank it was reorganized and refounded the same year as Telefunken-Platte GmbH und Grammophon GmbH, with activities concentrated in Germany. After the outbreak of World War II and faced with a shortage of raw material, the company again stagnated and in 1941 it was taken over by the electrical and engineering company Siemens & Halske.

In spite of increasing restrictions, some important recordings continued to be made under the Third Reich, including, in December 1938, the first with Herbert von Karajan (the overture to *Die Zauberflöte* with the Berlin Staatskapelle). Other DG artists in this period included the conductors Paul van Kempen, Carl Schuricht and Victor de Sabata, the pianist Elly Ney, the violinist Georg Kulenkampff and the singers Erna Berger, Tiana Lemnitz, Walther Ludwig and Julius Patzak. In spite of drastically curtailed production during the war, such projects were still undertaken as the Mozart Requiem (with 'Aryanized' text) and a relatively complete *St Matthew Passion* conducted by Bruno Kittel in 1941 and 1942 respectively (the Bach matrices were taken by submarine to Japan, where Nippon Polydor had ordered 17,000 sets). On 9 May 1942 the Gestapo formally prohibited DG from producing masters using Jewish artists and ordered the destruction of all records in which they were featured. Some recordings continued to be issued during this and the following year, notably by Karajan conducting the Berlin Staatskapelle as well as the Concertgebouw, the Berlin PO and the Turin RAI SO. In 1943 the old His Master's Voice trademark was replaced by the Siemens and Polydor labels.

2. 1945–70. By the end of the war, yearly production had decreased to 500,000 discs and factory personnel to 96. A small record manufacturing facility was opened in Berlin for use while the factory and administrative buildings in Hanover were being rebuilt. In 1949 exclusive rights to the trademark His Master's Voice in Germany were sold to Electrola, and the yellow Deutsche Grammophon label with tulip crown was introduced for classical music, the Polydor label being retained for popular music. The lacquer disc (acetate) replaced wax in the record-making process. In 1950 78 r.p.m. records with longer playing time (up to nine minutes per side) were introduced, based on the DG invention of variable grooves, and the next year the company released its first 33 r.p.m. plastic long-playing records.

In 1949 the DG catalogue first featured the conductors Eugen Jochum and Ferenc Fricsay, the latter becoming central in the initial phase of the company's postwar artistic policy, engineered by the head of production from 1952, Elsa Schiller. Until the 1970s that policy meant finding the right artist for the repertory rather than cultivating 'stars', but the result was artistic collaborations that, in many instances, continued unbroken for two or three decades. Dietrich Fischer-Dieskau made his first DG recording in 1949. Wilhelm Kempff began a new Beethoven piano sonata cycle in 1950 and recorded the Beethoven concertos in 1953 (he re-recorded both in stereo in the 1960s). The Amadeus Quartet and the violinist Wolfgang Schneiderhan made their first DG recordings in 1951 and 1952 respectively. Karajan returned to the company from EMI in 1959 and, succeeding Fricsay (who died in 1963) as chief conductor, made some 330 records for DG over 30 years, covering a substantial portion of the standard concert repertory. It included three Beethoven cycles, in 1962–3, in 1977 on the 150th anniversary of Beethoven's death, and in 1984 (using the new digital technology), as well as several operas (notably the complete *Ring*, 1966–9). Karajan's status as the most prominent, and

bestselling, of the label's artists continued until well after his death in 1989. Two other conductors played a significant part in establishing Deutsche Grammophon's strong postwar position in the Classical and Romantic repertory. Beginning in 1953, Karl Böhm recorded much of the standard Austro-German symphonic and opera repertory, notably the music of Mozart and the conductor's friend Richard Strauss; and Rafael Kubelík, with the Berlin PO and his own Bavarian RSO, made distinguished recordings of the principal orchestral works of Dvořák and Smetana, as well as *Lohengrin* and a complete cycle of Mahler symphonies. The American Lorin Maazel, signed by DG in 1957, was equally at home in German, French and Russian works.

Deutsche Grammophon's early music label, Archiv Produktion, issued its first recording in 1948, Bach played on the small organ of the Jacobikirche, Lübeck, by Helmut Walcha, who retained his close ties with the company for the next 30 years, recording Bach's complete organ works twice, in mono and in stereo. Archiv made some pioneering recordings of medieval and Renaissance music during its first two decades, but concentrated on the Baroque repertory, above all German and Italian works, directed by Fritz Lehmann, August Wenzinger, Rudolf Baumgartner and Karl Richter, who after Lehmann's death became the label's chief Bach interpreter. Archiv's first artistic director was Fred Hamel (from 1948 until his death in 1957); he was succeeded by Hans Hickmann (1957–70), Andreas Holschneider (1970–92), Peter Czornyj (1992–8) and David Murray.

Between 1956 and 1958 (the year of its first stereo recordings), DG transferred its headquarters from Hanover to Hamburg. In 1962 the electrical companies Siemens (Munich) and Philips (Eindhoven) combined their interests in the recording business. The group was established as a commercial entity, but DG retained control of its own recording activities and catalogue. A restructuring of the group in 1971 was followed by the formation of Polygram with headquarters in Baarn (Netherlands) and Hamburg.

3. 1970–89. In the 1970s DG shed its last vestiges of German provincialism and widened its international outlook, most obviously apparent in its signing of exclusive contracts with important non-German artists. In 1972 alone, three conductors began long-term associations: Seiji Ozawa, Daniel Barenboim (also as solo pianist) and, most prominently, Leonard Bernstein, who conducted the Metropolitan Opera's *Carmen* in New York. He later left CBS to join the 'yellow label' and in 1981 became an exclusive DG artist, recording the Austro-German symphonic repertory, mostly from live concerts, which he now preferred to the studio, as well as many of his own and other American works (his 1985 recording of *West Side Story* became one of the bestselling releases in the company's history). Carlo Maria Giulini, formerly an EMI artist, made his first recordings for DG in 1976 with the Chicago SO. During the next 12 years the company documented his return to opera in 1979 after a long absence to record *Rigoletto* in Vienna, followed by *Falstaff* in live, staged performances with his own Los Angeles PO, and *Il trovatore* in Rome in 1984. Also in 1976, Claudio Abbado undertook a series of Verdi opera recordings with La Scala. Carlos Kleiber's first recording, *Der Freischütz* in 1973, was followed up over the next decade with *La traviata*, *Die Fledermaus* and *Tristan* and symphonic works by Beethoven, Brahms and Schubert. Giuseppe Sinopoli made his first DG recording in 1980 and signed the first of several long-term exclusive contracts three years later, resulting in a complete Mahler cycle with the Philharmonia, Bruckner symphonies with the Dresden Staatskapelle and several major opera projects. James Levine became an exclusive DG artist in 1987, for projects including a complete cycle of Mozart's symphonies and violin concertos with the Vienna PO and Itzhak Perlman and the Metropolitan Opera production of Wagner's *Ring*.

At Archiv Produktion, the violinist Reinhard Goebel with Musica Antiqua Köln in 1977 and the harpsichordist Trevor Pinnock with the English Concert the next year signed exclusive contracts, the company's first period-instrument ensembles since August Wenzinger's Schola Cantorum Basiliensis in the 1950s. Also in 1978 John Eliot Gardiner made his first recording for the 'silver label' with the English Baroque Soloists.

Deutsche Grammophon's three most important pianists after Kempff's retirement, Maurizio Pollini, Martha Argerich and Krystian Zimerman, all made distinguished recordings in non-German niches that Kempff generally avoided, particularly Chopin, Liszt and music of the 20th century; and so did Ivo Pogorelich, in recordings appearing sporadically from 1981. Arturo Benedetti Michelangeli made a handful of distinguished recordings after 1971. Two elder statesmen of the keyboard, previously associated with CBS, joined DG at the ends of their careers: Rudolf Serkin in 1981 (a Mozart concerto cycle with Abbado and the LSO remained unfinished at his death ten years later) and Vladimir Horowitz (four extremely successful releases, 1985–7). In 1978 the 15-year-old violinist Anne-Sophie Mutter made a celebrated début playing Mozart with the Berlin PO under her mentor Karajan. The LaSalle Quartet recordings of the complete quartet music by the Second Viennese School won numerous prizes.

Important large-scale projects in this period included Fischer-Dieskau in Schubert's complete lieder for male voice, followed over the next ten years by comprehensive collections of lieder by Wolf, Schumann, Liszt and Brahms. In 1973, to mark its 75th anniversary, the company released an edition on 93 LPs, The World of the Symphony, with a lavishly illustrated documentary volume. DG has also undertaken generously documented editions of the complete, or nearly complete, works of individual composers: Beethoven in 1970, 1977 and 1997; Bach in 1975 and 1985; Brahms in 1983 and 1997; Berg in 1985.

At the end of 1984 Siemens sold most of its half-share in Polygram International to Philips, who bought the remaining 10% in 1987. In 1986 the Hanover factories – the first and largest producers of CDs – were taken over from Polygram by Philips as part of a joint venture with the American chemical concern DuPont, but Hanover remained the label's most important supplier. In 1987 DG, with its sister Polygram labels Philips and Decca, began releasing videocassettes and laser discs, mostly concert and opera recordings licensed from the film and television company UNITEL.

4. Since 1989. Two of DG's great conductors of the 1970s and 80s died in 1989 and 1990, Karajan (though the sales of his recordings continued unabated in the following years and popular compilations brought his

interpretations to an ever-broadening audience) and Bernstein. After that the company seemed to shift its emphasis away from the maestro towards the virtuoso, although the tide was at least partly stemmed by two seasoned conductors who began a new phase of activity at DG: Pierre Boulez and André Previn (from 1995), largely in works of the 20th century (including some of their own). On the Archiv label John Eliot Gardiner conducted period-instrument recordings of Baroque (Bach oratorios, Monteverdi operas), Classical (Mozart operas and Beethoven symphonies) and even Romantic works.

A younger generation of artists had also begun to join the yellow label in the 1980s, including singers (Kathleen Battle, 1984; Anne Sofie von Otter, 1985; Bryn Terfel, 1993), instrumentalists (the pianist Maria João Pires, 1989; the cellist Mischa Maisky, 1982), string quartets (the Hagen, 1985; the Emerson, 1987), and orchestras (the Orpheus Chamber Orchestra, 1985). In the 1990s new contracts were signed with conductors (notably Myung-Whun Chung, 1990, and Christian Thielemann, 1995). The internationalism of Archiv Produktion's roster was substantially furthered through the acquisition of a number of younger artists (Paul McCreesh and his Gabrieli Consort and Players; Marc Minkowski and his Musiciens du Louvre, and the Renaissance wind band Piffaro).

The company continued to place great importance on technical developments. In 1989 the DG Recording Centre in Hanover introduced high-bit technology for two-track recordings and began making digital recordings with amplifiers and converters directly 'on stage'.

Deutsche Grammophon reached its centenary in 1998 as still the largest and most successful classical record company, having survived near-fatal upheavals engendered by the two world wars. But it lacked the flexibility and adventurousness of small, independent labels and, reluctant to join some of the other large companies in the trend towards 'crossover', it found that its élite tendencies began to work against it, and it suffered from the downturn in traditional classical record sales as the CD sales boom petered out in the early 1990s. In 1998 Polygram was acquired by Seagram through its subsidiary Universal. It remains to be seen whether a heavily capitalized, high-overhead company, having devolved into a cog in the wheels of a large, profit-driven, multinational entertainment group, can retain its artistic independence and a firm allegiance to recording high-profile artists in mainstream repertory.

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RICHARD EVIDON

Deutsche Musikgesellschaft. German organization for the promotion of musicology. It was founded in 1918 on the initiative of Hermann Abert to replace the International Music Society, disbanded at the outbreak of Word War I, and to serve as the central scholarly society for German-speaking musicologists. Its journal, the *Zeitschrift für Musikwissenschaft*, was established in 1918 under the editorship of Alfred Einstein. Plagued by the postwar hyperinflation, the society nevertheless managed to stage a scholarly conference in Leipzig in 1925, and thereafter it oversaw the series *Publikationen älterer Musik*, with Theodor Kroyer as general editor. Shortly after the Nazis came to power, Einstein was dismissed as editor of the journal because he was a Jew. The society's president, Arnold Schering, then completely restructured the organization on the Nazi 'leadership principle', renaming it the Deutsche Gesellschaft für Musikwissenschaft. The Staatliches Institut für Deutsche Musikforschung, established in 1935, gradually took over many of the society's functions, including the publication of the *Zeitschrift für Musikwissenschaft*, renamed *Archiv für Musikforschung* in 1936. Schering's successor, Ludwig Schiedermair, then dissolved and re-established the society in 1938 and organized a conference with the central theme of 'Music and Race', held as part of the Reichsmusiktage in Düsseldorf. The society ceased to function by the end of 1940.

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PAMELA M. POTTER

Deutscher (Ger.). *See* TEDESCA; *see also* GERMAN DANCE.

Deutscher Verlag für Musik. German firm of music publishers. It was founded as a nationally owned firm in Leipzig in 1954. Gunter Hempel became director in 1974, succeeding Helmut Zeraschi. It publishes complete critical editions, practical editions and music literature (specialized musicological works, Festschriften, yearbooks, biographies, facsimile editions, reprints and children's books with music). An orchestral and theatrical agency is attached to the firm. The Deutscher Verlag für Musik has brought out numerous works by contemporary composers including Paul Dessau, Hanns Eisler, Siegfried Matthus, Siegfried Thiele, Karl Ottomar Treibmann and Udo Zimmermann, as well as works by Shostakovich, Prokofiev and Mikis Theodorakis. Studies, didactic works and instrumental tutors are a prominent part of its publishing programme. The firm is also responsible for the publication of the collected editions of Mendelssohn, Samuel Scheidt, Gesualdo and Eisler; with Bärenreiter it is producing the collected editions of Bach, Handel and Mozart. Experts from several countries are contributing to the firm's series Musikgeschichte in Bildern (founded by Heinrich Besseler and Max Schneider, subsequently edited by Werner Bachmann), a standard work of musical iconography. In 1992 Breitkopf & Härtel bought the firm with all rights, and continued its publishing programme.

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HANS-MARTIN PLESSKE/GUNTER HEMPEL

Deutsche Schalmey (Ger.). A type of shawm developed in Germany and the Netherlands in the late 16th century and the early 17th. *See* SHAWM, §4.

Deux temps (Fr.). *See* TWO-STEP.

De Van, Guillaume [Devan, William Carrolle; Van, Guillaume de] (*b* Memphis, TN, 3 July 1906; *d* Amalfi, 2 July 1949). American musicologist. After attending Princeton University (1923–5) he studied Gregorian chant in Rome (1931–2), and in 1935 became conductor of an Armenian chorus in Paris. With Abbé Ducaud-Bourget he founded the Paraphonistes de St Jean des Matines in 1936 and made 20 records of music from the 13th century to the 16th. In 1940 he was placed in charge of music collections in the Bibliothèque Nationale in Paris and between 1942 and 1944 he held the directorship of the newly established department of music there, a position made possible by the Vichyites. After the war he returned to Italy to lecture in musicology at a summer session of the American Institute of Musicology in Rome. His work on the Aosta Manuscript (*I-AO*) and the manuscript *I-Bc* Q15 provided an important starting-point for later scholars' research on these sources. His planned 20-fascicle edition of Du Fay's complete works was cut short by his death; the four fascicles that were published were taken as the basis for Besseler's complete-works edition (CMM, i, 1951–66).

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W. THOMAS MARROCCO/R

Devčić, Natko (*b* Glina, 30 June 1914; *d* Zagreb, 4 Sep 1997). Croatian composer. At the Zagreb Academy of Music he completed piano studies with Antonija Geiger-Eichhorn in 1937 and composition studies with Franjo Dugan in 1939. He then studied the piano with Svetislav Stančić in Zagreb and composition with Joseph Marx in Vienna, and later attended Darmstadt summer courses and worked with Davidovsky at the CPEMC in New York (1967–8). From 1947 to 1980 he was teacher of theoretical subjects at the Zagreb Academy.

Devčić's output occupies a prominent place in the development of Croatian music after World War II. Initially, he was inspired by Istrian folk music, which he later returned to in his opera *Labinska vještica* ('The Witch of Labin'), *Ševa* ('The Lark') and even those works employing modernist compositional techniques (e.g. *Prolog*, *Fibula*, *Non nova* and *Panta rei*). He held a special interest in vocal music; in *Sjećanja* and *Stopping by Woods on a Snowy Evening* he was stimulated by poetry of a particular sonority, while the series of works entitled *Vokali* and *Igra riječi* use the voice without recourse to text. His early experiments with music theatre in the form of his opera *The Witch of Labin* reached fruition in the dance scores *Dia. . .* (1971) and *Pan* (1977).

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(selective list)

Stage: Labinska vještica [The Witch of Labin] (op, D. Robič), 1957; Dia. . . (dance score), 1971; Pan (dance score), 1977

Orch: Istarska suita [Istrian Suite], 1948; Vn Concertino, 1958; Fibula, 2 orch, 1967; Non nova, 1972; Panta rei, pf, orch, 1973; Entre nous, 1975

Other inst: Koraci [Steps], pf, 1962; Odrazi [Reflections], ens, 1965; Prolog, wind, perc, 1965; Structures transparentes, hp, 1966; Conc., ens, 1969; Micro-tune, va, pf, 1971; Res sonora, org, 1972; . . . ma non troppo. . ., wind qnt, 1978; Str Qt, 1987; Mala suita [Little Suite], va, 1988

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NIKŠA GLIGO

De Veg, Willem. *See* DE FESCH, WILLEM.

Development. The procedure, particularly in a SONATA FORM movement, by which some or all of the thematic material from the first section (the exposition) is reshaped motivically, harmonically or contrapuntally, or in any combination of those ways (Ger. *Entwicklung*); hence the term 'development' is also applied to the section itself (Ger. *Durchführung*). It usually ends with a harmonically more stable passage preparing (the retransition) for the last section (the recapitulation) by emphasizing the dominant of the tonality of the movement.

JAMES WEBSTER

Devi, Girija (*b* Benares [now Varanasi], 1929). North Indian vocalist. Her father, Ramdas Rai, was a well-known harmonium player and music teacher. When she was five he took her to Pandit Sarju Prasad Misra, a *sāraṅgī* player and vocalist, for lessons. She studied with him for seven or eight years; he taught her the genres *ṭappā* and *khayāl*, among others. At the age of nine, she acted as the child heroine in a film, *Yaad rahe* ('May it be Remembered') about caste conflict. She later studied with Pandit Sri Chand Misra, who taught her *prabandha*,

chanda, *dhrupad* and *khayāl*. When, about 1946, she married, she agreed not to perform in private soirées outside her home, but public concerts, radio programmes and soirées in her home were acceptable. She first recorded for All-India Radio, Allahabad, in 1949, and first appeared in a public concert at the Arrah conference, Bihar, in 1951. Soon after this, she took formal initiation (*gandha bandh*) as Sri Chand Misra's disciple, studying with him until his death in the early 1960s.

She is regarded as a specialist in the contemporary Benares style of vocal music. In her semi-classical repertory, notably the genres *ṭhumrī*, *dādrā*, *kajrī*, *caitī* and *holī*, she blends her rigorous classical background with the distinct regional flavour of the traditional seasonal songs of eastern Uttar Pradesh and Bihar.

She has toured widely and has received numerous awards, notably the Sangeet Natak Award, the Hafiz Ali Khan Award, the Padma Shri and, in 1989, the Padma Bhushan. She served on the faculty of the Sangeet Research Academy in Calcutta during the 1980s and on that of Banaras Hindu University in the early 1990s. During the 1990s she maintained a busy concert schedule and dedicated herself to transmitting her musical legacy to students from various backgrounds. A documentary film about her life was commissioned by the Government of India Films Division entitled *Girija Devi: Glimpses of Her Life and Music* (1997).

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AMELIA DUTTA

Devi, Siddheswari (*b* Benares [now Varanasi], 1907; *d* Delhi, 1976). North Indian vocalist. She came from a family of hereditary professional female musicians of Benares; her grandmother Maina Bai and her aunt Rajeshwari Bai were esteemed vocalists. She received her initial training in the typical genres of the Benares region of eastern Uttar Pradesh – *ṭhumrī*, *ṭappā*, *tarānā*, *dādrā*, *pūrbī*, *holī*, *caitī*, *kajrī* – under Pandit Siyaji Maharaj. She later studied under other distinguished musicians including Pandit Bade Ramdasji of Benares (her most influential guru), Ustad Inayet Khan of Lahore and Khan Sahib Rajab Ali Khan of Gwalior. Orphaned in infancy and abandoned by her aunt in adolescence, she spent a number of years in poverty. For a time she worked in Bombay for a film company as 'Usha Cinetone's Miss Siddheswari'. She eventually transcended her misfortunes and developed a profoundly emotive style which reflected the characteristics of the Benares *gharānā*.

At the First Congress Session's music conference in Bombay, Ustad Faiyaz Khan called Devi the queen of *ṭhumrī*. Although she specialized in the Benares semi-classical repertory, she was also a respected *khayāl* singer, sometimes evoking *dhrupad*. She also performed in London, Rome and Kabul and in Nepal.

She had two daughters, Shanta and Savita, whom she trained as musicians. In the early 1960s she was hired by the Bharatiya Kala Kendra in Delhi to teach *ṭhumrī*, and was subsequently awarded a fellowship by the Sangeet Natak Akademi. She received the Padma Shri award from the Government of India in 1966 and in 1973 the honorary DLitt from the Rabindra Bharati University, Calcutta, and subsequently the Viswa Bharati University's highest award, the Desikottam.

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AMELIA DUTTA

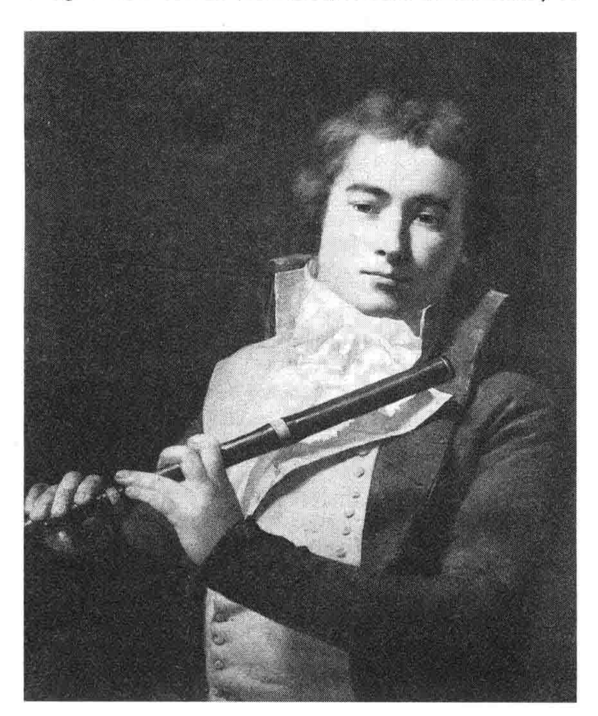
Devienne, François (*b* Joinville, Haute-Marne, 31 Jan 1759; *d* Paris, 5 Sept 1803). French flautist, bassoonist, composer and teacher. He was the seventh of eight children born to Pierre Devienne and his second wife Marie Petit. Two obituaries published in 1803, which have since been proved apocryphal, claimed that when he was ten he wrote a mass which was performed by the musicians of the Royal Cravate cavalry regiment. He probably received his earliest training from the organist Morizot in Joinville, and continued his education with his elder brother and godfather, François Memmie, in Deux Ponts (now Zweibrücken) from 1776 to 1778. He left Deux Ponts on 15 May 1778 and may have spent some time with the Royal Cravate regiment during the following year. He joined the Paris Opéra orchestra as last chair bassoonist in autumn 1779 for one season, and studied the flute with the orchestra's principal flautist, Félix Rault. It is likely that Devienne entered the service of Cardinal de Rohan as a chamber musician in spring 1780 and remained there until mid-1785. In 1781 he joined the freemasons; he presumably became a member of the famous masonic orchestra, the Loge Olympique, during the 1780s. The first performance in Paris of a work by him was on 24 March 1780, when Ozi performed 'a new Bassoon Concerto composed by de Vienne' at the Concert Spirituel. Devienne first appeared in Paris as a soloist on 24 December 1782 at the Concert Spirituel when he performed 'a new flute concerto', probably his Flute Concerto no.1; his first appearance as a bassoon soloist at the Concert Spirituel was on 25 March 1784 when he played his Bassoon Concerto no.1. From 1782 to 1785 he performed at the Concert Spirituel as a soloist at least 18 times, but after 3 April 1785 he did not appear there for four years. From 1785 to 1789 his place of employment is uncertain; he may have been a member of the Swiss Guards Band in Versailles.

Devienne probably returned to Paris in autumn or winter 1788. *Les spectacles de Paris 1790* lists him as the second bassoonist of the Théâtre de Monsieur (later the Théâtre Feydeau) when it opened in January 1789 and by autumn 1790 he had advanced to principal bassoonist, a position he held until April 1801, although in 1792 he still received the meagre annual salary of 200 livres (the average salary of a bassoon player in the Opéra orchestra in 1789 was 1080 livres). Devienne's first known solo appearance after his return to Paris was at the Concert Spirituel on 7 April 1789, when he played the flute part in the première of his Sinfonie concertante no.4. In autumn 1790 he joined the military band of the Paris

National Guard where his duties included teaching music to the children of French soldiers and participation in the musical events of the numerous festivals in Paris. This organization officially became the Free School of Music of the National Guard in 1792, and Devienne was one of the three sergeants in its administration with an annual salary of 1100 livres (the Free School became the National Institute of Music in 1793 and the Paris Conservatoire in 1795). The marriage of Devienne to a Mlle Maillard presumably took place between 1789 and 1792; they had five children.

The Théâtre Montansier, which devoted most of its productions to original French *opéras comiques*, opened on 12 April 1790 and Devienne's *Le mariage clandestin* was staged there the following November. Two more of his operas were staged before his most popular opera, *Les visitandines* (1792), was performed at the Théâtre Feydeau. This opera was among the most successful of the Revolutionary period; it had over 200 performances in Paris between 1792 and 1797 and was also performed there as late as 1920. Devienne's royalties for its 20 performances in July and August 1792 alone totalled 684 livres. At the height of this success a handsome portrait of Devienne, now in the Musées Royaux in Brussels, was painted. It was formerly attributed to J.-L. David but is now thought to have been painted by Laneuville or some other student of David (see illustration).

Devienne's famous method for the one-key flute was published in 1794. It contains information on flute techniques and performing practice (particularly late 18th-century articulation) as well as flute duets of elementary and intermediate difficulty. The following year the Paris Conservatoire was established, and Devienne was appointed one of its nine elected administrators and professor of flute (first class) with an annual salary of



François Devienne: portrait by a pupil of Jacques-Louis David (possibly Jean-Louis Laneuville), early 1790s (Musées Royaux des Beaux-Arts, Brussels)

5000 livres. After 1795 three more of his operas were staged, and he occupied himself with his duties in the Théâtre Feydeau orchestra and at the Conservatoire. Five of his students won prizes at the Conservatoire between 1797 and 1801, and one (Joseph Guillou) was appointed professor of flute there in 1816.

On 12 April 1801 the Théâtre Feydeau abruptly closed. Its orchestra and that of the Théâtre Favart merged the following September to form the new Opéra-Comique orchestra, but it is not known if Devienne was a member of this orchestra. In May 1803 he entered Charenton, a Parisian home for the mentally ill, where he died the following September after a long illness which ended by impairing his reason.

Devienne's compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century. His greatest contributions are in the areas of the concerto, the *sinfonie concertante* and opera, although he also wrote 25 quartets, 46 trios, 147 duos and 67 sonatas. The texture of Devienne's compositions is primarily that of a single melodic line with a subordinate accompaniment. The melodies are elegant and graceful, and the instrumental works are frequently interspersed with sections written to display the performer's technique. There is little contrapuntal orientation or thematic development in any of the works. The most common structural forms are the binary, theme and variations, rondo and early sonata forms (with a second exposition in place of the development). There is an astonishing lack of manuscripts of Devienne's compositions, even though most of his works seem to have been published.

WORKS

most printed works published in Paris

STAGE

opéras comiques unless otherwise stated; all first performed in Paris

Le mariage clandestin (1, Viscount de Ségur), Montansier, 11 Nov 1790, *F-R*, 1 air pubd
Les précieuses ridicules (1, P.-L. Moline, after Molière), Montansier, 9 Aug 1791
Encore des Savoyards, ou L'école des parvenus (1, J.-B. Pujoulx), OC (Favart), 8 Feb 1792, 1 air pubd
Les visitandines (2, L.B. Picard), Feydeau, 7 July 1792, rev. in 3 acts, 1793 (*c*1792), excerpts, arrs. pubd separately
L'enlèvement des Sabines (pièce en vaudevilles, 2, Picard), Feydeau, 31 Oct 1792 [doubtful]
Les quiproquos espagnols (2, J.-E. Dejaure), Feydeau, 10 Dec 1792
Le congrès des rois (cmda, 3, Desmaillots [A.F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others
Rose et Aurèle (1, Picard), Feydeau, 8 Aug 1794 (*c*1795), excerpts pubd
Agnès et Félix, ou Les deux espiègles (3, C.-A. Demoustier), Feydeau, 22 Aug 1795
Volécour, ou Un tour de page (1, E.-G.-F. Favières), OC (Favart), 22 March 1797
Les comédiens ambulans (2, Picard), Feydeau, 28 Dec 1798 (*c*1799)
Le valet de deux maîtres (1, J.-F. Roger, after C. Goldoni), Feydeau, 2 Nov 1799 (*c*1800)

VOCAL

49 romances in 7 collections, most for 1v, pf [some pf/hp], fl/vn ad lib (1783–97)
7 patriotic songs, most for 1v, bc, some acc. wind band (*c*1797), some acc. orch (1794), listed in Pierre, 1904

ORCHESTRAL

Sinfonies concertantes (thematic catalogue in *BrookSF*; only solo insts listed): no.1, F, hn, bn (1785); no.2, C, ob/cl, bn (*c*1786); 1 in F, fl, cl, bn, op.22 (*c*1788); 1 in B♭, 2 cl, op.25 (*c*1788), arr. ?Ducreux for 2 fl; no.4, F, fl, ob, hn, bn (*c*1791); 1 in F, fl, ob, hn, bn (*c*1797); 1 in G, 2 fl, op.76 (1799 or 1801)
Fl concs.: Concertino 'd'airs connus' and 4 concs. [nos.2–5] 'd'airs connus' (1782); 12 pubd separately [also arr. fl, vn, vc, by P.

Vaillaro (*c*1811), and cl solo]: no.1, D (1782), no.2, D (1783), no.3, G (1784), no.4, G (n.d.), no.5, G (before 1792), no.6, D (1794), no.7, e (*c*1787), no.8, G (*c*1794), no.9, e (1793), no.10, D (1802), no.11, b (*c*1806), no.12, A and a (*c*1806); 1 in D (after 1803)

Bn concs.: no.1, C (1785); no.2 (*c*1794); no.3, F (1790); no.4, C (1793)

Hn concs.: no.1, C, 1785, ed. E. Leloir (Amsterdam, 1974); no.2; 1 in F (*c*1788), collab. F. Duvernoy

Other orch: La bataille de Gemmapp, programmatic ov., D (1794), arr. kbd, vn, vc (1794), and pf solo (*c*1796); Ouverture, wind band, F (1794)

CHAMBER

Qts: 21 for fl, vn, va, vc, incl. 6 as bk 1 (1783), 6 as bk 2, op.16 (*c*1786), 3 as bk 3, op.62 (*c*1791), 6 as bk 4, op.66 [? and op.67] (*c*1794); Sonate en quatuor, fl, va, hn/vc, pf/hpd (1789); 3 for bn, vn, va, vc, op.73 (*c*1800), arr. cl, vn, va, vc, as op.75

Trios: 6 for fl, va, vc (1784); 6 for bn, vn, vc, op.17 (*c*1782); 6 for 2 fl, vc, op.19 [also as op.60] (*c*1787); 1 for fl, bn/vc, pf/hpd (1787); 6 for 2 cl, bn, op.27 (1790); 6 for fl, cl, bn, opp.61–2 [also as op.6] (*c*1795), also pubd for fl, vn, vc; 6 for fl, vn, vc, ?op.66 [also as op.19] (*c*1798), also pubd for 3 fl; 3 for fl, vn, vc, ?op.66 (*c*1795); 3 for 2 cl, bn, op.75 (*c*1801), also pubd for 2 fl, bn/vc as op.77; 3 for cl, hn, bn (*c*1805)

Duos: 108 in 18 sets for 2 fl (1782–1820); 15 in 3 sets for fl, vn (*c*1796–), 6 arr. 2 cl; 6 for fl, va (1784), arr. 2 fl, and cl, va; 12 in 2 sets, cl, bn (*c*1788–*c*1803); 6 for 2 bn (*c*1782)

Sonatas: 7 in 3 sets, hpd/pf, fl obbl (1784–9); 48 in 8 sets for fl, b (1786–?1803), 12 arr. cl, b, 6 arr. vn, b, 6 arr. 2 fl, 6 arr. ob, b; 6 for bn, b (?1788); 6 for pf, vn ad lib (*c*1800); 2 adagios, hpd (1783)

Arrs.: Excerpts from ops by Gaveaux and Cherubini, arr. wind band; Pleyel: 3 qnts, arr. fl, vn, 2 va, vc; Pleyel: 27 qts, arr. fl, vn, va, vc; Pleyel: 3 trios, arr. fl, vn, vc; Pleyel: 6 duos, arr. 2 fl; Pleyel: 6 sonatas, arr. fl, vc; P. Kreutzer: 6 sonatas, arr. fl, vc

PEDAGOGICAL

Nouvelle méthode théorique et pratique pour la flûte (Paris, ?1794/*R*, and many later edns); music pubd separately (Offenbach, 1793)

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C. Pierre, ed.: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)

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E. Humblot: *Un musicien joinvillois ... François Devienne* (St Dizier, 1909/*R*)

J. Tiersot: *Lettres de musiciens écrites en français du XVe au XXe siècle*, i (Turin, 1924)

H. Gougelot: *La romance française sous la Révolution et l'Empire* (Melun, 1938–43)

E. Hess: 'Ist das Fagottkonzert KV. Anhang 230a von Mozart?', *MJb 1957*, 223–32

J.M. Stoltie: *A 'symphonie concertante' Type: the Concerto for Mixed Woodwind Ensemble in the Classical Period* (diss., U. State of Iowa, 1962)

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P. de Buchy: 'La flûte', *Larigot*, no.10 (1992), 25–9

J.M. Bowers: 'The Long and Curious History of the Devienne Method for the Flute', *Music in Performance and Society Essays in Honor of Roland Jackson*, ed. M. Cole and J. Koegel (Warren, MI, 1997), 205–27

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WILLIAM MONTGOMERY

De Vinea [à Vinea, de Vigne, van den Wijngaerde], **Antonius** (*d* ?Utrecht, 12 Feb 1516). North Netherlandish composer. He was closely associated with David of Burgundy, bishop of Utrecht; he is first recorded in connection with the church of St Jan Baptist, Wijk bij Duurstede (where the bishop had his residence) in 1473/4; he became a canon of the church in 1482, when (as in a permutation of benefices in 1478–9) he is described as chaplain to the bishop. He was canon of the Mariakerk from 1476 until June 1515, when he resigned, perhaps owing to ill health; the chapter archives record his death eight months later (Utrecht, Het Utrechts Archief, Arch.S.Marie 406–7). Another man of the same name was coraelmeester of the church of Our Lady, Antwerp, in a document of 22 July 1471; Jacobus Barbireau succeeded him by 1484, from which time he is recorded as chaplain of a side altar in the same church. He made his will on 21 December 1499 and probably died soon after (his executors' account is in the Antwerp Cathedral Archives). Glarean identified the composer as 'Trajectensis' (from either Utrecht or Maastricht), ruling out the man in Antwerp.

Two compositions by De Vinea are extant. Glarean remarked on the expressive power of the four-voice *Ego dormio (CH-SGs* 463, ed. in MSD, vi/2, 1965): 'the entire song has an inherent grace in all voices, so that one may see the sleeper actually awakened'. *Franch cor quastu* [Franc coeur, qu'as tu]/ *Fortuna* (RISM 1502[2], ed. in MRM, ii, 1967) is a remarkable five-voice chanson. Lowinsky considered it one of the best examples of the *Fortuna* tradition in music. It exemplifies the mutability of fortune by employing the *Fortuna* melody in two voices at two speeds, as well as its inversion in two other voices, at two different speeds; the superius sings the French melody. Both pieces are chordal in conception with simple and straightforward harmonic bass lines.

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E.E. Lowinsky: 'The Goddess Fortuna in Music, with a Special Study of Josquin's *Fortuna d'un gran tempo*', *MQ*, xxix (1943), 45–77

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STANLEY BOORMAN/JEFFREY DEAN

Devisenarie (Ger.). A term invented by Hugo Riemann for which there is no immediately intelligible English translation. *Devise* means 'device', in the sense of Longfellow's 'a banner with the strange device'. Riemann used the term to describe a common characteristic of Baroque arias: the singer begins with the opening of his first phrase, followed by an instrumental ritornello, and then sings it complete. 'MOTTO aria' is often used as an alternative term.

JACK WESTRUP

Devismes [Devisme] [née Moyroud], **Jeanne-Hippolyte** (*b* Lyons, 1765; *d* Paris, ?1834). French opera composer and pianist. The fourth woman to have an opera performed at the Paris Opéra in the history of the institution. Acclaimed as a pianist, she studied with Steibelt, who dedicated his Violin and Piano Sonatas op.4 to her. She

married Anne-Pierre-Jacques Devismes du Valgay (1745–1819), who was director of the Opéra between 1778 and 1780 and in 1800. It was probably thanks to his influence that her opera *Praxitèle, ou La ceinture* (to a libretto by Milcent) was staged there on 24 July 1800, enjoying 16 performances and becoming the object of two parodies. Although the libretto was sharply criticized, the music was well-received and praised for its originality; it has prominent parts for flute, clarinet and harp, as well as onstage and offstage choruses. The Opéra archives show that plans were underway to revive it in 1804. No other works by Devismes are known, except one song, 'La dame Jacinthe', included in the collection *Le Grétry des dames* (Paris, 1823). It is not known why she did not follow up her operatic success with a second work. The opera *La double récompense* (1805) has been incorrectly attributed to her, it was in fact written by her husband.

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ROBERT ADELSON, JACQUELINE LETZTER

De Vito, Gioconda (*b* Martina Franca, Lecce, 26 July 1907; *d* Rome, 14 Oct 1994). British violinist of Italian birth. She studied the violin at Pesaro with Attilio Crepax and Remy Principe and later in Rome with Principe. In 1932 she won an international violin competition in Vienna, which led to notable concert appearances and to her appointment as principal professor of violin at the Accademia di S Cecilia, Rome. She devoted much of her time to teaching until after 1945, and first came to London in 1947 to make recordings. Her London concert début was in 1948 with the LPO; in 1949 she married and settled in England. She formed a notable duo with the pianist Tito Aprea and made recordings with Menuhin and Edwin Fischer. De Vito's finest interpretation was of the Brahms Concerto, which she recorded twice.

Until she retired in 1961 she was widely praised for her consistent achievement of an almost ideal blend of expert technique and poetic imagination in the major works of the standard violin repertory, particularly in Bach, Mendelssohn and Brahms. An outward serenity of style disciplined an inward spirit of passionate feeling. Pizzetti's Violin Concerto (1945) was written for her. She had the professional use of a 1723 Stradivari violin (the 'Tuscan') on loan from the Accademia di S Cecilia, from which she drew an exceptionally clear, rich tone, as many of her recordings attest.

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T. Potter: 'Maestra del violino', *The Strad*, cvi (1995), 270–74

NOËL GOODWIN/TULLY POTTER

DeVoto, Mark (Bernard) (*b* Cambridge, MA, 11 Jan 1940). American composer and scholar. The son of a distinguished author, DeVoto was exposed to a variety of intellectual stimuli at an early age. At Harvard University he studied composition with Piston and Randall Thompson (BA 1961); at Princeton (MFA 1963, PhD 1967) his principal teachers were Sessions, Babbitt and Cone. He has taught at Reed College (1964–8), the University of New Hampshire (1968–81) and Tufts University (1981–2000). The focus of his writings is the music of Alban Berg, whose *Altenberg Lieder* he edited for the publishers Universal Edition. He was founding editor of the newsletter of the International Alban Berg Society (first published in 1968); he also revised and expanded Piston's *Harmony* for its fourth and fifth editions. As a composer, DeVoto has produced a series of interesting and varied works, including several for voice with specialized instrumental ensembles and four piano concertos. Of the latter, the second is dedicated to the memory of Varèse, and the third, subtitled 'The Distinguished Thing', was written for a Fromm Foundation commission. In his early works Stravinsky and the Parisians of the 1920s were the major musical influences, in the later ones Varèse and Schoenberg.

WORKS

Orch: Pf Conc. no.1, 1956; Night Songs and Distant Dances, 1962; 3 Little Pieces, 1964; Pf Conc. no.2, 1965–6; Pf Conc. no.3, 'The Distinguished Thing', 1968; The Caucasian Chalk Circle (incid music, B. Brecht), vv, 9 insts, 1979–80; Pf Conc. no.4 (A. Rimbaud), pf, sym. wind ens, female chorus, va obbl, 1983; Interior Dialogue, 1993

Chbr and solo inst: 2 Etudes, pf left hand, 1971; Qt, fl, cl, gui, hp, 1988; Leaves, fl, cl, 1993; Str Qt no.2, 1993; Pavane and Zortzico, pf, 1996–7

Vocal: Planh (Pss, Bible: *Ecclesiastes*), S, 6vv, fl, ob, cl, tbn, hp, 1960; American Songs (J. Lieberman, K. Rexroth, G.M. Hedin, J.W. Seymore), S, fl, va, trbn, hp, 1961; 3 Poe Songs, S, concertina, gui, hpd, 8 fl, 1967, rev. 1970; Fever-Dream Vocalise, S, fl, vc, pf, perc, 1968; Ornières (Rimbaud), S, pf, org, perc, 1974; H (Rimbaud), reciter, fl choir, bell, 1981; Herbstlieder (G. Takl), 1986; Hodayot (Dead Sea Scrolls), chorus, orch, 1990–91

Arrs. for orch and band

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STEVEN E. GILBERT

Devoyon, Pascal (*b* Paris, 6 April 1953). French pianist. He studied the piano privately with Blanche Bascourret de Gueraldi and then with Lélia Gousseau at the Paris Conservatoire, where he received a *premier prix* in 1971. He also studied at the Ecole Normale de Musique, where he was awarded a *licence de concert* in 1972. His career was launched after he won second prizes at the Busoni (1974) and Tchaikovsky (1978) competitions and the third prize at Leeds (1975). Since 1978 he has performed throughout Europe, Russia and the USA. His early recordings include particularly satisfying accounts of Ravel's *Gaspard de la nuit* and Liszt's Sonata. More recently he has devoted himself to chamber music, and his eloquent musicianship is evident in his recorded partnerships with the cellist Steven Isserlis (in sonatas by Fauré and Saint-Saëns) and the violinist Dong-Suk Kang (in works by Debussy, Ravel, Saint-Saëns, Poulenc and

Schubert). In 1991 he was appointed professor of piano at the Paris Conservatoire, and since 1995 he has taught at the Berlin Hochschule für Musik.

CHARLES TIMBRELL

Devreese, Frédéric (*b* Amsterdam, 2 June 1929). Belgian conductor and composer. The son of Godfried Devreese, he studied at the conservatories of Mechelen and Brussels, and later at the Accademia di S Cecilia (1952–5) and the Vienna Music Academy (1955–6). Subsequently he took an appointment as a producer for Belgian Television, and much of his work, as conductor and composer, has been for this medium. In 1964 he received the Italia Prize jointly with Mark Liebrecht for the television opera *Willem van Saeftinge*, which was adapted for the stage in the same year. He has conducted the symphony and chamber orchestras of Belgian Radio, and has appeared as a guest conductor abroad. His early works, notably the First Piano Concerto, were influenced by jazz and by the music of Gershwin; while he has remained an eclectic composer, a certain Flemish Expressionism is evident in his later music. Devreese has a liking for dance rhythms and uses the technique of permanent variation, with logical but surprising evolutions. His film scores are highly evocative, and his music for *Het sacrament* gained him the Joseph-Plateau Prize in 1990.

WORKS
(*selective list*)

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Orch: Pf Conc. no.1, 1949; Vn Conc., 1951; Pf Conc. no.2, 1952; Sym., 1952; 2 movts, str, 1953–63; Pf Conc. no.3, 1956; Evocation, suite, 1966; Divertimenti, str, 1970; Ov., 1976; Prelude, 1983; Pf Conc. no.4, 1983; Ballade pour Damien, harmonica, str, children's choir, 1988 [based on a theme by T. Thielemans]; Variations and Theme, str, 1994; Valse sacrée, 1994; Sax Conc., 1997; Vn Conc., 1997

Songs, chbr music, pf music

Principal publisher: Gaillard

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CORNEEL MERTENS/YVES KNOCKAERT

Devreese, Godfried (*b* Kortrijk, 22 Jan 1893; *d* Brussels, 4 June 1972). Belgian violinist, conductor and composer. At the Brussels Conservatory he studied the violin with Ysaÿe and Thomson and composition with Gilson and Rasse; he then became leader of the Kurhaus orchestra in The Hague and a member of the Concertgebouw Orchestra in Amsterdam. For some time he was conductor at the Netherlands Lyric Theatre, Antwerp, and in 1924 at the Park Theatre Vauxhall, Brussels. Later he worked in Monaco, and in 1930 he became director of the Mechelen Conservatory until he retired in 1959. During this period he conducted the orchestras of Belgian Radio and was also a guest conductor in the Netherlands, France and Poland. His compositions remained Romantic in style, occasionally influenced by Impressionism. (*CeBeDeM directory*)

WORKS

Orch.: Vlaamse rapsodie; Heroïsch gedicht, 1923; 4 syms., incl. Gotische symfonie, 1944; Goethe symfonie, 1952; Tombelene (ballet), 1926; 2 vn concs., 1937, 1940; Pf Conc., 1938

Cant.: Beatrijs (Prix de Rome, 1922)

Chbr and pf music, songs, choral works

Principal publisher: CeBeDeM

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Devrient, Eduard (Philipp) (*b* Berlin, 11 Aug 1801; *d* Karlsruhe, 4 Oct 1877). German theatre historian, librettist and baritone. Eduard Devrient, nephew of the actor Ludwig Devrient, had two brothers who became actors: Karl (first husband of Wilhelmine Schröder-Devrient) and Emil. At the age of 17 he entered the Berlin Singakademie and studied singing and thoroughbass with Zelter. He gave his first solo public performance in 1819 in Berlin in C.H. Graun's *Der Tod Jesu* and on 18 April 1819 he sang the part of Thanatos in Gluck's *Alceste*; after his performance as Masetto in *Don Giovanni*, he was engaged as a baritone at the Royal Opera.

In 1822 Devrient went on a tour to Dresden, Leipzig, Kassel and Frankfurt (where he was influenced by J.N. Schelble). Later he visited Vienna to hear the Italian opera in which Lablache and other famous singers were performing under Barbaia's direction. He met Mendelssohn in July 1822 and they became close friends. They first heard some of the numbers of Bach's *St Matthew Passion* at the Friday practices at which Zelter rehearsed works which he considered the public would not appreciate. Devrient became determined to have the work performed in Berlin under Mendelssohn's direction. Through his efforts, Zelter cooperated, and the famous performance which started the Bach revival took place under Mendelssohn on 11 March 1829. Devrient himself gave a much praised performance of the part of Christ.

A major setback came when he lost his voice through overwork after his performance of the Templar in Marschner's *Der Templer und die Jüdin* in 1831. He was forced to concentrate on acting; although he sang occasionally, from 1834 he appeared exclusively in spoken roles. In 1844 he became chief producer and actor at the Dresden Court Theatre. After his resignation in 1846, he worked as a writer until his appointment as director of the Karlsruhe Court Theatre in 1852; he retired in 1870. He married a singer, Therese Schlesinger, when he was 23; of their children only one, Otto, had a successful theatrical career.

Devrient was successful as opera singer (in works by Gluck, Mozart, Beethoven, Spohr, Weber, Marschner, Rossini and Auber), actor and playwright; yet his major contribution lies in his work as theatre reformer, historian and librettist, and in his efforts towards the Bach revival. His libretto *Hans Heiling*, originally written for Mendelssohn (1827), was later revised for Marschner; Devrient sang the title role at the first performance (Berlin, 1833). Settings by W. Taubert of *Die Kirmess* (1831) and *Der Zigeuner* (1832) by Devrient were also first performed at Berlin (1832 and 1834 respectively). Among his writings, *Das Nationaltheater des neuen Deutschlands: eine Reformschrift* (1849) and *Geschichte der deutschen Schauspielkunst* (1848–74) are particularly important. Devrient advocated the formation of a national theatre; he raised the standard of performances in Karlsruhe, paying careful

attention to details in the belief that everything must contribute to the total drama. He deplored anything careless or unplanned and sought to eliminate virtuosity; he also recognized the importance of historical costumes.

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GAYNOR G. JONES

Devroye, Théodore Joseph [Vroye, Théodore Joseph de] (*b* Villers-la-Ville, Brabant, 19 Aug 1804; *d* Liège, 29 July 1873). Belgian music scholar. He studied for the priesthood at the seminaries in Mechelen and Liège and was ordained in Münster in 1828. He served at the church of St Christophe in Liège from 1830 until 1835, when he was appointed to the cathedral as canon and precentor for the diocese of Liège. His many activities within diocesan administration included the restoration of churches which had suffered from recent wars in Europe, the construction of organs and the rejuvenation of religious music. Between 1842 and 1862 he attempted to reform the faulty plainsong melodies which were being used in the Catholic church services throughout the diocese by editing a series of revised liturgical books based on the Medicean editions of Plantin and of Plomteux. Devroye's editions demonstrate his theory promoting precise correspondence between melodic and prosodic accents. He was president of the church music congresses held in Mechelen in 1863 and 1864, and was a member of several scholarly musical and archaeological societies in Belgium and Italy.

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Vesperale romanum sive Antiphonale romanum abreviatum cum Psalterio (Liège, 1842, 2/1850 [with a *Supplementum officia propria diocesis Leodiensis*], 3/1860) [*FétisB* cites an 1829 edn]
Manuale cantorum ad laudes et parvas horas, juxta Breviarium romanum, cum psalmis capitulis et orationibus (Liège, 1849)
Processionale romanum continens responsoria, hymnos, antiphonas psalmos in processionibus dicenda additis laudibus vespertinis de SS. Sacramento de S. Cruce de Beata M.V. et supplemento ex pontificali romano (Liège, 1849, 3/1870)
Graduale romanum juxta missale et officia novissime auctoritate Apostolica pro universali ecclesia approbata (Liège, 1851, 3/1869) [*FétisB* cites an 1831 edn]
Manuale cantorum officia propria Sanctorum ecclesiae cathedralis civitatis et diocesis Leodiensis (Liège, 1858)
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JOHN A. EMERSON

De Waart, Edo [Eduard] (*b* Amsterdam, 1 June 1941). Dutch conductor. After early studies on the piano he went to study the oboe with Haakon Stotijn at the Amsterdam Conservatory, graduating in 1962. In 1960 he studied conducting with Dean Dixon at Salzburg and served as co-principal oboe in the Amsterdam PO from 1961, and in the Concertgebouw Orchestra from 1963. Meanwhile he continued to study conducting, and a course in Hilversum with Franco Ferrara led to his début with the Netherlands Radio PO in 1964. Later that year he won the Mitropoulos Competition, and was immediately appointed assistant to Bernstein at the New York PO. In 1966 he became assistant conductor of the Concertgebouw Orchestra under Haitink and music director of the Netherlands Wind Ensemble, with which he made excellent recordings of works by Mozart and Strauss. From 1967 he was a conductor of the Rotterdam PO, subsequently becoming the orchestra's music director (1973–9). An intensive touring schedule strengthened his reputation abroad, leading to numerous engagements. Increasingly these involved opera: he made his début at the Santa Fe Opera in 1971, the Houston Grand Opera in 1975 and Covent Garden in 1976, and conducted the Netherlands Opera frequently from 1970. He made his début at the San Francisco SO in 1975; a year later he became principal guest conductor, and from 1977 to 1985 he was music director. In 1980 he directed a highly successful *Ring* cycle at the San Francisco Opera. With John Adams and Michael Steinberg he energetically promoted new music at San Francisco, giving the premières of works by Adams, Reich (whose Variations for Winds, Strings and Keyboards he has recorded) and others. He was music director of the Minnesota Orchestra from 1986 to 1995, and was appointed music director of the Netherlands Radio PO in 1989 and artistic director of the Sydney SO in 1992. De Waart remains deeply committed to new music and has directed collaborations with the Aboriginal Islander Dance Theatre in Sydney. His conducting is distinguished by clarity and a certain objectivity, and he is a notably sensitive accompanist to singers.

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CHARLES BARBER

Dezais, Joseph. French choreographer and dancing teacher, possibly related to PROSPER-DIDIER DESHAYES.

Dezède [D.Z., Dezèdes, Desaides, De Zaides], **Nicolas** [?Alexandre] (*b* ?1740–45; *d* Paris, 11 Sept 1792). Composer, active in France. The mystery of Dezède's ancestry has never been unravelled; he may have been the illegitimate son of a German prince, and his education was well provided for. He signed his works 'D.Z.', these being the only letters he knew his name contained. After going to Paris to complete his musical education, and in need of funds after the cessation of an annuity, he formed a successful partnership with Jacques-Marie Boutet de Monvel.

Monvel was responsible for the librettos of Dezède's most successful works; none of his remaining stage works

had more than a few performances, and several were heavily criticized for faulty dramaturgy. Monvel, who subsequently worked with Dalayrac, specialized in rustic subjects, but with an up-to-date moral slant, as found in *Julie* (1772) and *Les trois fermiers* (1777). The popular success of *Blaise et Babet* (1783) was also due to deft characterization, especially the candour and naivety of the main couple. *Alexis et Justine* (1785) was a sentimental tale in the mould of Sedaine's *Félix, ou L'enfant trouvé. Zulima*(1778) and *Alcindor* (1787) were escapist 'magic' operas.

In other works, too, Dezède sided with the liberal forces of revolution. *Péronne sauvée* (1783; based on the siege of Péronne in 1536) focussed on a working-class wife, the historical Marie Fouré, who heroically attacks an English soldier and alerts the French to defend the city walls. Later, Dezède became involved in *opéra comique* projects at the Comédie-Française (renamed Théâtre de la Nation), writing both words and music for three works: *Les trois noces* (1790), *Ferdinand* (1790) and *Paulin et Clairette* (1792). *Les trois noces* was a true successor to Monvel, for it showed rural unrest being quelled by news of the king's (actual) appearance before the National Assembly on 4 February 1790, to take the Civic Oath.

Dezède's music was always recognized for the tunefulness of the simpler melodies, in *romances*, vaudevilles and other set pieces. Mozart paid 'Lison dormait dans un bocage' (from *Julie*) the compliment of his nine variations (K264); comparable melodies are 'Faut attendre' and 'Sans un petit brin d'amour' from *Les trois fermiers* (Lesure lists other popular printed extracts).

However, Dezède was not a naive musician. He tended towards a rich contemporary style, German-influenced and sometimes Italian-sounding in the vocal writing. Phrase structures are symmetrical, orchestration is varied and colourful, and the idiom follows that of the Mannheim school. *Julie* already shows Dezède's use of minor-mode expression and off-beat accentuation. *Les trois fermiers* extended his use of chromatic and dissonant harmony, and betrayed a penchant for strong tutti writing. This 'noisy' tendency in his work was regularly criticized in the *Correspondance littéraire* (see Tourneux). In *Blaise et Babet* Dezède began to inject more naturalistic verbal rhythms into his vocal line and to temper the general sophistication with 'rustic' musical formulas. But the overall effect was still of mannered and polished entertainment, though the result was seen as subversive in certain quarters: 'By a peculiarity hardly appropriate to the [peasant] characters, the arias are more elegant than the ordinary dialogue' (*Mémoires secrets*).

An experimental feature of one of the works for which Dezède wrote the music and the text (perhaps *Les trois noces*) was the use of prose for operatic musical setting. The attempt, which was perhaps not repeated in French until Gounod's abortive *George Dandin* (1873), is reported in Ducray-Duminil (1798) as follows: 'A little play with music by him was performed, in which the sung part was unrhymed; he had composed music even to bare prose, without metre or hemistich. This bizarre trial was unsuccessful'.

Blaise et Babet, with 145 performances to the end of 1791, was one of the two most popular operas at the Comédie-Italienne during the 1780s. *Les trois fermiers* was less so, but it received 165 performances between 1777 and 1791. Dezède's music was widely known outside France, from Russia to the Americas.

Dezède's daughter Florine (*b* ?1766; *d* by 1792) composed the *comédie mêlée d'ariettes Lucette et Lucas* (1, N.J. Forgeot), first given by the Comédie-Italienne at the Hôtel de Bourgogne on 8 November 1781. It was quite successful, being performed until 1792 and published in score (Paris, 1786).

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first performed in Paris unless otherwise stated; all printed works published in Paris

PCI – *Comédie-Italienne*

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L'erreur d'un moment, ou La suite de Julie (cmda, 1, Monvel), PCI (Bourgogne), 14 June 1773 (*c*1774)

Le stratagème découvert (cmda, 2, Monvel), PCI (Bourgogne), 4 Oct 1773

Les trois fermiers (cmda, 2, Monvel), PCI (Bourgogne), 24 May 1777 (1777)

Fatmé, ou Le langage des fleurs (comédie-ballet, 2, J.P.A. Razins de Saint-Marc), Fontainebleau, 30 Oct 1777

Zulima, ou L'art et la nature (oc, 3, P. de Montignac, after de Lanoue [J.-B. Sauvé]: *Zélisca*), PCI (Bourgogne), 9 May 1778

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Péronne sauvée (opéra, 4, Billardon de Sauvigny), Opéra, 27 May 1783, *Pc*, *Po*

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Alcindor (opéra-féerie, 3, M.A.J. Rochon de Chabannes), Opéra, 17 April 1787, *Po*

Auguste et Théodore, ou Les deux pages (comédie mêlée de chant, 2, L.F. Faur, after J.J. Engel: *Der Edelknabe*), Comédie-Française, 6 March 1789

Les trois noces (pièce champêtre, 1, Dezède), Nation, 23 Feb 1790

Ferdinand, ou La suite des deux pages (comédie, 3, Dezède), PCI (Favart), 19 June 1790

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DAVID CHARLTON

Dezime (Ger.). *See* TENTH.

D'Haene, Rafaël (*b* Gullegem, 29 Sept 1943). Belgian composer. He studied at the Brussels Conservatory and obtained first prizes in harmony with Vic Legley, counterpoint with Jean Louël and fugue with Marcel Quinet. He was also taught the piano by Eduardo del Pueyo. During one year he studied composition with Dutilleux at the Ecole Normale de Musique in Paris (licentiate in composition, 1968). Afterwards he studied composition for three more years at the Chapelle Musicale Reine Elisabeth with Legley. In 1970 he was appointed professor of harmony, counterpoint and fugue at the Brussels Conservatory, where he later taught composition and analysis. Since 1986 he has also taught at the Chapelle Musicale Reine Elisabeth. His compositions have received national and international awards, including the Oscar Esplá Prize in Alicante for the cantata *Klage der Ariadne* (1972) and the Lili Boulanger Prize (1977) for his entire output.

D'Haene declared that he would have liked to put a brake on the swift, uncontrollable evolution of the 20th century. He sees experimentation as a sign of inability which can never lead to lasting values and condemns aggressiveness as an easy solution. His aesthetic standpoint is close to that of composers of the 19th century, resting on the authentic sound colour of each instrument, strict form, unequivocal tempo, emotional and dramatic intensity, extreme dynamics and evolution from tiny cells.

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DIANA VON VOLBORTH-DANYS

Ḍhāk [ḍhāk, ḍhakkā, ḍeru]. A term used since medieval times for various types of Indian drum.

The *ḍhakkā* documented in medieval Sanskrit texts was a large cylindrical or barrel-shaped drum. Referred to in the 12th-century Kashmiri chronicle *Rājataraṅgiṇī* as *gajaḍhakkā*('elephant drum') and *jayaḍhakkā* ('victory drum'), these terms suggest they were large, loud public instruments (in modern Bengali 'to beat the *ḍhāk*' means to make a great commotion).

In southern Bihar the *ḍhāk* is a large wooden drum from 65 to 95 cm long, with two heads equal in size, stretched over bamboo hoops and laced to the body. Played by traditional musicians, it is similar in construction to the *ḍhollū* of southern Bihar but much larger and cylindrical or slightly barrel-shaped. The drum hangs from the player's left shoulder and is held at his left side with its goatskin or calfhide playing-head facing forward. He beats the head with thin reed sticks, one in each hand, or with a thick wooden stick in his right hand and a bamboo stick in his left. The drum's rear head is of ox-hide, with a temporary paste of resin and/or burnt oil residue applied in a circular patch at the centre. The *ḍhāk* has traditionally been associated with hunting and warfare. In the early years of the 20th century it was apparently played by some Ādivāsī groups, particularly the Muṇḍā, in percussion ensembles accompanying certain communal dances. It is now known, however, primarily as a drum of certain leather-working communities, such as the Ghāsi and Goṛāit. These musicians play it in an ensemble at weddings and for the *paīki*sword dance.

The *ḍhāk* of Bengal (India and Bangladesh) is a large wooden barrel-shaped drum of approximately equal diameter and length. Its two heads are braced by leather lacings; metal tuning-rings convert the V-shape of the lacing into that of a Y. The drum is hung aslant in front of the body by a shoulder-strap and played on the upper head with two cane sticks, often with the brass gong *kā̃sar*. It is very loud and is associated especially with Śaiva-Śākta religious festivals (worship of Śiva or his consort goddesses Dūrga, Kāli etc.) such as Caṙak (the hook-swinging festival), Gajan (a ritual ascetic period with mime) and Dūrga Pūjā. The player often dances while drumming and decorates the drum with feathers.

In Rajasthan '*ḍhāk*' denotes a double-headed hourglass drum with variable tension. It is also called *ḍeru*, a name probably derived from the Sanskrit term *ḍamaru*, denoting another drum of similar shape, which is widespread in North and South India. Over both openings of the wooden waisted body (about 25 cm high) are placed goatskins, previously stretched on a wooden hoop and in diameter slightly greater than the openings (about 12 cm). A string laced in a V-shaped pattern connects the two hoops, holding the skins against the body. The tension can be varied during playing by squeezing or relaxing (with the hand or the foot) a double looping of cord which girdles the centre of the lacing where the body narrows. The pressure on the skins changes the pitch. Only one head is beaten, with a stick. The *ḍhāk* is always played with *thālī*(percussion trays) as an accompaniment to epic-religious songs, principally among the Bhil and Garasia Ādivāsī groups of the Aravalli Hills.

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CAROL M. BABIRACKI, ALASTAIR DICK, GENEVIÈVE DOURNON/R

D'Harcourt, Marguerite Béclard. *See* BÉCLARD D'HARCOURT, MARGUERITE.

Dharmawan, Dwiki (*b* Bandung, Java, 1966). Indonesian composer and performer. After piano lessons from the

age of seven, he began studying jazz piano with Elfa Secoria six years later. In 1984 Dharmawan co-formed the group Krakatau, representing Indonesia in the Yamaha Light Music Contest in Tokyo, where he received the award for best keyboard performance. After producing several jazz albums, in 1992 he began to experiment with placing elements of Sundanese traditional music in a jazz context. In the resulting album, 'Mystical Mist', in which he was joined by Trie Utami (vocals), Adhe Rudiana (percussion) and Yoyon Dharsono (*rebab*, *suling*, *tarawangsa*, *tarompet*, *kacapi* and vocals), he was brilliantly successful in fusing Sundanese elements with a jazz idiom. Krakatau's overseas début came in 1997 at the Manly International Jazz Festival in Australia. Also well known as an arranger in Indonesia, Dharmawan has written many orchestral accompaniments for Indonesian pop singers on TV broadcasts.

FRANKI RADEN

D'Hautell [D'hotel], **Nicolas.** *See* DÔTHEL, NICOLAS.

Dhelfer [D'Helfert, D'Helpher], **Charles.** *See* HELFER, CHARLES D'.

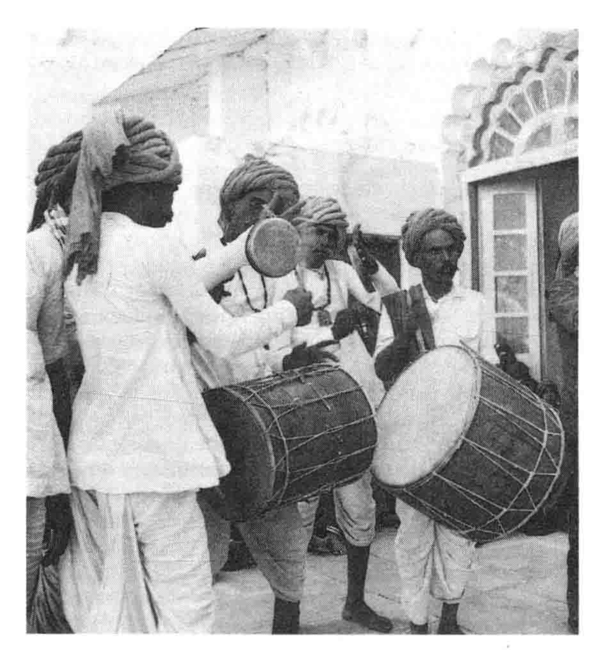
Dhikr [zikr] (Arab.: 'recollection of God'). A term used to designate a type of Sufi ceremony that often involves music.

See also AFGHANISTAN, §I, 4; EGYPT, §II, 1; IRAN, §III, 2(i); IRAQ, §II, 4; ISLAMIC RELIGIOUS MUSIC, §II, 1, 3; and SYRIA, §2(i).

Ḍhol. A term for different types of large cylindrical or barrel drum of South Asia. They are often described, together with the smaller ḌHOLAK as cylindrical, but most bulge in the middle, some slightly, some considerably. The names *ḍholak* and *ḍholkī*, mean literally 'small *ḍhol*', but in almost all cases the two differ in structure, playing technique and probably origin, quite apart from their difference in size.

Ḍhol are usually of wood, with two heads; the skins are attached to wooden hoops and laced by cords or ropes in a V-shape converted into a Y by metal tuning-rings or other devices (fig.1). An unusual feature of many *ḍhol* is that they are played with the treble head to the left, struck by the hand or a light stick. A heavier stick (*ḍankā*, *daunko*), often curved, is used for beating the right (bass) head, which is larger and of thicker skin. The pitch may be lowered by an interior tuning-load of resin, another sticky substance or a combination of the two. The drums are usually played standing, supported horizontally or diagonally before the player by a shoulder-strap, as the leading drum in outdoor music, together with struck metal idiophones or with other drums (such as kettledrums). Some *ḍhol* (such as those of Rajasthan), however, are played on the ground by a seated player, with the hands. A prominent feature of some *ḍhol* traditions is the use of thump strokes (knee, elbow etc.) in virtuoso playing.

In a smaller group of South Asian *ḍhol* the length of the drum is roughly equal to its widest diameter, or less. These may be considered shallow barrel drums, and they may be directly attributable to West Asian influence. They include the Rajasthani *ḍhol*, virtually cylindrical, and the bulging *ḍhol* of Garhwal (Uttar Pradesh). The latter is about 48 cm at its widest and of similar length; the goatskin heads (the skin of a male deer is sometimes used for the right head) are roughly 38 cm in diameter. The left head is struck with the fingers (sometimes of both



1. *Ḍhol accompanied by thālī (struck metal idiophones), Kishangarh, Rajasthan*

hands), and the right with fingers, the knee or a stick about 46 cm long and wider (by about 5 cm) at the top. It is played, together with the kettledrum *damaū*, by members of the Āujī caste. The *natõ kī ḍholak* ('acrobat's *ḍholak*') of Rajasthan (about 27 cm long and 23 cm wide at the heads) is truly a 'small *ḍhol*', but has the heads reversed, the right treble played with the hand and the left bass, with an interior tuning-load, with a stick. The *dolu* of Karnataka has a diameter (38 cm) more than twice its length (17 cm); it is cylindrical and the two heads are evenly pitched.

The greater number of South Asian *ḍhol*, however, and the *duhl* of Sind and *drokol* or *ḍhol* of Baluchistan, are large barrel drums, with a length exceeding the diameter in a ratio of approximately 5:4. Those of Sind, Punjab, Gujarat, Bengal and Orissa have a treble-left position and are played with a large stick (right) and the hand or a thin stick (left). These features were also found in the elongated barrel drum *paṭaha* of ancient and medieval India. The *duhl* prominent in Sindi music has a large repertory of strokes, rhythms and metres appropriate to its many contexts, which include government and public announcements; military, gathering and alarm calls; community (e.g. agricultural) work; the accompaniment of wedding parties, dancing, wrestling and acrobats; religious occasions; mourning (including Muḥarram); and, together with the kettledrums *bher* and *nagārā*, the ceremonies at the shrines of saints (such as that of Shah Abdul Latif at Bhitshah), playing in the *naubat* ensemble. In several contexts (e.g. wrestling) long suites of different rhythms (*dass*) are played to the accompaniment of the *śahnāī* (oboe) or, more recently, the bagpipe.

The ḌHĀK, a very large barrel drum of Bengal and Bihar, can be seen as a sub-type of the *ḍhol*. The *ḍhol* of Kashmir and that of Kumaon (Uttar Pradesh), and also the Baluchi *drokol*, while otherwise of this large barrel type, have their heads reversed, with the deeper side to the left. The Kashmiri *ḍhol*, about 40 cm long and 33 cm



2. *Ḍhol of the Maria Gond people, Bastar district, Madhya Pradesh, accompanying the 'buffalo dance'*

in diameter, is played on the right head with a thin stick and on the thicker left head with a heavier one by the Bhāṇḍ (mime community) in *bhāṇḍ jeshna* (traditional theatre), along with kettledrums (*nagāṛā*) and oboes (*sūrnāī*). (The combination of *ḍhol*, kettledrums and oboes is also very common throughout South Asia, in community dancing, wedding processions and at shrines etc.) The *ḍhol* of Kumaon is similarly played: here the left head has an interior tuning-load to lower the pitch. It is about 42 cm long and 34 cm in diameter. The *ḍhol* of the North-East (Assam, Manipur), while of this general type, are played with the hands.

The name *ḍhol* is also found in the South, where, however, in the forms *tavil* (*see* NĀGASVARAM) and *daula* (or *davula*, Sri Lanka), it denotes different types of drum: the former, though a gently tapering barrel, about 44 cm long and 26 cm wide at the head, has large hoops which relate it to the old Indian 'raised-barrel' type; the latter is a long cylinder or raised-end type similar to the *pambai* of the South.

The *ḍhol* of Rajasthan, a double-headed cylindrical drum, may have a body of wood (preferred by Ādivāsī peoples) or of metal sheets (assembled vertically and riveted edge to edge). Medium-size drums have heads of goatskin, large ones (80 cm in diameter) of cowhide. The edge of the skin is wrapped round a kind of hoop that encloses the opening of the body. The two membranes are connected by Y-lacing, made of thick cotton cord, and sliding metal rings modify the tension. This arrangement does not always allow very precise tuning. The two skins have different pitches: the deeper, right head (*nar*: 'male'), weighted by a paste of ashes, metal filings and oil applied to the interior centre of the skin, is struck with a curved stick; the higher, left head (*mādā*: 'female') is beaten with the palm and fingers of the left hand. Sometimes a second player beats the *mādā* head with two thin sticks.

This *ḍhol* has two playing positions according to whether the player is standing or sitting. When played standing the instrument is hung from a strap over his shoulder; when played sitting it is placed on the ground in front of the player and the professional female singers (*ḍholi*) and struck with the hands. By reason of its size and powerful, deep sonority the *ḍhol* is an open-air instrument. It is often accompanied by other percussion (generally the percussion tray *thālī*). It is considered a religious and auspicious instrument, and plays a very important role also in family and social ceremonies and celebrations, accompanying songs and dances. It also serves as an alarm instrument, to alert and gather the village community in case of emergency (such as floods, *dacoīt*-attacks etc.).

The *ḍhol* of the Hill Maria people of Bastar district, Madhya Pradesh, has a cylindrical wooden body, about a metre long and 30 cm in diameter; the heads are of cowhide and are connected to each other by thongs in V-lacing. Each player carries the drum horizontally before him, hung from his neck by a strap (fig.2). The left head is beaten with the hand, the right with a stick. Important in Maria culture, *ḍhol* accompany the marriage 'buffalo dance' (so called for its imitative movements and the ceremonial buffalo-horn headdress of the young men who play the *ḍhol* while dancing).

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ALASTAIR DICK/R, GENEVIÈVE DOURNON/R

Ḍholak [ḍholkī, ḍhulkī, ḍōlak, ḍulki]. Double-headed cylindrical or barrel drums of South Asia. They are of medium size, and have been described as cylindrical drums but they often taper at the ends. The name is a diminutive of ḌHOL, but this drum is of a distinct type, with its own historical roots.

1. The North Indian *ḍholak* or *ḍholki*. 2. The East-Central Ādivāsī *ḍholkī*, *ḍhulkī* or *ḍulki*. 3. The Sri Lankan *ḍōlak*.

1. THE NORTH INDIAN 'ḌHOLAK' OR 'ḌHOLKI'. Drums of this name and type, with some variation in size, are widely distributed in northern and central South Asia. They are best described as elongated barrel drums: the ratio of length to maximum diameter usually exceeds two to one, and the width at the centre is usually larger than at the heads. In this they contrast with the larger *ḍhol*, where the ratio of width to length approaches, or sometimes exceeds, one to one. They also differ from the tuned elongated barrel drums, *mṛdaṅga*, in that they do not have a permanent hardened tuning-paste. They are predominantly played with the fingers.

Though the name *ḍholak* is Persian, it does not seem to occur in the earlier Sultanate records. Both the *ḍhol* and the *ḍholak*can be traced back to the indigenous drum *paṭaha*. The *ḍholak*became important especially in the Mughal period (1526–1857) as a professional and court-music drum, but also as an amateur and domestic instrument, often played by women.

Modern *ḍholak* or *ḍholki* are of wood, about 40 to 50 cm long and with a diameter at the two equal heads of around 20 cm. The skins are fitted on stiff leather hoops and braced with cotton cords laced in a V pattern converted to a Y by metal tuning-rings or tension-loops towards the right head. The pitch of the left head is usually lowered by a resinous tuning-load stuck to the interior of the skin. Though not tuned to a precise pitch

the heads differ in pitch and timbre. The drum is played on the lap, or on the ground, with hand and finger strokes. The right fingers produce a limited variety of sounds on or near the rim, while the left hand has two main strokes, an open resonant tap and a closed flat-hand slap. The latter also produces distinctive pitch-variation by pressure of the heel of the palm. Rolls, of the right fingers and from head to head, are also common.

The *ḍholak* survives chiefly in North-Central and North-West India and Pakistan, among performers such as the *qawwāl* (singers of Muslim devotional music, *qawwālī*), the Maṅganiyār musicians of Rajasthan etc. It is also still found as a domestic instrument, especially played by women, in areas such as Sind, Pakistan, thus continuing the tradition often described or depicted in Mughal and provincial court sources, where it was played by the women of the palace to accompany birth and wedding songs and sometimes also dance.

2. The East-Central Ādivāsī 'ḌHOLKĪ', 'ḌHULKĪ' or 'ḌULKI'. This version of the drum is found in southern Bihar, among non-Ādivāsī musicians (*ḍholkī*, *ḍhulkī*) and certain Ādivāsī groups, such as the Muṇḍā (*ḍulkī*).

Ḍholkī are of various sizes but most commonly range from about 50 to 65 cm long and 35 to 45 cm deep at the widest part. The hollow shell of the non-Ādivāsī *ḍholkī*, carved from a single block of wood, may be slightly barrel-shaped or, in some cases, almost cylindrical, with heads of approximately the same size, from 25 to 29 cm. Muṇḍāri *ḍulki* are generally barrel-shaped, with one head about 28 cm in diameter and the other, usually played with the right hand, about 25 cm in diameter. The smaller head is made of goatskin and the larger, deeper in pitch, of unsplit calfhide. A paste of iron filings or tree resin and oil is often applied to the centre of the outer surface of the left head. Both heads of the Muṇḍāri *ḍulki* also have a paste of cooked flour or incense and oil on their inner surfaces: one layer of the paste covers the entire inner surface of the larger head, and several very thin layers cover a circular patch in the centre of the smaller one.

Ḍholkī shells may be made by anyone, but the heads are prepared and attached by members of leatherworking communities, such as the Ghā̃ si, Goṛāit or Mahali. Each head is fitted with a leather, straw or wooden hoop and both skin and hoop are secured by leather or cotton cord laces running from one head to the other in a V-shaped pattern. Small metal rings, each placed round a pair of adjacent laces, regulate the tension of the heads. The *ḍholki* used in the *chau*(*cho*) dance ensemble of south-eastern Bihar and West Bengal is distinct in that its right head is secured by a wide iron hoop which stretches the skin downwards, 4 to 5 cm away from the opening of the shell.

The player, normally a man, holds the drum horizontally before him, slung from his neck by a leather or cloth strap. The right head is played directly with the hand and the left is beaten with a stick, slightly wider at its playing end and sometimes wrapped in hide. Drumstrokes and patterns are represented by vocalizations, which may vary considerably from village to village and even from drummer to drummer. Non-Ādivāsī folk musicians in southern Bihar play *ḍholkī* in an ensemble of *nagaṛa* and *karah* drums to accompany *mardana jhumar* ('women's *jhumar*'), *domkac* (marriage season), songs and dances, including the *paīki* (sword-dance). In certain eastern areas, the *ḍholkī* is also the principal accompanying instrument in staged solo and small group singing.

The Muṇḍāri *ḍulki* was probably borrowed from neighbouring non-Ādivāsī musicians, appearing first in Muṇḍāri plains villages and eventually spreading to the more isolated hills. In the early 20th century the *ḍulki* was used as a supporting drum in the percussion ensemble of the drums *dumaṇg*, *nagaṛa*and *rabaga* and the cymbals *cuā̃*, which accompanied all outdoor Muṇḍāri communal dancing and singing. At least two generations ago the *ḍulki* began to assume the musical role of the *dumaṇg*as the lead drum in the ensemble. In the Muṇḍāri percussion ensemble one *ḍulki* player is now recognized by the other drummers as the ensemble leader. One or more *ḍulki* are also necessary in processions and indoor group singing. Unlike the Muṇḍāri *nagaṛa*, *ḍulki* are owned by individuals rather than by a village or community. In traditional Muṇḍāri song texts the *ḍulki*is usually paired with the *dumaṅg*.

3. The Sri Lankan 'ḌŌLAK'. This drum is used extensively in Sri Lanka, in both Buddhist and Hindu communities, to accompany musical forms imported from India. It is now usually conical in shape, with a *badama* spot (which affects the tuning and timbre) on one head. The hemp (or nylon) braces pass lengthways down the drum, through metal rings and over wooden blocks, both of which are used for tuning.

The term is also used more or less indiscriminately in Sri Lanka to denote any folk or popular drum, those that are more properly termed *demala-berē*, for example, often being called *ḍōlak*.

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ALASTAIR DICK (1), CAROL M. BABIRACKI (2), NATALIE WEBBER (3)

Dhomont, Francis (*b* Paris, 2 Nov 1926). French composer, naturalized Canadian. He studied with Ginette Waldmeier, Koechlin and Nadia Boulanger. After becoming interested in magnetic wire recording in 1947, he began to experiment with electro-acoustic composition. In 1950 he settled in Provence, where he was a founder-member, and eventually president, of the Musique-Multiples festival (1975–9). In 1979 he relocated to Montreal where, as a professor in electro-acoustic music at the university, he influenced a generation of Canadian composers. His programmes on electro-acoustic music have been broadcast on Radio France and Radio Canada. His writings on acousmatic music are at times polemical, defending the specificity of the genre.

Dhomont's compositions are mainly acousmatic. They present an enigmatic discourse involving shifts of sense,

space, place and atmosphere, as well as powerful archetypes of tension and relaxation, and processes of recall possessing a rare expressive quality. Space is adroitly exploited in his three poetic reveries on wandering (*Cycle de l'errance*): *Points de fuite* (1982), . . . *mourir un peu* (1984) and *Espace/escape* (1989). The majority of his works use extra-musical sound sources, sometimes for their metaphorical or connotative significance, sometimes for their purely morphological potential as sounds. In later works, such as *Lettre de Sarajevo* (1995–6), the sonic fabric is more abstract, but the expression is no less profound or dramatic. Psychoanalytical theory has inspired works belonging to the *Cycle des profondeurs*: *Sous le regard d'un soleil noir* (1979–81), in which the voice is used with unbearably tragic intensity, and the dream-like *Forêt profonde* (1994–6). Citation, in a manner more allusive than actual, is explored in *Chiaroscuro* (1987) and *Cycle du son* (1989–98).

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STÉPHANE ROY

D'Hooghe, Clement (Vital Ferdinand) (*b* Temse, 21 April 1899; *d* Wilrijk, 1 April 1951). Belgian organist and composer. He studied at the Antwerp Conservatory and privately with Van Nuffel and Gilson. He completed his organ studies with Marcel Dupré in Paris. He served as organist at several Antwerp churches, notably St Pauluskerk (1926–51). He was director of the Berchem Music Academy and he taught at the Antwerp Conservatory as professor of transposition and harmony (1942–51). A brilliant organ virtuoso, he gave recitals in Belgium and abroad. The recipient of several composition prizes (including the Albert de Vleeshouwer, 1927), he wrote over 400 works in different genres: masses, cantatas, songs, orchestral pieces, ballets, music for plays, chamber music and works for piano and organ. Many choral pieces and cantatas were written for special occasions. His compositions show facility and, within a style of classical form and rich harmony, an attempt to express his personal feelings in a manner that is direct, joyful and often humorous.

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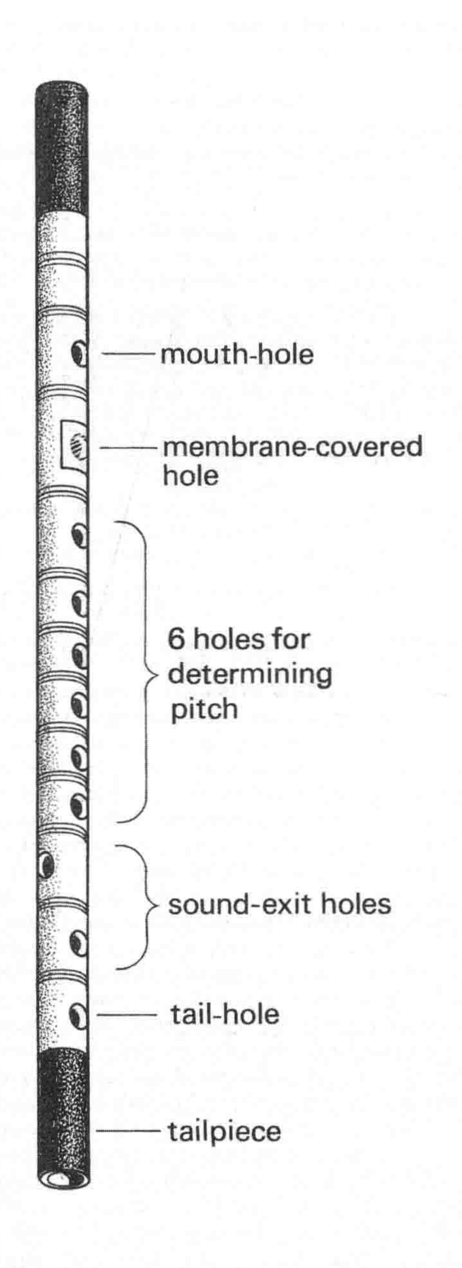
CORNEEL MERTENS/YVES KNOCKAERT

Dhrupad (Hin., from Sanskrit *dhruva*: 'fixed, refrain' and *pada*: 'poem, song'; Urdu *dhurpad*). A type of vocal composition in North Indian art-music, and the style in which such compositions are performed (*see* INDIA, §III, 5(i) and (iii)(a)). The composition has two or four rhymed lines of verse, in Hindi, usually on religious (Hindu or Islamic) or philosophical themes (including musical theory). These are set to music in any classical mode (*rāg*), and in one of a number of special metres (*tāla*; *see* INDIA, §III, 4(iv)). *Dhrupad* is sung by one or two singers, usually male; accompaniment is provided by the drone lute *tambūrā* (or *tānpurā*) and the barrel drum *pakhāvaj*. The song is introduced by an extended, meditative *ālāp*, and followed by vigorous rhythmic variations (*laykārī*). The vocal style is austere with restrained ornamentation. It is considered to be the oldest and 'purest' style of Hindustani music, and to be the basis of other vocal and instrumental styles such as *khayāl*. The *dhrupad* style itself is rendered instrumentally on the *bīn* and *surbahār* (*see* INDIA, §III, 6(i)). The origins of *dhrupad* are traditionally ascribed to the court of Mān Singh Tomar of Gwalior (1486–1516); introduced by Tānsen and other Gwalior singers to the court of Akbar (1556–1605), it became the preferred musical style at the Mughal court. Although largely supplanted by *khayāl* from the 18th century onwards, it has survived to the present day and has undergone a recent revival. 20th-century exponents included several members of the famous Dagar family.

RICHARD WIDDESS

Di [dizi]. Transverse flute of the Han Chinese. Historically known by a variety of different names (e.g. *hengchui*, *hengdi*), the Chinese transverse flute is now generally known as *di* or *dizi*, though regional names exist as well.

The *di* is constructed from various species of bamboo, such as 'purple bamboo' (*zizhu*) and 'arrow bamboo' (*jianzhu*). The tube is closed at the blowing end with a cork, but open at the bottom (fig.1). Distributed along the upper surface are a blow-hole, membrane hole and six finger-holes, with two end-holes on the underside which define the length of the vibrating air column and may be used to attach a string or tassel. Other decorative



1. Construction of the di (transverse flute)

holes may appear below these. Finger-holes on traditional flutes are roughly equidistant, producing a temperament of mixed whole-tone and three-quarter-tone intervals. The flute is normally wrapped with a dozen or more windings of silk thread or nylon line, and often tipped on both ends with decorative bone fittings. Covering the membrane hole is a vibrating membrane (*dimo*), a very thin piece of skin peeled from the inner surface of a section of bamboo or reed, attached with a sticky water-soluble substance such as peach sap. Proper adjustment of the membrane, requiring thin lateral wrinkles, is essential to production of the characteristic buzzing tone. In performance, the flute is held either to the right or the left.

Two basic types of *di* are usually differentiated, *qudi* and *bangdi*. The *qudi* ('song flute') is the prevailing 'southern' type, employed in the traditions of central-eastern China, especially in Jiangnan *sizhu* and *kunqu* opera (where it is often called *kundi*). The *qudi* pitched in A (all holes covered) is externally about 58 cm or more in length, though the vibrating air column (distance between the blow-hole and lower end-holes) is nearly half this (about 34 cm). Its usual range is two octaves and one tone (*a'* to *b'''*). A variant known as 'dragon-head flute' (*longtou di*), well documented from the 14th century onwards as an instrument used in Confucian rituals, is distinctive in that it is usually lacquered red, with carved wooden images of a dragon head and tail mounted on each end.

The *bangdi*, also known as *gaodi* ('high flute') or *duandi* ('short flute'), is the prevailing 'northern' type, employed in genres such as *bangzi* opera and *chuige*, and in a large solo repertory composed during the 20th century. While structurally the same as the *qudi*, the *bangdi* is shorter. For flutes pitched in D (all holes covered), the external length is about 45 cm (the vibrating air column is about 25 cm). *Bangdi* flutes are pitched in other keys as well (especially E and C). Whereas the *qudi* is normally associated with slow and lyrical melodies of the Jiangnan region, *bangdi* melodies are generally lively, requiring a more animated performance style. In the far south of China, while the transverse flute is traditionally less important than the XIAO vertical flute, a local *bangdi* type is often employed in Chaozhou music.

Most Chinese scholars believe that the *di* was introduced into China from Central Asia (Xiyu) early in the Han dynasty (206 BCE–220 CE). In fact, China already had a transverse flute type before the Han, a ritual instrument known as *chi*, with its larger internal diameter and finger-holes on a surface 90 degrees from the blow-hole. It is very likely that this flute in some way influenced the development of the *di*. Several bamboo flutes resembling the ancient *chi* have been uncovered from early sites (Liu, 1987, pp. 67–8, 92, 93).

The Han period *di* was known as *hengchui* ('transverse blow') and used in outdoor military ensembles. It did not have the membrane hole characteristic of later flutes. Beginning in the 6th century, transverse flutes were more commonly known as *hengdi* ('transverse flute'), though other names were used as well. Employed in Tang (618–907) court entertainment ensembles together with *bili*



2. Di (transverse flute) of the Han Chinese

(reed-pipe) and *sheng* (mouth-organ), *hengdi* flutes had six or seven finger-holes, but still no membrane. Of the many instruments sent to Japan during this period, four seven-hole *hengdi* (Japanese: *ōteki*) are preserved at the *Shōsōin* repository. The present-day Japanese *ryūteki* closely resembles these flutes. The membrane was first mentioned in the early 12th-century treatise *Yueshu*. During the Ming dynasty (1368–1644) the *qudi* and *bangdi* (each with six finger-holes and membrane) became leading instruments in *kunqu* and *bangzi* operas, as well as in instrumental ensemble genres.

During the mid-20th century, as musical ideals shifted and new compositions called for equal-tempered scales, makers repositioned finger-holes accordingly (though traditional flutes such as that used in *kunqu* accompaniment remained unchanged). A fully chromatic 'new flute' (*xindi*) was also invented, with 11 finger-holes but usually without the membrane hole (Gao, 1959, pp.73–6). This instrument is rarely used today. For the performance of 20th-century solo concert-hall repertory, the most important flute variant is the *bangdi*, with its bright tone colour and virtuosic techniques.

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ALAN R. THRASHER

Dia, Beatriz de. *See* DIA, COMTESSA DA.

Dia, Comtessa de (*fl* late 12th/early 13th century). Troubadour (or *trobairitz*, to use a later term for a woman troubadour). No medieval source gives her a first name. Her *vida* says she was the wife of Guillem de Poitiers, but there is no known Guillem de Poitiers who was married to a Countess of Dia, a town on the Drôme in the marquisate of Provence. The most plausible theory is that she was a daughter of Count Isoard II of Dia, called 'Beatrix comitissa' in a document of 1212 from Châtillon, and who may have married Guilhem de Poitiers, Count of Viennois. That theory is, however, problematic in light of the allusion in her *vida* to a relationship with Raimbaut d'Aurenga (*d* 1173), since the Beatriz in question would have been rather young at his death. The Comtessa de Dia composed one *tenso* and four *cansos*, one of which, *A chantar m'er de so qu'eu no volria* (PC 46.2; ed. in van der Werf), survives with music in *F-Pn* fr.844 – the only extant melody by a woman troubadour. Its poem uses a sophisticated versification scheme, and the structure of its melody involves repetition of the first two phrases as well as a recurring cadential motif, sometimes varied, ending nearly every phrase. Its range is small, with a neumatic texture typical of the music of the comtessa's contemporaries.

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ELIZABETH AUBREY

Diabaté, Toumani. Malian instrumentalist. *See* MALI, §3 and KORA.

Diabelli, Anton (*b* Mattsee, nr Salzburg, 5 Sept 1781; *d* Vienna, 7 April 1858). Austrian publisher and composer. He studied music in Michaelbeuren and Salzburg and in 1800 entered Raitenhaslach Abbey. After the dissolution of the Bavarian monasteries (1803) he went to Vienna, where he taught the piano and guitar, and soon became known for his arrangements and compositions (six masses by him had been published in Augsburg in 1799); many of his works were published in Vienna. His job as a proofreader for S.A. Steiner & Co. (as detailed in Beethoven's letters) gave him an increasing interest in music publishing, and in the *Wiener Zeitung* (15 September 1817) he advertised a subscription for some of his sacred compositions, which were to appear from his newly established publishing house in the Schultergasse. On 29 September he moved to no.351 Am Hof. The first notice of publications (*Wiener Zeitung*, 11 February 1818) announced the appearance of further works, which were soon being distributed by most music retailers; the works in the subscription series were available on 27 April 1818.

Wishing to acquire business premises of his own, Diabelli made contact with Pietro Cappi, who had been practising as a licensed art dealer in the Spiegelgasse since 30 July 1816. After Cappi's shop passed to Daniel Sprenger on 8 August 1818, the firm Cappi & Diabelli was established in the Kohlmarkt, and advertised in the *Wiener Zeitung* (10 December 1818). From its beginning the new firm was remarkably active in publishing current operatic and dance music; anthologies such as *Philomele für die Guitarre* and *Philomele für das Pianoforte* and *Euterpe* for piano (solo and duet) were popular for decades. Similar series appeared for other types of music; the popular *Neueste Sammlung komischer Theatergesänge* reached 429 volumes. A series of light, pleasant

melodies for guitar was given the title *Apollo am Damentoilette*.

As an experienced musician, Diabelli knew how to respond to the musical fashions of the time; and the connection he formed with Schubert established the company's widespread fame. Financed on commission, he published Schubert's first printed works; on 2 April 1821 *Erlkönig* appeared as op.1 and on 30 April *Gretchen am Spinnrade* as op.2. Opp.1–7 and 12–14 later became the property of Cappi & Diabelli. Diabelli's long-established acquaintance with Beethoven, however, led to only a few publications: the reissues Beethoven wanted of the sonatas opp.109–11, and a few first editions of the smaller works. The firm also published the *Vaterländischer Künstlerverein*, including Beethoven's Diabelli Variations op.120.

Diabelli's intention in 1819 in sending his waltz theme to every composer he considered important in Austria was ostensibly to form a 'patriotic anthology'; but this altruism was mixed with sound practical sense, as in an age of domestic music-making he could be sure that a collection of short pieces by the best composers would catch public attention and purse. Not every composer responded, but by 1824 the inclusion of the German composer Kalkbrenner, visiting Vienna on a concert tour, brought the total to about 50, and a coda by Czerny concluded the set. Many of the variations are similar in method, since the composers were working in ignorance of one another and since piano virtuosity and variation techniques were widely taught according to familiar principles. Many composers contented themselves with a running figure decorating the theme, as, for instance, L.E. Czapek, Dietrichstein, Hieronymous Payer, Wenzel Plachy, Ignaz Umlauf and K.A. Winkhler. A number fastened on an idea developed with great power by Beethoven, such as Beethoven's pupil the Archduke Rudolph, in an excellent piece. Some produced contrapuntal treatment, among them Simon Sechter and Joachim Hoffmann; others applied chromatic harmony to the diatonic theme, including Rieger, Voříšek, Kerzkowsky and Hořalka. The variations by the famous piano virtuosos, especially Kalkbrenner, Czerny, J.P. Pixis, Moscheles, Gelinek and Stadler, are on the whole brilliant but shallow; for Liszt, then only 11, it was his first publication, and his piece is vigorous but hardly characteristic. Schubert's circle contributed some of the better pieces, including those by Ignaz Assmayer and Hüttenbrenner, though Schubert's own C minor variation is greatly superior. The variations by Drechsler, Freystädtler, Gänsbacher and J.B. Schenk are also striking.

In June 1824, following Cappi's retirement, the firm (renamed Anton Diabelli & Cie) entered its most productive period. Cappi's place was filled by Anton Spina (*b* Brno, 1790; *d* Vienna, 8 Sept 1857), who handled the business side while Diabelli was responsible for its artistic direction. This favourable division of responsibility led to considerable success and the firm could claim to compete successfully even with Tobias Haslinger. Lesser firms were taken over: Thaddäus Weigl on 19 November 1832, Mathias Artaria on 26 June 1833 and M.J. Leidesdorf (Anton Berka) on 4 September 1835.

Diabelli's programme shows that he recognized the need to finance the publication of serious or advanced music by producing popular pieces: the firm's output included a rich variety of fashionable music for dancing and entertainment. But his reputation rests on his championship of Schubert, whose principal publisher he became until 1823 when (probably through a fault of Cappi's) Schubert broke off relations with the firm and turned to other publishers. After Schubert's death Diabelli was able to obtain a large part of the estate from his brother Ferdinand; this became the property of his firm. Works owned by Leidesdorf, Pennauer, Artaria and Weigl automatically became Diabelli's property as he purchased these firms. The publication of this unexpectedly rich body of compositions extended beyond Diabelli's death to his successors, so that 'new' works by Schubert were still appearing in Paris in the 1850s.

On 3 November 1851 Spina's son Carl Anton (*b* 23 Jan 1827; *d* 5 July 1906) became a partner of the firm; on 23 January 1851 Diabelli retired, dissolving the company contract. Anton Spina continued to direct the firm until the end of the year, when he retired, passing the directorship to his son. An advertisement in the *Wiener Zeitung* (11 January 1852) announced the change of the firm's name to 'C.A. Spina, vormals Diabelli'. The firm purchased the former Mechetti publishing house in 1856. Carl Anton Spina continued the tradition of Diabelli; from May 1864 the firm published works by Johann Strauss (ii) and his brother Josef.

The firm's enormous productivity is most clearly reflected in the plate numbers of the published works. At the end of the period of Cappi & Diabelli (1824) the number 1558 had been reached; A. Diabelli & Cie closed at about number 9100. Spina afterwards extended the series to 10,900, then continued from about 16,000. The intermediate numbers may have been omitted to accommodate the works purchased with the Mechetti firm; these, however, never entered the enumeration. By the time the firm ceased activity the series of plate numbers had reached 24,670.

In 1872 Spina bought the catalogue of Adolf Bösendorfer, but later in the year the firm passed to Friedrich Schreiber. It remained in his possession only a few years, for in 1876 Schreiber merged with August Cranz in Hamburg, and in 1879 the name of the company became August Cranz by purchase.

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ALEXANDER WEINMANN, JOHN WARRACK

Diabolus in musica (Lat.). *See* TRITONE.

Diacono, Carlo (*b* Żejtun, 1 April 1876; *d* Lija, 15 June 1942). Maltese composer and church musician. Of the prominent Maltese composers, he was the only one who did not study abroad, his teachers being his musician father Orazio (1826–99) and, between 1892 and 1902, Paolino Vassallo. From childhood he was determined to make his living as a *maestro di cappella*, although his youthful musical experiences were mainly within the village philharmonic band founded by his father. His first

related official employment came on 18 December 1899 with his appointment as organist of the parish church in Żejtun. The promulgation, on 22 November 1903, of Pope Pius X's *Motu proprio* on liturgical music offered him the possibility to disseminate his own conforming compositions, firstly during the 1904 Passion Week rites in Żejtun. The initial non-observance of the new ecclesiastical directives by the traditional Bugeja and Nani *cappelle* earned him commissions from a spreading circle of prominent churches and, to be able to fulfil them, he founded his own *cappella*. His ability and reputation as a composer found confirmation in the production in April 1918 of his opera *L'Alpino* which played to full houses for nine performances. On 9 February 1923, following Vassallo's death, he became *maestro* of Malta's two cathedrals. The rest of his life was devoted to composition and the management of his *cappella*, which outstripped in popularity its two main rivals.

More than for anything else, this popularity was the result of Diacono's compositional talents. His church music is firmly rooted within *Motu proprio*parameters and is thus consciously deprived of many substantive devices of harmony, counterpoint, form and tempo, devices which he used with arresting originality in his numerous secular works. Diacono's son Frankie (*b* 1914), composer and church musician, inherited the *cappella* after his father's death.

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(*selective list*)

Op: L'Alpino (3, R. Barbaro di San Giorgio), Valletta, Royal Opera, 16 April 1918; Villa Azzurra (1, G. Armò), 1932 [vs only]

Liturgical: Messa de Requiem, 1914; Messa solenne, F, 1932; O salutaris hostia, T, TB, orch, 1933; Messa funebre, 1934; Laudate pueri, T, TrTB, orch, 1937; Messa, E♭, 1937; 43 other high masses and 21 requiem masses; many complete vespers, antiphons and psalms

Other sacred: San Paolo evangelizza i Maltese (orat, G. Formosa), 1913; A Santa Caterina (dei sacri ministri), T, B, children's choir, band, 1919; O santa verginella (cant., C. Mifsud Bonnici), 1924; Preghiera alla B.V. Maria, S, T, B, SATB, 1924; Ave Maria, C solo, orch, 1925; Il cantico di Frate Sole (cant., St Francis of Assisi), 1927; Invocazione alla Vergine, SATB, orch, 1932; Notte di natale, B, orch, 1933; O Roma felix, Bar, SATB, orch, 1934; Tra le braccia della Vergine, SATB, orch, 1935; Pastorale: Notte di Natale, Tr, orch, 1936; Hosanna figlio David, Tr, orch, 1940; Divi Antonii transitus (cant., liturgical text)

Secular vocal: Malta ġawhra tal-Mediterran [Malta, Jewel of the Mediterranean], S, vc, pf, 1931; Canta fanciullo, Mez, orch, 1932; La sua stella, T, orch; L'ave della sera, Bar, orch, 1934; Il canto del conscritto, T, orch, 1940; Il trovatello, Tr, pf, 1940; Della terra e del ciel, B, orch; Ghaliex? [Why?], Bar, orch

Orch: Preludio, c, 1930; Ov. no.1, f, 1932;. Ov. 'Talia', 1932; Marcia 'Giubileo d'argento', 1934; Andante espressivo, 1935; Ov. no.2, c, 1935; Pagina d'album, 1936; Sinfonietta no.1, 1936; Sinfonietta no.3, 1936; Pastorale, e♭, 1939; Tarantella no.2, 1939; Pastorale, d, 1940

Chbr and solo inst: Minuetto, g, pf, 1890; Fantaisie Impromptu, pf, 1927; Valzer lento, pf, 1931; Largo espressivo, str qt

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JOSEPH VELLA BONDIN

Diadkova, Larissa (*b* Zelenodolsk, 1955). Russian mezzo-soprano. Having finished her studies at the Leningrad Conservatory, she joined the Kirov Opera in 1978, and was a prizewinner at the 1984 Glinka competition. Her repertory with the Kirov has been large, including Ratmir (*Ruslan and Lyudmila*), Konchakovna (*Prince Igor*), Marfa (*Khovanshchina*), Nezhata (*Sadko*), Kashcheyevna (*Kashchey the Deathless*), Olga (*Yevgeny Onegin*), Paulina and the Countess (*Queen of Spades*), Lyubov' (*Mazepa*), the Duenna (*Betrothal in a Monastery*) and Mother Superior (*The Fiery Angel*); many of these roles are recorded. With the Kirov she has sung around the world, and other notable appearances include her Metropolitan Opera début (1996) as Madelon in *Andrea Chénier*, La Cieca in *La Gioconda* at La Scala (1997), Jocasta in *Oedipus rex* in Amsterdam, Madame Arvidson in *Un ballo in maschera* at Verona and Dallas (1998), Azucena at the Metropolitan, and Amneris in Houston and Florence (1999). In 1998 she sang Yevpraxia in the Royal Opera's concert performances of Tchaikovsky's *Enchantress*, and was acclaimed as Amneris at a concert performance of *Aida* in London in 2000. The thrilling immediacy of her burnished mezzo, coupled with admirable verbal clarity, make her a singer worthy of the great Russian tradition.

JOHN ALLISON

Diaghilev [Dyagilev], **Sergey Pavlovich** (*b* Novgorod govt., 19/31 March 1872; *d* Venice, 19 Aug 1929). Russian impresario. His career as a musical courier between Russia and the West began in 1907 with five concerts at the Paris Opéra. In the following year he presented *Boris Godunov* (with Chaliapin) in Paris, and in 1909 he returned to launch his Ballets Russes company. Their early productions – notably the Polovtsian Dances from *Prince Igor* (1909) and *Schéhérazade* (1910, music by Rimsky-Korsakov) – met with enormous enthusiasm, as much for the exotic poster-colour costumes of Bakst and for Fokine's powerful narrative choreography as for their brilliant scores. The first composition commissioned by Diaghilev, Stravinsky's *The Firebird* (1910), was another glittering fantasy, and it began an association that continued with *Petrushka* (1911), *The Rite of Spring* (1913), *The Nightingale* (1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *The Wedding* (1923), *Oedipus rex* (1927) and *Apollo* (1928). Diaghilev commissioned most of these (*The Wedding*, which moved him deeply, was dedicated to him) as well as Ravel's *Daphnis et Chloé* (1912), Debussy's *Jeux* (1913) and Strauss's *Josephslegende* (1914). These ballets showed that the company's interests were diversifying. In the next few years Diaghilev was partly responsible for instigating neo-classicism by suggesting orchestrations of Scarlatti and 'Pergolesi' to Tommasini (*Les femmes de bonne humeur*, 1917) and Stravinsky (*Pulcinella*) respectively. Diaghilev also encouraged leading visual artists to design for him: Picasso collaborated on *Parade* (1917, music by Satie), *El sombrero de tres picos* (1919, music by Falla) and *Pulcinella*. The Ballets Russes choreographers, after Fokine, included Nizhinsky, Massin, Nizhinska and Balanchine. During the 1920s Prokofiev composed *The Buffoon*, *The Steel Step* and *The Prodigal Son* for Diaghilev, but this was a period of decline: the Russian ballet followed fashion instead of determining it; the scores of Poulenc, Auric and Sauguet were poor successors to those of Debussy and Ravel; *Oedipus rex*, composed for the 20th anniversary of Diaghilev's theatrical activity, was not appreciated by him and was given only in concert

performance. 12 years earlier Stravinsky had sketched a portrait of Diaghilev as a 'circus ringmaster' in the Polka of the Three Easy Pieces for piano duet.

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PAUL GRIFFITHS

Dial. American record company. Founded in 1946 by Ross Russell in Hollywood, it rapidly became one of the most important independent labels for bop; its first important musician was Charlie Parker, who took part in seven sessions for the company, which produced some of his best studio work. Other leading players were Dizzy Gillespie, Dexter Gordon and Erroll Garner. Dial also acquired valuable material by Art Tatum from Comet. In 1947 the company moved its premises to New York, where it enjoyed substantial and surprising success with Earl Coleman's *Dark Shadows* (1947) and records featuring Dexter Gordon and Wardell Gray, and Gordon and Teddy Edwards. The company also held a substantial catalogue of what it termed 'historical jazz' with recordings by Sidney Bechet, Earl Hines and Roy Eldridge. Dial was innovatory in releasing significant musical fragments (such as Charlie Parker's *The Famous Alto Break*, 1946) which would otherwise have been lost. In 1949, however, it ceased to record jazz, and concentrated instead on classical music. In 1955 Russell disposed of some of Dial's masters to the company Concert Hall and the catalogue was dispersed; parts of it were reissued on various labels until the mid-1960s. From 1968 to 1981, however, the material was re-released in coherent form on the Spotlite label. CD reissues appeared on Spotlite and Stash in the 1990s. Many of Russell's original masters are now in the University of Texas at Austin.

MARK GARDNER/BARRY KERNFELD

Dialogue (It. *dialogo*; Sp. *diálogo*; Ger. *Dialog*; Lat. *dialogus*). As applied to music, the term is used in two general senses: to denote the setting of a text involving conversational exchanges between two or more characters; and to describe a musical work (or part of a work) that uses devices such as alternation, echo or contrast in a way that seems analogous to spoken dialogue.

1. Introduction. 2. Early dialogues. 3. Secular: 16th century. 4. Secular: 17th century. 5. Sacred.

1. INTRODUCTION. In the second sense defined above 'dialogue' has been used as a title for certain instrumental works (particularly for organ) that exploit contrasts in tone colour. François Couperin's 'Dialogue sur les trompettes, clarion et tierce du g[rand] c[lavier] et le bourdon avec le larigot du positif' (*Messe des paroisses*, 1690), in which the 'dialogue' is between two organ manuals, is one example; another, in the sphere of orchestral music, is provided by Debussy's 'Dialogue du vent et de la mer' (the third movement of *La mer*, 1905). Since the Renaissance the term has also been loosely used as a designation for antiphonal vocal music, regardless of text form (e.g. Portinaro's setting of Petrarch's *Dolci ire, dolci sdegni e dolci paci*, 1557); in fact more than half of the dialogues in Gardano's anthology *Dialoghi musicali* (RISM 1590[11]) are echo or polychoral pieces rather than textual dialogues.

Used in its first sense, the term 'dialogue' is now most frequently encountered in connection with the dialogue of opera and other stage works. During the 16th and 17th centuries, however, with which this article is mainly concerned, the term was also used more specifically to denote the independent dialogue settings included in collections of madrigals, motets and cantatas; and it was for this type of setting that in the early 17th century G.B. Doni coined the phrase 'dialoghi fuor di scena'. This usage of the term can still be found in the 18th century, though by then it had largely been superseded by the more general designations CANTATA and ORATORIO.

2. EARLY DIALOGUES. The history of dialogue texts in musical setting can be traced to the late Middle Ages. Early examples include the dialogue tropes of the 10th and 11th centuries (e.g. *Quem queritis* and *Hodie cantandus est*; *see* MEDIEVAL DRAMA, §II and fig.1); the debates and competitions on amatory or political topics during the reunions of troubadour and trouvère guilds in 13th-century France (*tenso*, partimen, jeu parti); and some monophonic ballades in dialogue form such as the anonymous *Douce dame debonnaire* (HAM, i, 16), a humorous altercation between the suitor and his lady. The central problem of setting a textual dialogue in polyphony was to distinguish musically between the speakers. Although poems cast as dialogues are common in literary sources from Virgil's *Eclogues* onwards, few musical settings survive from before the advent of through composition in the 16th century, perhaps because the *formes fixes* of the Middle Ages and early Renaissance lacked sufficient elasticity to cope with the irregular word patterns and rapid shifts of speaker typical of most dialogues. Donato da Cascia's ballata *Senti tu d'amor, donna?* (ed. in PMFC, vii, 1971, p.62), for example, presents the words of both speakers simultaneously, following the form rather than the content of the text. A more realistic approach in which the suitor's lines are assigned to the upper voice and the lady's to the lower (an anomaly that may be an intentional caricature) is found in Niccolò da Perugia's ballata *Donna, posso io sperare* (ed. in PMFC, viii, 1972, p.128). Many later dialogues differentiated the conversational exchanges by contrasting high and low pairs of voices, as in Busnoys' *Terrible dame*, which also sets both parts of the conversation in first-inversion chords, or 'fauxbourdon', perhaps a punning (*faux*: 'false') commentary on the artificiality of courtly love.

3. SECULAR: 16TH CENTURY. A number of dialogue *capitoli*, *barzellette*, *strambotti* and sonnets survive among the works of the frottolists. In the *capitolo*, because only the upper voice was sung, the dialogue could be divided between the singers by an alternation scheme: the insertion of bar-lines marking off each change of speaker in the 1509 print of Tromboncino's *Aqua, aqua, aiuto, al foco*, and the addition of superscript letters above the singers' respective parts in a 1510 print of his *Amor–che vuoi?* suggest that two singers were intended. Another dialogue technique, used for *barzellette*, *strambotti* and sonnets,

was to divide four fully texted voices into pairs representing now one, now the other speaker. Examples include Ruffino d'Assisi's *Haymè amor* (1521[6]), fra Pietro da Hostia's *O Morte* (1531[4]), and Bernardo Pisano's several settings of Lorenzo Strozzi's ballata dialogue *Son io, donna* (1520).

Verdelot appears to have been the first to write dialogues for five and six voices. His five-voice dialogues generally use varied textures to create an illusion of textual discourse (e.g. *Pur troppo donn'in van tant'ho sperato* and *Quant'ahi lasso*); but in the six-voice dialogues *Quando nascesti Amore?* (text by Sasso, ed. in Slim, 1972) and *Chi bussa?* (ed. in Harrán, 1968) the two upper voices are systematically contrasted with the lower four, producing a musical division that exactly follows that of the text. Willaert's seven-voice setting of *Quando nascesti, Amor?* (*Musica nova*, 1559), probably composed in the late 1530s, shows an expansion of Verdelot's dialogue methods in several ways. By adding a voice to Verdelot's two-versus-four scoring, Willaert could exploit contrasting ensembles of three high and four low voices to differentiate between the speakers of the dialogue. However, a rigid disposition of the voice groupings is never strictly maintained, as one of the voices from the lower choir is frequently added to the upper choir, producing a sham double-choir effect. If his portrayal of the speakers' gender by contrasting high and low voices was an orthodox imitation of nature, Willaert's innovatory use of varied textures, his immaculate word-setting and his perfectly controlled formal design set a standard that was truly new, a standard, furthermore, that was clearly discernible in the dialogues of his pupils Perissone Cambio, Baldassare Donato, Rore and Vicentino. Moreover, Willaert was the first to set for seven voices the three sonnet dialogues from Petrarch's *Canzoniere* (*Liete e pensose*, *Che fai alma* and *Occhi piangete*), thus establishing a musical as well as a textual precedent of far-reaching and lasting importance. In these dialogues the continual voice interchange between choirs is even more pronounced, to the extent that usually only the two highest voices of each group carry the complete words of the dialogue. This arrangement suggests that only two of the voices need be sung while the remainder could be played on instruments, a suggestion consistent with what is known of performing practice in Venetian academies, for whose use *Musica nova* is considered on firm evidence to have been composed.

In spite of an apparent similarity in style to sacred music for *cori spezzati*, early 16th-century dialogues for eight-part double choir can be shown to be a natural outgrowth in style and method of the seven-voice dialogue. In 1550 Cambio published several eight-voice dialogues in which one of the four-part choirs is often supported by a fifth voice drawn from the other choir; in the tutti sections only one of the bass parts actually supports the harmony, indicating that spatial separation of the choirs in performance was not intended (as it was in true *cori spezzati* music). Moreover, Vicentino distinguished between dialogues and other multiple-choir works, stating that because the dialogue was sung 'in a circle' (i.e. with the performers close together) it was permissible to use intervals between the bass parts that would be prohibited in double-choir style (*L'antica musica ridotta alla moderna prattica*, 1555, iv, chap.28, ff.85–6).

The subject matter of dialogues gradually changed from semi-obscene and humorous 'He–She' altercations (e.g. Verdelot's *Chi bussa?*, Janequin's *Ouvrez moy l'huys*, Encina's *Pedro, y bien te quiero*) to refined Petrarchistic texts as advocated by Bembo (e.g. the introspective sonnet dialogue between Cupid and the poet, *Amor, se così dolce*, set by Rore in 1557). The humanistic revival of texts and themes from classical antiquity is evident in Rore's eight-part setting in recitational style of Horace's ode *Donec gratus eram tibi*, also set by Portinaro in an Italian translation (*Mentre m'havesti caro*, 1554). Donato's seven-voice dialogue between shepherds and nymphs relating the rape of Proserpine, *Ahi miserelle* (1553), shows a fusion of pastoral and classical literary motifs. Infernal dialogues, usually depicting an encounter between Charon and the fiery soul of the rejected suitor, achieved lasting popularity. In particular, Serafino de' Ciminelli dall'Aquila's *strambotto* dialogue *Crudo Caronte* (and its variants, *Caron, Caronte* and *Ferma, Caronte*) enjoyed a remarkably widespread international vogue, first in Italy with settings by Portinaro (1560), Boyleau (1564), Alcarotto (1569), Sabino (1582) and Scaletta (1590), and later in France and England (see below). Similar in subject is Striggio's nine-voice dialogue *O fer'aspro dolore* (1584[4]), which exploits an exceptionally low tessitura suggestive of the depths of the underworld (sub-bass, bass, tenor and alto clefs). As the century progressed, the brooding melancholy of the Petrarchistic, introspective dialogue (in which the poet converses with his own eyes, heart or soul) gradually lost ground in favour of the joyfully extrovert but superficial pastorale like Gastoldi's 'baccanale' *Tutti lieti honoriamo* (1589) and Vecchi's 'boscareccia pastorale' *Ecco rident'a noi* (1590[11]), or scenes of imagined seduction in which the poet wreaks vicarious revenge on a formerly unobtainable lady, such as Alessandro Orologio's setting of *Lucilla, io vo morire* (1586).

As secular music on a grand scale the dialogue was eminently suited to court festivities requiring music that could convey, by reason of its volume of sound, its clear harmonic structure and its contrasting ensembles of voices, a sense of pomp and grandeur. The texts for these spectacles generally are emblematic dialogues between allegorical or mythological deities designed to flatter the princely patrons whose virtues they extol. Examples include Sperindio Bertoldo's eight-voice dialogue between the Muses, *Chi è questo Alphonso, o muse* (1562), written for Alfonso II d'Este's accession as Duke of Ferrara in 1559, Wert's brilliant virtuoso display piece for seven voices, *In qual parte si ratto i vanni* (1581) for Vincenzo Gonzaga's marriage to Margherita Farnese in 1581, and several dialogues by Vecchi for the 1587 nuptials of Marco Pio of Savoy and Clelia Farnese, one of which is a massive 'Battaglia d'Amor e Dispetto' for ten voices in four sections (*Selva di varia ricreatione*, 1590; ed. in RRMR, lxxii, 1987). Outside Italy H.L. Hassler set a pastoral dialogue for the wedding at Augsburg in 1589 of Christoph Fugger and Maria, Countess of Schwarzenburg, *Donna de miei pensieri* (ed. in DTB, xx, Jg.xi/1, 1910, no.30), in which the newly wedded couple are represented in the improbable guise of shepherds; and Schütz wrote an eight-voice dialogue, *Vasto mar* (1611), in praise of his patron, Moritz, Landgrave of Hesse. In Venice polychoral works in dialogue form were often commissioned for state occasions. Andrea Gabrieli's eight-voice

Felici d'Adria (1570), written for the visit to Venice in 1565 of Archduke Karl of Carinthia, his 12-voice *Ecco Vineggia bella* (1587[11]) and Vincenzo Bellavere's 12-voice *Questo re glorioso* (1584[4]), composed for Henri III of France's visit in 1574, exemplify the grand Venetian manner; this style culminated with Giovanni Gabrieli's *Udite, chiari e generosi figli*, a dialogue between tritons and sirens welcoming the 17th century, scored for 15 voices and *basso seguente*.

From the 1560s Florentine *intermedi* made increasing use of textual dialogue between onstage singers to extend the episodes and to lend a degree of continuity to the action, which was otherwise nearly static (*see* INTERMEDIO). *Intermedio* dialogues usually take the form of two or more separate compositions, performed successively as solo or ensemble pieces rather than in the rapid choral exchanges typical of the polychoral medium. An early example occurs in Striggio's music for the first *intermedio* performed with *La cofanaria* at Florence in 1565, which consisted of an eight-voice madrigal sung by Venus and her attendants, *A me, che fatta son negletta e sola* (1584[4]; ed. in Osthoff, 1969, ii, 122), answered by a five-voice madrigal performed by Cupid and his companions, *Ecco, madre, andian noi*. Structurally this dialogue is of the *proposta–risposta* type, containing only the barest elements of discourse, but it served as a prologue to the remaining five *intermedi*. An increasing trend towards multipartite episodes linked by dialogue is evident in later Florentine *intermedi*, most notably those performed with *La vedova* in 1569 and with *L'amico fido* in 1585, in which the alternation of stanzas between solo and chorus dominates the structure of each *intermedio*. The more traditional polychoral dialogue madrigal, with the possibility of separating the performers spatially (vertically or horizontally) on stage, was used occasionally to accommodate large groups of performers and to provide contrast and interplay enhanced by raising or lowering the performers with stage machinery. Notable examples include a 'bellissima canzone in modo di dialogo', *Scendi, leggiadra schiera*, performed by two vertically separated groups of deities who come together in a musical as well as a spatial sense to sing the final stanza in the sixth *intermedio* from *La vedova*, and Malvezzi's six-voice *Dolcissime sirene*, a triple-choir dialogue sung by the Fates and sirens during the first *intermedio* from *La pellegrina*, performed at Florence in 1589. Other entertainments in which dialogue madrigals were performed include several for eight voices: one by Ascanio Marri was performed at Siena before 1575 with the anonymous *Cantata pastorale*; Vecchi's eight-voice *Ecco nuntio di gioia* (1590) was pressed into service as the concluding item for the fourth *intermedio* performed with Illuminato Perazzoli's pastorale *Filleno*, given at Lugo (near Ferrara) in 1594 (with Gesualdo in the audience); and Vecchi's allegorical ten-voice 'Mascherata della Melanconia et Allegrezza' (*Dialoghi*, 1608; ed. in RRMR, lxxii, 1987) was performed by costumed singers and dancers in the streets of Modena in 1604.

In the second half of the 16th century an increasing interest in sonority for its own sake is apparent in the many dialogue madrigals composed for multiple choirs of contrasting ranges and asymmetrical voice groupings. The intent in these works was to furnish an essentially decorative setting of the text with little concern for its dramatic potential. This purely formal, constructive aspect of musical dialogue is epitomized in a number of Giovanni Gabrieli's dialogue madrigals, several of which, marked 'aria da sonar', take the form of the instrumental *canzona francese*. Of more seminal importance were settings of the newly fashionable erotic pastorale, mixing dialogue and narrative in the epigrammatic style popularized by Tasso, Guarini and Marino. By far the best known was Guarini's *Tirsi morir volea*, which received fine settings by Wert (1581) and Andrea Gabrieli (1587). Apart from distinguishing between the words of the nymph and Thyrsis in the usual double-choir manner, and setting the opening narrative in the rhythms of the anecdotal French chanson, Wert's largely homophonic setting assigns both the narrative and the role of Thyrsis to the lower choir. The problem of realistically distinguishing between narrative and dialogue was solved only in the early 17th century, when, with the addition of continuo to the polyphonic madrigal, it became possible to extract solo voices from the choir for the dialogue portions, leaving the narrative to be performed by the entire choir. Monteverdi's splendid seven-voice setting of Marino's *Presso a un fiume tranquillo* (1614), constructed in this manner, is only one of a number of pieces that mark at once the end of the polyphonic tradition and the first step towards the sectionalized, highly dramatic style of the cantata.

4. SECULAR: 17TH CENTURY. The adoption of the basso continuo as the basis of accompanied solo song provided 17th-century composers with the technical means to bring greater realism and expressive flexibility to their dialogue settings; and many of the volumes of monodies and concertato madrigals published in Italy during the first half of the century contain dialogues in which the roles are assigned to accompanied solo voices. In the main, these settings are for voices with continuo only. Some, however, such as Stefano Bernardi's *Bellezze amant'oimè* (1619) and Biagio Marini's *Ninfa, non m'ami?* (1649), include obbligato instrumental parts. The musical forms of early 17th-century settings parallel those of contemporary solo song. Most are through-composed madrigalian settings resembling short operatic scenes. Strophic dialogues are also found, however, such as Antonio Brunelli's *Bella Licori, i tuoi dolori* (1616) in which the two characters Drusilla and Licoris complain of the hardness of their lovers, singing two arias in alternation before joining in a final duet. A few settings, such as Nicolò Fontei's *L'uccellatrice* (*Bizzarrie poetiche poste in musica*, 1635), a dialogue between three wildfowlers, are cast in the form of strophic variations.

The earliest recitative-dialogues were published in Italy by D.M. Melli, who included two – *Cara e vezzosa Filli* (Thyrsis and Phyllis) and *E quando cessarai?* (Daphnis and Eurilla) – in his *Le seconde musiche* of 1602 (both represent amorous encounters between nymph and shepherd). Melli's settings, written in a style closer to Caccini's solo madrigals than to Peri's operatic recitative, comprise a series of alternating solos culminating in a short ensemble, a closed musical form characteristic of many early recitative-dialogues. His later setting of Marino's popular dialogue text *Poich'a baciar n'invita* (1609) exemplifies a different type, in which there is no ensemble writing. Such differences in musical approach were largely dictated by the form of the text, but occasionally a single text can be found set in both ways. Chiabrera's *scherzo*, *Chi nudrisce tua speme, cor mio?* (also incorporated into

his libretto *Polifemo geloso*, 1615), for example, was set by Piero Benedetti (1611) as a series of alternating solos, but both Marco da Gagliano (1615) and D'India (1615) set the conclusion of the text as a duet. On a larger scale, Giovanni Valentini published in 1622 a setting of Act 2 scene vi, lines 1–136, of Guarini's *Il pastor fido*, in which he set lines 133–6 for six-part chorus, providing also an alternative two-part setting. Tarquinio Merula's rival setting of lines 1–169 (*Satiro e Corisca, dialogo musicale*, 1626), however, contains no ensembles.

During the first two decades of the 17th century, recitative-dialogues were published mainly by composers – among them Barbarino, Ghizzolo and Alessandro Grandi (i) – who worked outside Florence. The first volume devoted entirely to dialogues was, however, published by a Tuscan composer, Francesco Rasi, who issued his *Dialoghi rappresentativi* in 1620. The volume comprises four extended settings, all to texts by the composer himself and each involving three pastoral characters. For Rasi the 'representative style' did not simply mean declamatory recitative. His settings are varied by the introduction of duets (in dialogues nos.2 and 4) and passages of melodious arioso writing. Indeed, in the first and third dialogues he linked the opening speeches by arioso refrains. Each setting concludes with a strophic ensemble, that of the first dialogue being marked 'aria alla francese'.

The 1620s may be regarded as a watershed in the stylistic development of Italian dialogue settings, for while dialogues in a mainly declamatory style continued to appear (e.g. the two large-scale settings of texts from Virgil's *Aeneid* in Domenico Mazzocchi's *Dialoghi, e sonetti*, 1638), many of the settings written during the mid-17th century include extended passages of arioso writing. This stylistic development can be traced in the work of composers such as Luigi Rossi, Carissimi, Caproli and Cesti, whose dialogues are found in manuscript sources, but it is also evident in the through-composed dialogues published from 1629 by composers working at or near Venice. These Venetian dialogues are of particular interest since their composers – Rovetta, Sances, Fontei, Benedetto Ferrari and Filiberto Laurenzi – were among those who also contributed to the literature of early Venetian opera. For the most part these composers introduced arioso passages either for purposes of word-painting or as a response to more introspective passages in the text; and they drew for the style of their arioso writing on the new triple-time arias popularized at Venice by Grandi and Berti. In his dialogues *Oh Dio, Tirsi* and *Lilla, se amor non fugga* (both 1639) Fontei also used arioso passages to build rondo structures; and in the latter he also incorporated two independent canzonettas in duple time. Rovetta's large-scale pastoral dialogue *La gelosia placata* (1629), to a text by Giulio Strozzi depicting a lovers' quarrel, provides perhaps the most fascinating stylistic study of this group of settings. In addition to triple-time arioso, Rovetta drew on the 'walking-bass' idiom of the strophic-bass cantata; and his lively and varied recitative includes several passages in the *genere concitato*.

The problem of narration in dialogues received a variety of solutions in the 17th century. Like Monteverdi in the dialogues *A Dio, Florida bella* and *Presso a un fiume tranquillo* of his sixth book of madrigals (1614), Rovetta combined recitative dialogue with the traditions of the polyphonic madrigal, using a three-voice chorus for the narration at the opening and conclusion of *La gelosia placata*. Fontei, on the other hand, set the opening narration of his *Dicea Clori a Fileno* (1636) as a duet for the two singers who then take the roles of Chloris and Filenus. The latter solution was favoured by Carissimi, who used it in his most famous dialogue, *I filosofi* (written before 1650; ed. in L. Landshoff, *Alte Meister des Bel Canto*, i–ii, 1912), in which the contrast between laughter and weeping in a debate between the philosophers Democritus and Heraclitus is depicted by major and minor modes. Yet another solution was to use a third singer as narrator, as in Sances's setting of *Tirsi morir volea* (1633), where the narrator is given the name Festaurus. Use of a solo narrator was the usual approach adopted for settings of texts from epic verse. Mazzocchi called the narrator of his dialogue *Poi chè il crudo Alandin* (1638, from *La Gerusalemme liberata*) 'Tasso', thus acknowledging the author of the text. Monteverdi, however, in *Il combattimento di Tancredi e Clorinda* (1624) and Sances in his dialogue between Angelica and Ruggiero, *Già dell'horrido mostro* (1649), chose the more neutral designation *testo* from the contemporary usage in sacred dialogues. This designation is also found in other secular dialogues, for example in Marazzoli's *Nel più fiorito April* (in *I-Rvat* Q.VIII.179), for Lascivia, Virtù, Ercole and *testo*.

Most dialogue texts set during the early and mid-17th century were pastoral love-lyrics; but they also embraced subjects as diverse as reflective debates between a man and his soul (e.g. G.P. Bucchianti's *Alma, che fai? Gioisco*), *commedia* scenes (e.g. the settings of *Il carro di Madama Lucia*, 1628, and *La Luciata*, 1636, by G.B. Fasolo and Francesco Manelli respectively) and topical matters – for example, Rossi's *Rugge quasi leon* (*I-Bc* Q50), for Mustafà, Baiazet and *testo*, appears to deal with the murder in 1635 of Orchan and Baiazet, the brothers of Amurath IV of Turkey. Mythological characters also feature in a few settings: the infernal boatman Charon appears in Barbarino's *Ferma, ferma, Caronte* (1611); Grandi's *O dolcissima morte* (1615) is an amorous dialogue between Venus and Adonis with a shepherd as onlooker and commentator; Merula's *La Tognada* (1642) is a parody of the judgment of Paris.

The dialogues of Carissimi and Stradella seem to be among the last settings of Italian texts to be designated 'dialogo' in musical sources, for by the late 17th century the term had largely been displaced by the all-embracing designation 'cantata'. Nevertheless, a continuing tradition of Italian dialogue settings can be traced during the late 17th and early 18th centuries in the work of composers such as Perti and Alessandro Scarlatti, and it includes Handel's pastoral and mythological dialogue-cantatas, of which *La terra è liberata* (Apollo and Daphne) is perhaps the finest example.

In France and England, the dialogue was an important vehicle of stylistic change during the early 17th century. Guédron's polyphonic setting of *Berger, que pensez vous faire?* (1617), for example, contains the earliest evidence of continuo writing in France, while in their *airs de cour* composers such as Antoine Boësset and François Richard (probably the elder) adopted a quasi-operatic manner for dialogue settings. Richard's *Cloris, attends un peu* (1637), for example, is a short series of exchanges culminating in a duet. In England, similar examples can be found in the

Ayres (1609) of Alfonso Ferrabosco (ii) (ed. in EL, xvi, 1927, nos.26–8). Although the accompaniment is in tablature and not yet a genuine continuo, the declamatory nature of the vocal line and the irregular alternation of the voices give the effect of recitative.

The later development of dialogue settings in France can be traced in the work of composers such as Michel de La Barre, Michel Lambert and Charpentier (e.g. *Orphée descendant aux enfers*) and in the collections of *airs sérieux* and cantatas that survive from the late 17th and early 18th centuries. Montéclair's *Adieu de Tircis à Climène* (1695[3]) already shows the clear division between recitative and *air* typical of the dialogue-cantata, while his *Pyrame et Thisbé*, published in his second book of cantatas (before 1728), is one of the most extended early 18th-century French dialogues. It is scored for soprano, countertenor, baritone (the 'historien', or narrator), violin and continuo and comprises four *airs*, two *ariettes*, ten recitatives and three duets. Among other subjects treated by French composers, the contrast of temperaments in *Héraclite et Démocrite* (1711) by the Italian-born composer J.-B. Stuck is worthy of note for its affinities with Carissimi's *I filosofi*. A similar subject, but with pastoral characters, was treated by Rameau in his cantata *Les amants trahis* (1721).

In England, composers such as Nicholas Lanier (ii), John Jenkins and Henry Lawes (see MB, xxxiii, 1971, nos.11, 19, 60) established a tradition of dialogue composition in the new recitative style which flourished until the death of Purcell. For the most part they chose texts that explore the conventional amorous exchanges between nymph and shepherd, but their settings lack the expressive flexibility of Italian recitative. The tradition of English pastoral dialogues, however, also includes such fine examples as Locke's setting of Marvell's *When death shall part us* (1679[7]). Two composers who worked outside court circles in the early 17th century, Robert Ramsey and John Hilton (ii), chose a more ambitious range of subjects. Ramsey's *Howl not, you ghosts* (ed. in MB, xxxiii, no.15), for example, depicts Orpheus's plea to Pluto and Proserpine for the release of Eurydice; Hilton's *Rise, princely shepherd* treats the judgment of Paris.

A popular subject in 17th-century England was the dialogue in which Charon (invariably a bass) is asked to ferry a soul across the Styx (see Chan, 1979). Examples include William Lawes's *Charon, O Charon, hear a wretch oppressed* (ed. in MB, xxxiii, no.86); Hilton's *Charon, come hither, Charon* (*GB-Ob* Don.c.57), a dialogue between Charon and Hobson, the Cambridge carrier who died in 1631; and Purcell's *Haste, gentle Charon* (ed. in *Works*, xxii), in which the soul is characterized as Orpheus. Purcell's output of independent dialogues includes some six other settings (all ed. in *Works*, xxii), all scored for soprano and bass. They range in style from the declamatory, as in *Hence, fond deceiver* (Despair and Love) and *While you for me alone had charms* (a dialogue between the poet and Lydia, based on the ninth ode of Horace), to the purely tuneful, as in *Sit down, my dear Sylvia* (Alexis and Sylvia). Purcell also wrote a number of dialogues intended as incidental music for plays, for example 'Behold the man' (ed. in *Works*, xxi) for Act 2 of *The Richmond Heiress*.

In Germany, a number of dialogues were printed in 17th-century song publications such as Heinrich Albert's *Arien* (1638; see GMB, no.193b). These are often simple strophic settings in which two singers perform alternate stanzas. Adam Krieger's posthumous *Neue Arien* (1667, enlarged 2/1676) includes a number of pastoral dialogues with interspersed ritornellos (ed. in DDT, xix, 1905, pp.35, 45, 89, 105).

Although the mainstream of Baroque dialogues involved dramatized settings for two or more voices, several examples survive from the 17th century of dialogue texts set for a solo voice with continuo. Two such are Giacomo Fornaci's *Tirsi morir volea* (1617) and Barbara Strozzi's *Timore, e che sarà godremo?* (1651), the latter actually being called 'dialogo a voce sola'. The tradition of setting dialogue texts for a solo singer can be traced down to the present day and includes such works as Schubert's *Erlkönig*, Brahms's *Vergebliches Ständchen* and, in the sphere of sacred music, Stravinsky's *Abraham and Isaac.*

5. Sacred. Dialogue texts drawn from biblical sources or representing dramatized spiritual discourses were also set to music during the 16th, 17th and 18th centuries, using techniques similar to those of secular dialogues. Indeed, a few sacred dialogues are contrafacta of secular models: for instance Stefano Bernardi's *O quam suavis* (1621) is modelled on his own dialogue *Bellezze amant'oimè* (1619). In Italy, the settings of both Latin and vernacular texts included in collections of motets, *laude spirituali* and spiritual madrigals played an important part in the early history of the oratorio as a musical form not only in Rome but also in Florence (see Hill, 1979). Among the comparatively few intended for performance at oratories are the dialogues in Animuccia's first and second books of *laude* (1563 and 1570), in the five collections of *laude* all apparently edited by Francisco Soto de Langa (1577 to 1598) and in the *Tempio armonico* of Giovenale Ancina (1599[6] and 1600[5]). (The text of *Anima mia, che pensi?* in Soto's first collection was later incorporated into Act 1 scene iv of the libretto of Cavalieri's *Rappresentatione di Anima, et di Corpo*, 1600.) The dramatic and narrative-dramatic *laude* in these early volumes are simple strophic settings in three or four parts in which no attempt is made to differentiate musically between the characters of the dialogue. During the 17th century, however, vernacular settings using the new monodic styles were issued in volumes of spiritual madrigals intended for private devotions and in publications, such as G.F. Anerio's *Teatro armonico spirituale* (1619), intended for use in oratories. Anerio's imposing volume (examples ed. in Smither, 1985) includes dialogues that treat the stories of Adam and Eve, the prodigal son and the conversion of St Paul. This last is an extended setting calling for four soloists (including a *testo*) as well as an eight-part chorus and instrumentalists.

The Latin recitative-dialogues included in early 17th-century collections of motets and other liturgical music represent a different, though not wholly independent, line of development, leading to Carissimi's oratorios. The earliest setting of this kind was published in 1600, when Gabriele Fattorini included a dialogue for two voices, *Dic nobis Maria*, depicting the discovery of the empty tomb (John, xx.1–18) in his *Sacri concerti a due voci* (ed. in Smither, 1985). Later examples include Viadana's three-voice *Fili, quid fecisti?*, depicting the finding of Jesus in the temple (*Luke* ii.48–9) in his *Cento concerti ecclesiastici* (1602; ed. in Smither, 1985) and G.F. Capello's *Abraham* (1615; ed. in GMB, no.180), one of four dialogues in

Capello's book to include sinfonias, ritornellos and instrumental accompaniment to the solo voices. In this latter dialogue, the solo sections for Abraham (bass), an angel (tenor) and Isaac (soprano) are rounded off by a chorus, a device commonly used in dramatic and narrative-dramatic Latin dialogues. Like Viadana's dialogue, Capello's is based on a biblical text (*Genesis* xxii.1–13); in common with most early 17th-century Latin dialogues, neither has a narrator.

There is no evidence to suggest that Latin dialogues of the early 17th century were intended specifically for performance at oratories; indeed, it has been argued that some traditions of dialogue performance remained independent of the oratorian movement (see Kendrick, 1992). Although Latin dialogues present biblical and reflective texts in a dramatized form, they are essentially the descendants of Renaissance motets treating similar subjects; some, indeed, are settings of texts that had long been used for motets. In 1609, for example, Severo Bonini published a setting for two soloists and five-part chorus of *Missus est Gabriel angelus* (*Il primo libro de motetti a 3 voci*), a paraphrase of the Annunciation scene (*Luke* i.26–38). In its original form this text (which includes narrative) and dialogue between Mary and the Angel Gabriel, had been set twice by Josquin (ed. in *Werke: Motetten*, i, 82, and ii, 89), with no particular attempt to depict the dialogue, and as a six-part motet by Lassus (*Sämtliche Werke*, vii, 16). Lassus's setting, while not attempting character differentiation, separates passages of narrative from direct speech by clear cadences. Like the motets from which they were descended, most early 17th-century Latin dialogues probably had a semi-liturgical function in church services, though Lorenzo Ratti's four dialogues published in *Sacrae modulationes* (1628) are known to have served a specific function, as offertory substitutes, and two dialogues published by Milanuzzi in his *Hortus sacer deliciarum* (1636) are entitled 'Introductio ad Vesperas' for the feasts of S Stefano and S Carlo respectively.

Latin dialogues were the forerunners in form, though not in function, of Carissimi's Latin oratorios; and Carissimi's *Jephte* was itself described as a dialogue by Kircher (1650). Carissimi in turn influenced the development of the sacred dialogue in the second half of the 17th century, not only in Italy but also in France, Germany and, possibly, Denmark through the work of Kaspar Förster. Among the works of his pupil M.A. Charpentier are six dialogues for two characters, represented either by groups of voices or, as in the case of the *Dialogus inter Magdalenam et Jesum* (ed. in HAM, ii, no.226), by soloists. The expressive, yet rather stiff recitative of this setting is reminiscent of Carissimi's style.

In Germany, sacred dialogues were an important element in the development of the church cantata before Bach, and they served a similar liturgical function. There are numerous sacred dialogues by Schütz, Schein and Scheidt, including a setting by Scheidt of *Kommt her, ihr Gesegneten* (1634; ed. in *Werke*, ix, 20), a dialogue between Christ (bass), the Elect (soprano and bass) and the Damned (tenor and bass), in which the composer adopted a *falsobordone* style of declamation in his recitative writing. Bach used the term *dialogus* for several of his cantatas (e.g. BWV49, 57, 58, 60) and used dialogue techniques in many more. The tradition of sacred dialogue settings in German-speaking countries can be traced in the mid-17th century through works such as Hammerschmidt's *Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seelen*, i (1645), J.R. Ahle's *Geistlicher Dialogen*, i (1648) and Bernhard's *Geistliche Harmonien*, i (1665). Most of Hammerschmidt's settings are reflective rather than dramatic in their presentation (see DTÖ, xvi, Jg.viii/1, 1901/*R*, and HAM, ii, no.213). Among the dialogues in Ahle's collection (DDT, v, 1901/*R*) is one (no.3) between Christ (bass) and Doubting Thomas (tenor), showing, as yet, no division of the music into the clearcut sections found in later works such as Bernhard's Easter dialogue between the Virgin Mary (soprano) and Christ (bass) (see EDM, 1st ser., lxv, 1972, no.15) or Matthias Weckmann's Annunciation dialogue *Gegrüsset seyst du, holdselige* (DDT, vi, 1901/*R*, no.5).

Some sacred dialogues from the first half of the 17th century by English composers survive in manuscript, among them *The Judgment of Solomon* by John Hilton (ii) and *Saul and the Witch of Endor* by Robert Ramsey (see EECM, vii, 1967, no.10). The popularity of the latter work in the 17th century may reflect its association with anti-Catholic sentiment. The same text ('In guilty night') was later set by Purcell; his work was published by Henry Playford in *Harmonia sacra*, ii (1693). Following a narrative three-voice 'chorus' to introduce the work, Saul (alto), the Witch (soprano) and the Ghost of Samuel (bass) vividly enact the biblical scene, singing in recitative throughout. There is also a moving envoi, in which, in contrast to the opening of the work, the three singers sustain their dramatic roles.

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DAVID NUTTER, JOHN WHENHAM (1), DAVID NUTTER (2–3), JOHN WHENHAM (4–5)

Diamond (Cavanagh), Beverley (Anne) (*b* Kitchener, ON, 4 June 1948). Canadian ethnomusicologist. She studied the piano in Toronto and took the doctorate in ethnomusicology with Kolinski at the University of Toronto in 1979. She also studied Canadian music with John Beckwith. The emphasis on comparative stylistic and structural analysis in her early work on Inuit music in the Northwest Territories (Gjoa Haven, Spence Bay, and Pelly Bay), shows the influence of both historical musicology and her work with Kolinski. In the 1980s she conducted her fieldwork in the north-eastern Algonquin area, studying the Naskapi in northern Labrador and the Montagnais in northern Quebec. Since the 1980s she has focussed on issues of acculturation in relation to native hymn-singing traditions, ritual, and popular music, in addition to gender concerns. She was the driving force

behind the project 'Sound-Producing Instruments in Native Communities', conducted in collaboration with M. Sam Cronk and Franziska von Rosen, which resulted in the book *Visions of Sound* (1995). Her interest in historiography and Canadian music led her to co-edit the collection of essays, *Canadian Music: Issues of Hegemony and Identity* (1994). Her writings, as well as her current research on regional models in Canadian music, display a capacity to integrate theory, fieldwork, and personal insight into local cultures.

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GORDON E. SMITH

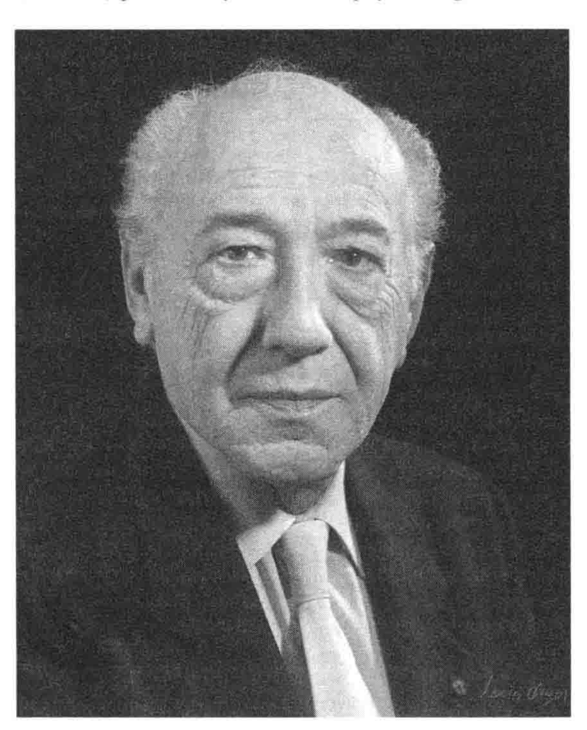
Diamond, David (Leo) (*b* Rochester, NY, 9 July 1915). American composer. The son of Austrian and Polish emigrants, he taught himself to play the violin at an early age. While living with relatives in Cleveland (1927–9), he studied the violin and music theory with Ribaupierre at the Cleveland Institute of Music. Returning to Rochester in 1929, he attended the Eastman School of Music, where his teachers included Bernard Rogers. After one year (1933–4), however, he left Rochester for New York, where he became a scholarship student of Roger Sessions at the New Music School, and studied Dalcroze methods with Paul Boepple. In 1935 he was awarded the Elfrida Whiteman Scholarship, ensuring further study with Sessions, and enabling him to make his first trip to Paris. There he was encouraged by Maurice Ravel, Darius Milhaud, Albert Roussel and Charles Münch, as well as by writers André Gide and James Joyce. In the summer of 1937 he began studies with Boulanger, which, thanks to the first of his three Guggenheim Fellowships, continued until the outbreak of World War II in 1939.

Upon his return to the USA, Diamond was unable to find a teaching position. The decade of economic uncertainty that ensued, however, saw the creation of some of his best-known works, including his first four symphonies (1940–45). He won his second Guggenheim Fellowship (1941), the Prix de Rome (1942), the Paderewski Prize (1943) and a National Institute of Arts and Letters Grant (1944). For two years (1943–5) he played the violin in the weekly Carnegie Hall radio show Your Hit Parade, and in 1949 he was invited to Hollywood to compose a film score for *Anna Lucasta* at Columbia Pictures. That summer he became the first lecturer on American music at Schloss Leopoldskron in Salzburg.

In 1951 Diamond was appointed to a temporary Fulbright professorship at the University of Rome. At the conclusion of the appointment, he moved to Florence where he lived almost continuously until 1965, partly to escape the repressive atmosphere created by Senator Joseph McCarthy in the USA. He returned to the USA for one year during his mother's final illness (1956), during which time he played in the orchestra for Bernstein's *Candide* and was subpoenaed to testify before McCarthy's Un-American Activities Committee, and twice to assume the position of Slee Professor at SUNY, Buffalo (1961, 1963).

Diamond returned on a more permanent basis to the USA at the age of 50. In 1966 he conducted the première of his Piano Concerto (1949–50) with the New York PO in a concert that also featured the première of his Fifth Symphony (1951–64) conducted by Bernstein. He served as chair of the composition department at the Manhattan School of Music (1966–7), held several composer-in-residence positions (including a year at the American Academy in Rome, 1971) and was appointed professor of composition at the Juilliard School of Music (1973–86). After his retirement, he continued to teach at Juilliard until 1997. His many honours include the William Schuman Award (1985), the Gold Medal of the American Academy of Arts and Letters (1991), an Edward Macdowell Award (1991) and President Bill Clinton's National Medal of Arts (1995).

Diamond has eschewed serial, electronic and aleatory procedures, and prefers not to sort his compositional techniques into periods. The clearest analyses of his music can be found in his own writings and programme notes, and in interviews with him. Many of his works employ tonal or modal languages that admit enharmonic relationships. His early compositions are typically founded on wide dispositions of triads, an attribute that has led some to characterize his music as distinctly American. A number of works, particularly those that pay homage to Ravel



David Diamond

and Satie, are consciously French in style. From 1951 his output is marked by increasing chromaticism, but not necessarily increasing dissonance, as chromatic elements are used to embellish long melodic lines and to intensify expressive gestures. Although 12-note melodies can be identified, sometimes occurring in retrograde, transposed or inverted forms in the same work (such as in *The World of Paul Klee*, 1957), Diamond has insisted that he has never written a 12-note piece. Classical form and procedures (i.e. sonata structures, concerto textures, variation forms, canonical and fugal entrances, stretto, etc.) are common, as is disciplined contrapuntal writing. Sensitive to the needs of his listeners, he provides varied repetition, or at least a semblance of order, where necessary to aid comprehension. His music is always marked by a strong rhythmic drive and a frequent use of displaced rhythmic patterns. He is a master of orchestration, both in his use of particular instruments and in his creation of ensembles. Rich sonic palettes are often created using spare means. His meticulous craftsmanship and his musical sensibility have assured his position as a 20th-century Romantic classicist.

WORKS

(selective list)

pubd unless otherwise stated

DRAMATIC

Ops: David (op, D.H. Lawrence), 1935, unfinished; Mirandolina (musical comedy, 4, P. Braun, after C. Goldoni), 1958, unpubd; The Golden Slippers (musical folk play, 2, S. Citron, after B. Pérez Galdós), 1965, New York, 5 Dec 1965; The Noblest Game (op, prol, 2, K. Louchheim), 1971–5

Ballets: A Myriologue (choreog. M. Graham), pf, 1935; Formal Dance (choreog. Graham), tpt, pf, 1935, unpubd; Dance of Liberations (choreog. L. Shapiro), 2 pf, 1936; Tom (e.e. cummings), 1936–7, unpubd; Icaro (after L. de Bosis, choreog. E. King), nar, cl, pf, perc, 1937, unpubd; The Dream of Audubon (G. Wescott), 1941, unpubd; Labyrinth (M. Marchowsky), 1946, unpubd

Film scores, radio scores, incid music

ORCHESTRAL

Large orch: A Sinfonietta Reflecting the Spirit of American Life, 1934–5; Hommage à Satie, 1934; Variations on a Theme by Erik Satie, 1935–6, unpubd; Psalm, 1936; Suite no.1, 1936 [from ballet Tom]; Vn Conc. no.1, 1936; Aria and Hymn, 1937; Ov. no.1, 1937, unpubd; Vc Conc., 1938; Concert Piece, 1939; Sym. no.1, 1940–41; Sym. no.2, 1942; Ov. to The Tempest, 1945; Sym. no.3, 1945; Sym. no.4, 1945; Music for Romeo and Juliet, 1947; Vn Conc. no.2, 1947; The Enormous Room, 1948 [after cummings]; Pf Conc., 1949–50; Timon of Athens, sym. portrait, 1949; Sym. no.5, 1951–64; Sym. no.6, 1951–4; Ahavah, sym. eulogy, nar, orch, 1954, unpubd; Sinfonia concertante, 1954–6; The World of Paul Klee, 1957; Sym. no.7, 1959; Sym. no.8, 1960; Pf Concertino, 1964–5; Vn Conc. no.3, 1967–8; Ov. no.2 'A Buoyant Music', 1970; Fl Conc., 1984–5; Sym. no.9 (Michelangelo), Bar, orch, 1985; Sym. no.10, 1985–; Kaddish, vc, orch, 1987–9; Tantivy, band, 1988; Hearts Music, band, 1989; Sinfonietta, 1989–90; Sym. no.11, 1989–92; Conc., str qt, orch, 1991; Ode, 1993

Small orch: Variations on an Original Theme, 1937; Elegy in Memory of Maurice Ravel, brass, hp, perc, 1938 [arr. str, perc, 1938–9]; Heroic Piece, 1938; Music for Str, Brass and Timp, 1938–9, rev. 1968; Conc. for Small Orch, 1940; Rounds, str, 1944; Ceremonial Fanfare, brass, perc, 1950; Diaphony, brass, pf, org, timp, 1955, unpubd; Elegies for Faulkner and cummings, fl, eng hn, str, 1962–3; Music for Chbr Orch, 1969–70; Festival Ov., 1988–9; Night Thoughts, 1995–6; 25 early works

Arrs., incl. works by Satie (Chorale hypocrite, Messe des pauvres, Passacaille, Gymnopédie no.2), Sessions (Scherzino), Schoenberg (op.19), Skryabin (Reverie)

VOCAL

Choral: A Lake Song (L. Untermeyer), 4 women's vv, 1935, unpubd; O May the Words, 1935, unpubd; This is the Garden (e.e. cummings), 1935; Vista (A. Kreymborg), 1935, unpubd; 3 Madrigals (J. Joyce), 1937; All in Green My Love Went Riding (cummings), 3 women's vv, 1940; The Glory is Fallen Out of the Sky (cummings), 3 women's vv, 1940; Longing for Jerusalem (J. Ha-Levi), T, chorus, org, 1943, unpubd; Ma-Tovu, T, chorus, org, 1944; Young Joseph (T. Mann), 3 women's vv, str/org/pf, 1944; Three Young Rats, 4-pt canon, 1946; Chorale (J. Agee), 8vv, 1949–50; Let Us All Take to Singing (H. Melville), men's vv, 1949–50; The Martyr (Melville), men's vv, 1950, rev. 1964; Mizmor L'David, sacred service, T, chorus, org, 1951; 2 Anthems (Diamond), 1955; Prayer for Peace, 1960; This Sacred Ground (A. Lincoln: *Gettysburg Address*), Bar, children's chorus, chorus, orch, 1962; To Music (J. Masefield, H.W. Longfellow), choral sym., T, B-Bar, chorus, orch, 1967; Warning (Agee), chorus, tubular bells; A Secular Cant. (Agee), T, Bar, chorus, small orch, 1976; Ode on the Morning of Christ's Nativity, 1981; A Song for Hope (E. Wiesel), 8 solo vv, chorus, small orch, 1986, unpubd; Why? (W. Blake), men's chorus, str orch, pf, timp, unpubd; Cradle Song (A. Crapsey), TTBB, unpubd

Song cycles: 4 Ladies (E. Pound), 1935, rev. 1962; 3 Epitaphs (S.T. Warner), 1938; 5 Songs from the Tempest (W. Shakespeare), 1944; L'âme de Claude Debussy (letters), 1949; The Midnight Meditation (E. Olson), 1951; We Two (Shakespeare: *Sonnets*), 1964; Hebrew Melodies (G. Byron), 1967–8; Love and Time (K. Louchheim), 1968; The Fall (Agee), 1970; The Gift, 1981, unpubd; 5 Japanese Songs, 1986, unpubd

Songs: Passover Night (E. Bockstein), 1936; A Flower Given to My Daughter (Joyce), 1940; Anniversary in a Country Cemetery (K.A. Porter), 1940; As life what is so sweet (17th-century), 1940; Four Uncles (cummings), 1940; For an Old Man (T.S. Eliot), 1943; Music, when soft voices die (P.B. Shelley), 1943; My Little Mother (K. Mansfield), 1943; On Death (J. Clare), 1943; Sister Jane (J. de la Fontaine), 1943; Souvent j'ai dit a mon mari (Mansfield), 1943; The Twisted Trinity (C. McCullers), 1943; Be Music, Night (K. Patchen), 1944; Billy in the Darbies (Melville), 1944; I have longed to move away (D. Thomas), 1944; The Lover as Mirror (E. Stringham), 1944; To Lucasta, On Going to the Wars (R. Lovelace), 1944; Epitaph on the Death of a Young Cavalryman (Melville), 1945; Let nothing disturb thee (St Teresa of Avila, trans. H.W. Longfellow), 1945; Monody (Melville), 1945; Brigid's Song (Joyce), 1946; Chatterton (J. Keats), 1946; The Epitaph (L.P. Smith), 1946; Even though the world keeps changing (R.M. Rilke), 1946; Lift not the painted veil (Shelley), 1946; My spirit will not haunt the mound (T. Hardy), 1946; A Portrait (Melville), 1946; The shepherd boy sings in the valley of humiliation (J. Bunyan), 1946; Somewhere (Smith), 1946; The Children of the Poor (V. Hugo), 1949–50; How it was with them (W. Whitman), 1949–50; If you can't (cummings), 1949–50; Love is More (cummings), 1949–50; Homage to Paul Klee (B. Deutsch), 1960; The Millennium (I. Dinesen), 1960; I shall imagine life (cummings), 1962; My Papa's Waltz (T. Roethke), 1964; Prayer (Roethke), 1964; Do I Love You? (J. Larson), theme and variations, 1968; Love and Time (K. Louchheim), 1968; Life and Death (C. Tichborn), 1971; Christmas Tree (cummings), 1972; I am Rose (G. Stein), 1973; Ode (A. O'Shaughnessy), 1973

Other vocal: 2 Elegies (C. Rossetti), S, str qt, 1935, unpubd; Vocalises, S, va, 1935, rev. 1956; The Mad Maid's Song (J. Herrick), S, fl, hpd/pf, 1937, rev. 1953; Death of Peter Whiffle (C. Van Vechten), Bar, small orch, 1993

CHAMBER AND SOLO INSTRUMENTAL

4 or more insts: Chbr Sym., cl, tpt, vn, va, pf, 1935–6, unpubd; 6 Pieces, str qt, 1935, unpubd; Conc., str qt, 1936; Qnt, fl, str qt, pf, 1937; Pf Qt, 1938, rev. 1967; Str Qt no.1, 1940; Str Qt no.2, 1943–4; Str Qt no.3, 1946; Cl Qnt, 1950; Str Qt no.4, 1951; Wind Qnt, 1958; Str Qt no.5, 1960; Night Music, str qt, accdn, 1961; Nonet, str, 1961–2; Str Qt no.6, 1962; Str Qt no.7, 1963–4; Str Qt no.8, 1964; Str Qt no.9, 1966; Str Qt no.10, 1966–8; Pf Qnt no.1, 1972, unpubd; Concert Piece, hn, str trio, 1978, unpubd; Concert Piece, gui, str qt, 1992, unpubd; Pf Qnt no.2, 1996, unpubd; Concert Piece, 6 hns 1997, unpubd

1–3 insts: Partita, ob, bn, pf, 1935; Sonata no.1, vc, pf, 1936, rev. 1938; Str Trio, 1937; Sonata no.1, vn, pf, 1943–6; Canticle, vn, pf, 1946; Perpetual Motion, vn, pf, 1946; Chaconne, vn, pf, 1948; Pf Trio, 1951; Sonata, vn, 1954–9; Sonata, vc, 1956–9; Sonatina, accdn, 1963; Introduction and Dance, accdn, 1966; Sonata no.2, vn, pf, 1981; Sonata, sax, pf, 1984; Kaddish, vc, pf, 1987–9; Sonata no.2, vc, pf, 1987; Sym., org, 1987; Concert Piece, fl, hp, 1989, unpubd; Trio, vn, cl, pf, 1993–4

Pf: 8 Pieces for Children, 1935; Sonatina no.1, 1935; 3 gymnopédies, 1937, unpubd; 52 Preludes and Fugues, 1939–40, unpubd; Conc., 2 pf, 1942–3; The Tomb of Melville, 1944–9; Album for the Young, 1946; Sonata no.1, 1947, unpubd; A Private World, 1954–9; Then and Now, 1962; Alone at the Piano, 3 vols., 1967; Gambit, 1967; Sonata no.2, 1972, unpubd; Prelude, Fantasy and Fugue, 1983; Sonatina no.2, 1987, unpubd; 2 Barcarolles, 1993, unpubd; many other pieces

Recorded interviews in *US-NHoh*

Principal publishers: Associated, Boosey & Hawkes, Elkan-Vogel, Eschig, Carl Fischer, Harms, Leeds, Mercury, Presser, Robbins, Salabert, E.C. Schirmer, G. Schirmer, Peer-Southern

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R.R. Reilly: 'America's Greatest Living Composer', *Crisis*, xv/6 (1997), 40–44 [interview]

MARY WALLACE DAVIDSON

Diamond, Jody (*b* Pasadena, CA, 23 April 1953). American composer and ethnomusicologist. She studied at the University of California, Berkeley (BA 1977) and San Francisco State University (MA 1979) where she pursued interdisciplinary work in music, anthropology and education. She also studied Javanese music with Ki Wasitodiningrat, Nyai Tumenggung Mardusari and Nyi Supadmi. She has taught gamelan and world music at Mills and Goddard colleges, the University of California, Berkeley, and Dartmouth and Monash universities. Her honours include a Fulbright Senior Scholar Research Fellowship to Indonesia (1988–9) and an NEH Fellowship (1991). Founder and director of the American Gamelan Institute, she has also edited and published *Balungan*, a periodical devoted to Southeast Asian performing arts.

As a composer, Diamond has written extensively for the voice and gamelan instruments. Among her works are a series of Western folksong settings (*In that Bright World*, *Hard Times*, *Sabbath Bride*) treated with the performance practice of Central Java. Other compositions, such as *Kenong* and *Pandhawa/Wali Sanga*, apply contemporary process structures. Her work with contemporary Indonesian composers has resulted in the video documentary *Karya* and three recordings. She is the author of 'There is no They There' (*Musicworks*, no.47, 1990, 12–23) on the ethics of cross-cultural interaction.

WORKS
(*selective list*)

In that Bright World, gamelan, 1981 [based on Appalachian folksong]; Sabbath Bride, gamelan, 1982 [based on Hebrew melody]; Penguin Solo, 1983 [arr. of Balinese piece]; Hard Times, chorus, vn, mandocello, gamelan, 1984 [based on S. Foster song]; Pangkur N.Z., solo vv, Javanese gamelan, 1989; Kenong, *c*8 kettle gongs, 1990; Pandhawa/Wali Sanga, 5–9vv, 1996; We Taste the Spices of Arabia, But We Do Not Feel the Scorch(ing) Sun that Brings Them Forth (G. Mohamad), vv, melody insts, gui, pf, 1997

BARBARA BENARY

Dianda, Hilda (*b* Córdoba, Argentina, 13 April 1925). Argentine composer. She studied with Honorio Siccardi, Gian Francesco Malipiero and Hermann Scherchen. In 1958 she travelled to France on a French government scholarship and made contact with Pierre Schaeffer's Groupe de Recherches Musicales at the RTF in Paris. The following year she was one of a group of five composers (the others were Cage, Pousseur, Boucourechliev and Schönbach) to whom the RAI in Milan first opened the doors of its Studio di Fonologia Musicale, enabling her to gain experience of electronic music. The *Dos estudios en oposición* for tape, which date from this time, mark her out as one of the first Argentine composers to use electronic techniques and resources. She received scholarships to attend the Darmstadt summer courses between 1960 and 1963, and in 1966 worked at the San Fernando Valley State College in Northridge, California, where *A 7* for cello and tape was written. Returning to Argentina in 1967, she was involved in an intensive schedule of teaching as a professor at the Universidad Nacional de Córdoba until 1971. After a period spent in Germany, she moved back to Argentina in 1976, composing *… después el silencio* for tape on her return.

There followed a seven-year break in her creative activity, after which she wrote the Requiem (1984). Dedicated 'to our dead' and based on the Latin Requiem texts (excluding the Dies irae, which, she felt, did not correspond to her intentions), the work has vocal and instrumental textures of great variety and complexity, each movement being differently orchestrated, though always in accordance with the demands of the text. By contrast, the *Cántico* of 1988 inhabits a totally different world; based on St Francis of Assisi's *Cantico delle creature*, this chamber-style piece, 'stereophonically' conceived, achieves its effect through a spatial disposition of voices and instruments.

Dianda has participated in numerous international festivals of contemporary music and several of her works have been included in the study programmes of various European and North American universities and other musical institutions as important examples of the contemporary composer's art. Among her many distinctions and awards are the Cultural Merit medal of the Italian government, Chevalier of the Ordre des Palmes Académiques of the French Republic, and official recognition of her work by the Fundación Alicia Moreau de Justo in Argentina. Dianda also devotes time to the educational and analytical aspects of contemporary music, writing in a number of publications and giving seminars, courses and lectures and has published *La música argentina de hoy* (Buenos Aires, 1966).

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(*selective list*)

Orch: Nucleos, str, 2 pf, vib, xyl, 8 perc, 1963; Resonancias 3, vc, orch, 1966; Ludus 1, 1969; Ludus 2, chbr orch, 1969; Impromptu, str, 1970; Canto, chbr orch, 1972; Va Conc., 1988; Mitos, perc, str, 1993

Vocal: Canciones (R. Alberti), S, gui, vib, 3 perc, 1962; Rituales, 1v + perc, pf + perc, 1962; Resonancias 5, 2 choruses, 1966–8; Requiem, B, chorus, orch, 1984; Cántico (Dianda, after St Francis of Assisi), chorus, chbr orch, 1988

Ens: Estructuras I–III, vc, pf, 1960; Qt III, str, 1963; Percusión 11, 11 perc, 1963; Resonancias 1, 5 hn, 1964; Divertimento a 6, 6 perc, 1969–70; Oda, 2 tpt, 3 trbn, 3 perc, 1974; Trío, cl, vc, pf, 1985; Cadencias, ww, perc, 1985; Cadencias 2, vn, pf, 1986; Paisaje (… sólo breves, fugaces colores …), 4 perc, 1992

Solo inst: Diedros, fl, 1962; Resonancias 2, pf, 1964; Ludus 3, org, 1969; Celebraciones, vc + perc, 1974; Rituales, mar, 1994

Tape: 2 estudios en oposición, 1959; A 7, vc, tape, 1966; … después el silencio …, 1976; Encantamientos, 1984

Principal publishers: EAC-Moeck, EAM, Ediciones Culturales Argentinas, Pan American Union, Peer International Corporation, Ricordi Americana, Schott

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RAQUEL C. DE ARIAS

Diapason (i). A term used by Greek theorists to designate an octave, either the interval or the scale. The English use of 'diapason' to denote the range or compass of a voice or instrument derives from this.

EDWIN M. RIPIN/MARTIN RENSHAW

Diapason (ii). In French the term has many meanings. It may refer to the scaling of a string or organ pipe; to the distance between the finger-holes of a wind instrument; it can mean simply pitch ('diapason normal' was established in 1858 as *a′* = 435 at 59° F); by extension it can mean an A pitchpipe or tuning-fork.

EDWIN M. RIPIN/MARTIN RENSHAW

Diapason (iii). In classical British organ terminology, 'the diapasons' (Stopped and Open) form the foundation upon which the Great Organ flue choruses may be built (*see* ORGAN STOP).

EDWIN M. RIPIN/MARTIN RENSHAW

Diapason (iv). A piece of wood, also called 'rack', at the back of a keyboard in a clavichord or a harpsichord containing a vertical slot for each of the instrument's keys. A metal pin or a slip of wood or whalebone driven into the end of each key fits into the appropriate slot, guiding the key and preventing lateral motion as it moves up and down.

EDWIN M. RIPIN/MARTIN RENSHAW

Diapente (from Gk. *dia pente*: 'through five'). The ancient Greek and medieval name for the interval of a FIFTH. In medieval treatises and musical manuscripts the terms *epidiapente* ('5th above') and *subdiapente* (*hypodiapente*, '5th below') are used to designate canons at the upper and lower fifth respectively.

See also DIOXEIAN.

□

Diaphone. *See under* ORGAN STOP. *See also* ORGAN, §III, 4, and fig.21.

Diaphonia [dyaphonia] (Gk.: 'sounding apart'). In ancient Greek theory, dissonance, as opposed to *symphonia* (consonance). In 9th-century music theory, however, the term was used synonymously with organum and *symphonia* to mean 'polyphony in general', and retained that general meaning until the 12th century, even though the *symphoniae* were still, specifically, the consonances of octave, 5th and 4th. During the 12th century 'diaphonia' was replaced by its Latin equivalent, 'discantus'; 'organum' and 'discantus' then came to characterize different musical styles. Exceptionally, as late as 1321, Johannes de Muris (*Ars novae musicae*) used 'diaphonia' for organum, especially 'diaphonia basilica' for organum purum.

See also DISCANT, and ORGANUM.

NICKY LOSSEFF

Dias, Amílcar Vasques (*b* Badim, Monção, 7 March 1945). Portuguese composer and pianist. He studied the piano and composition with Manuel Faria (1957–66) and later attended the conservatories of Oporto and Braga, where (1970–74) he studied with Cândido Lima and Maria de Lurdes Ribeiro. In 1974 a grant from the Calouste Gulbenkian Foundation enabled him to go to the Netherlands, where at the Hague Conservatory he studied with Louis Andriessen, van Bergeijk and Schat (composition diploma, 1982). He also attended seminars with Emanuel Nunes, Stockhausen and Xenaxis and (1987–8) was a member of the artistic council of the municipality of Amsterdam. On his return to Portugal (1988) he taught at various schools of music and continued his training as a composer at the University of British Columbia, Vancouver, and other North American universities. He was appointed a teacher at the University of Evora in 1996. Much of his music is influenced by his stay in the Netherlands. Most of his pieces are short but intense, written for small and unusual groups, such as *Serrana* (1989–90), for ten accordions, vibraphone and string quartet. He has also set to music a great number of poems by 20th-century Portuguese poets.

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(*selective list*)

Orch: Balada do amor militante, brass, pf, db, 1979–80; Pranto, brass, pf, db, 1981–2
Vocal: Dove la luce (G. Ungharetti), SATB, 1974; Requiem, 1v, pf, elecs, 1978; 3 canções (J. Afonso), 1v, pf, 1992; Vindimas (folk poetry), SATB, 1995; 4 canções (A. Gedeão), S, pf, 1997; 2 canções (Afonso), S, pf, 1997; Ode ao vinho (L. Carmelo), T, pf, 1997; Madrugada (R. de Castro and N. Torneol), 8 solo vv, 1998
Chbr and solo inst: Preludio, pf, 1974; 3 blocos, pf, 1975; Mara, gui, pf, vc, 1985; Prélude a l'après-midi des cigales, hpd, 1987; Serrana, 10 accdn, vib, str qt, opt. tape, 1989–90; Badim, 2 pf, 1992; Tojo I, tpt, pf, 1992; Veranda, fl, hp, pf, vn, vc, 1995; Glicínia, fl, 1997; Óis d'água, fl, pf, 1997; Rosmaninho, fl, 1997; Alecrim, pic, pf, 1998; Giesta, fl, cl, pf, 1998; Jasmim, pf, 1998; Linho, pf trio, 1998

Principal publishers: Donemus, Musicoteca

SÉRGIO AZEVEDO

Diaspora. Diaspora is one of the most ancient and most modern concepts of music's relation to time and space, to history and cultural geography. Diaspora situates music, musicians, and musical culture in places distinguished by placelessness, on musical landscapes different and apart from places of origin.

1. Concepts and definitions. 2. Diaspora in the historical imagination. 3. Music in diaspora. 4. Diasporic processes. 5. Diaspora, modernity and postmodernity.

1. CONCEPTS AND DEFINITIONS. The displacement of diasporic music cultures results primarily from two conditions. First, a group may have been forcibly expelled from a place of origin, often a place claimed for sacred or providential reasons; the classic case of this condition of dispersion is the Jewish diaspora. Second, a group may have no place of origin, hence the necessity to move across cultural landscapes belonging to others; the classic case is that of Roma and Sinti peoples, those cultures subsumed under the pejorative rubric, gypsy.

In diaspora, music contributes to the construction of identity in contrastive ways, shoring up the representation

of self and negotiating interaction with otherness. Metaphors of Jewish music history, for example, have stressed the possibility of retaining the music culture prior to the expulsion of Jews from Palestine in 70 CE. In contrast, Roma music is falsely imagined to have no identity, but rather to assume the identity of any place Roma people inhabit.

There are four fundamental configurations of history and, accordingly, of music history that diaspora produces. First, myth or sacred journey ascribes a unique temporal framework to the group itself, whereby music stems from a time before history. The diasporic journey provides the historical path from one sacred world to another, passing through a sacred and temporally bounded world. The music of sacred journey emerges from and represents myth. The diasporic Beni Hilal of North Africa maintain musical traditions that represent their journey in this way (Slyomovics, 1987). The repertories of the Hindu Rāmāyaṇa and Mahābhārata pass themselves along sacred journey in South and South-east Asia, while absorbing metaphors of wandering. Second, diaspora also assumes the forms of secular history, often because a diasporic group's journeys provide them with no place to settle. Certain regions engender histories of journey, for example between different lands along the Mediterranean (Magrini, 1993). Diasporic history stems from responses to overpopulation or political repression, as in the emigrations to North and South America from the 17th century to the 20th (Todorov, 1984; Greenblatt, 1991). Third, conquest and colonialism are intentional forms of diaspora, whereby one group consciously imposes its culture on others, often with music as an active agent. The Age of Discovery produced numerous forms of colonial diaspora whose sacred forms are evident in missionary hymnody and the spread of musical instruments, such as the harmonium. Utopian communities, such as Mormons and the Amish, are versions of such diaspora. Fourth, transnationalism is the modern and postmodern historical framework for diaspora. Musical repertories and music cultures spread beyond political and national borders. Musicians themselves may form communities engaged in diaspora, for example blues musicians in North America (Baker, 1984), African popular musicians along Atlantic coastal regions (Gilroy, 1993), or the mendicant Bauls in Bengali-speaking areas of South Asia (Capwell, 1986).

2. DIASPORA IN THE HISTORICAL IMAGINATION. Western concepts of diaspora have traditionally derived from three models, each with a distinctive relation to the dialectic between myth and history. More than any other conceptual model, the Jewish diaspora relies primarily on mythical functions of music (Baer, 1936; Sachar, 1985). The metaphysics of Jewish music may even depend on the concept of diaspora, for example in the often hostile rejection of instrumental music until the return to Israel and the coming of the Messiah.

In the early modern era, the African diaspora provides a powerful historical trope (Lemelle and Kelley, 1994). African musical elements undergo diasporic displacement (Waterman, 1952), and African musicians engage in patterns of exchange across an Atlantic defined by African peoples (Harris, 1982; Gilroy, 1993). Moreover, music provides complex forms of historical evidence for the African diaspora, not only because of the spread of instruments, such as the banjo and xylophone, but also because of musical texts of transnational African religious movements, such as Rastafarianism and its music, reggae, and so-called Yoruba religions in South America. Within the larger African diaspora, local and regional music histories unfold through the dispersion of musical genres, such as the blues in the great southern-to-northern migration in the USA (Grossman, 1989). Historically, music in the African diaspora has suggested numerous links between the myths of African communal structures, of which dance and rhythm are parts, and the modern production and reproduction of global popular musics (Coplan, 1994).

At the end of the 20th century, massive shifts of global migration spawned new diasporas. Indian music, especially Hindustani classical and popular music, connects many communities of the South Asian diaspora, whether in the UK, North America, Trinidad, South Africa or Fiji (Myers, 1998). Competing nationalisms in eastern Europe or the Middle East, moreover, unleashed new diasporas, which realized their historical transformations with invention or reinvention of musical traditions, such as *qasida* in Bosnia or *arabesk* in Turkey (Stokes, 1994).

3. MUSIC IN DIASPORA. Music frequently provides a language for mapping out temporal and geographical spaces because music can represent the past in the present. The geography of a diasporic music can be both ancient and modern. Musical repertories in 20th-century Jewish anthologies, notably A.Z. Idelsohn's ten-volume *Hebraïsch-orientalisches Melodienschatz* (1914–32), were organized according to contemporary communities in the Jewish diaspora, all of which, however, stemmed from a common source, the music of ancient Israel. The music of the diaspora represented difference and divergence, but its historical trajectory was from unity back to unity. Similarly, Rastafarianism constructs a history of African diaspora, in which reggae functions as a transition from West African origins to East African (Ethiopian) consolidation. In these diasporas music symbolically constructs the historical path and return to origins.

Music in diaspora also retains traces of historical displacement. The spread of Hinduism in South-east Asia has left its imprint on musical systems even where it has largely been supplanted by other religions. Musical drama and ritual in Muslim Indonesia include Hindu myths, especially those associated with the Rāmāyana while also narrating the history of South Asian colonialism and trade in South-east Asia. The musical systems of South and South-east Asia differ from each other entirely, but they are connected by narratives of diaspora. The spread of Islam in the centuries after the death of the Prophet Muhammed also remains evident in common musical elements undergirding the transmission of Islam's sacred texts, not least among them the Qur'an, which, in theory, is recited in the same way throughout the Islamic world. Although the complex conceptualization of music within Islam makes it impossible to specify common diasporic elements, these emerge at historical moments in which it is necessary to evoke unity, in other words, a sense of diaspora, such as in the consolidation of nationalism in Bosnia-Hercegovina or fundamentalist solidarity among Muslim nations of the Middle East and Central Asia.

Consolidation of musical styles seems to undo the divergence and diversity of diaspora, but it more often creates a network of cultural contacts and solidarity across widely dispersed communities. The emergence of the pan-Plains musical style among Amerindians dispersed

by rapid westward expansion in 19th-century North America consolidated not only the common elements among pre-existing Plains peoples, but created new contexts to represent an identity that resisted the hegemonic domination of white North Americans, for example the Ghost Dance religion in the 19th century and powwows in the 20th century (Herzog, 1935).

Musical instruments often communicate the material and ideological aspects of diaspora, the ability to change and to resist change. Xylophone-type instruments with metal or wood slabs played in complex polyphonic patterns are found throughout the African diaspora, especially along the Atlantic coastal regions. The metallophone orchestras of mainland and insular South-east Asia also demonstrate extensive dissemination. Diasporic instruments may also symbolize the contestation of regional and national cultures. In South-east Asia, for example, silk-and-bamboo ensembles brought by Chinese colonizers, settlers and merchants co-exist with metellophone orchestras (e.g. in Indonesia and Singapore), while signifying a resistance to acculturation. Instruments have a special ideological power in the diaspora of Celtic culture along the western coast of Europe, from Galicia in Spain to Scotland. Bagpipes and harps provide physical evidence for a culture of resistance to, and through, modern nationalism, that is, against the political hegemony of Spain, France and England. Bagpipes and harps, despite their long history of dispersion throughout Europe and the Mediterranean, consolidate a musical language for modern Celticness that has the power of an international ideological lingua franca (Chapman, 1994).

4. Diasporic processes. Diaspora dialectically opposes processes of musical change that are characterized by extended preservation and radical alterations. Musical change, furthermore, results from the disjunctures that these dialectical juxtapositions produce, whether in a mythical world of unbroken wandering or in a postmodern world of forceful and sometimes violent displacement (Clifford, 1992). In mythological diaspora it is oral traditions that metaphysically protects music from change, though oral transmission is itself the primary cause of musical change (Tworuschka, 1991). Music for utopian and religious diasporas, such as that of the Amish, situate music between written and oral traditions in order to engender processes of remembering that rely on the propensity to forget; each time an Amish hymn is sung, it performs the history of the 16th-century European martyrdom in the re-mythologized world of modern North America. The sacred repertories of Islam, not least among them the Qur'an, are particularly powerful in their performative juxtaposition of oral and written traditions that connect the timeless past to the time-bound present (Eickelman and Piscatori, 1990). Sacred journey also juxtaposes stability and change, using music as a metaphor that distances a religious group from disjuncture and therefore ensures its cohesiveness. Musical repertories as different as those practised by East Asian Buddhists (Banzai, 1973) and European Christian pilgrims (Eade and Sallnow, 1991) represent sacred journeys for those participants.

Diasporic musical traditions are invented to represent a group in flux (Klusen, 1969) or to use music as a means of bounding tradition in history (Hobsbawm and Ranger, 1983). Encounters between groups in diaspora may produce musical borders across exchange and adaptation, or they may unleash conflict that renders musical borders impermeable. In cases of exchange, new musical repertories and practices emerge, yielding processes of hybridization. In cases of conflict, music may underlie new forms of racism. The postmodern disjuncture of diaspora is most evident in the various forms of transnationalism. Music provides a language for cultural translation, and in mediated forms it is located beyond the borders of communities and cultures that create it. Diasporic musics also transgress those borders, resisting the nationalism that encumbers diaspora.

5. Diaspora, modernity and postmodernity. In the age of transnationalism that unfolded in the late 20th century, diaspora increasingly became a form of cultural, ethnic and national identity. The mass mediation of world musics not only transmitted diasporic musics throughout the world but also accelerated the ways they narrated the contestation of history and geography. On one hand, diaspora and diasporic music lent themselves to the definition of new nationalisms, for example Israel at mid-century and Bosnia-Hercegovina and Kurdistan at the end of the 20th century. The dispersion of musical instruments in eastern Europe (e.g. 'Slovak' bagpipes) symbolically challenged the nationalisms of modern Europe and raised questions about their survival in postmodern Europe. On the other hand, diaspora contested late 20th-century nationalism, representing cultural spaces beyond nationalism, for example the growing presence of Muslim peoples in central and western Europe, and the long history of Muslim presence in south-eastern Europe. Muslim diaspora in Europe, whether the sacred traditions of mosques or the popular-music programmes on Turkish-language television in European cities, conceptually redefine the contexts of Western music itself.

The counterpart to transnational musics in the diasporas at the end of the 20th century was sacred music, which was also employed in the struggle for new places in an international history and geography. At the end of the 20th century shared musical practices increasingly defined dispersed musical cultures; the sacred exhibited a very different presence in Muslim, African and South Asian diasporas, but it nonetheless provided a core around which identity could cohere. The sacred, therefore, differs from transnationalism as a motivation and language for diaspora, and it perpetuates the earliest forms assumed by diaspora. At the end of the 20th century there was no single form of diasporic music, but rather an increasingly complex and contested presence of music in the rapidly changing historical geography of postmodernity.

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PHILIP V. BOHLMAN

Diastematic (from Gk. *diastēma*: 'interval'). An adjective describing notation that indicates the pitch of notes by their vertical placing on the page. The term 'heighted' is a modern equivalent. Although the Latin adjective 'diastematicus' was used in the Western Middle Ages (meaning 'separated by an interval', usually of time) it does not seem to have been used then to describe notation. The term is usually applied to neumatic notations written *in campo aperto* (in a space without ruled horizontal lines) although, from its etymology, it could also be used to describe notation on dry-point, black or coloured lines. Many Western chant notations were imprecisely diastematic, that is, they indicated pitch in the above manner only vaguely; others, such as Aquitanian notation, were very precisely diastematic, and did not adopt the four-line staff until a relatively late date. A distinction is usually made here between stroke-neumes, which indicate the direction in which a melody moves but are not 'heighted' vertically on the page, and point-neumes, which are easily placed diastematically on the page (*see* NOTATION, §III, 1).

DAVID HILEY

Dias Velasco, Nicolao. *See* DOIZI DE VELASCO, NICOLÁS.

Diatessaron (from Gk. *dia tessarōn*: 'through four'). The ancient Greek and medieval name for the interval of a FOURTH. In medieval treatises and musical manuscripts the terms *epidiatessaron* ('4th above') and *subdiatessaron* (*hypodiatessaron*, '4th below') are used to designate canons at the upper and lower fourth respectively.

Diatonic (from Gk. *dia tonos*: 'proceeding by whole tones'). Based on or derivable from an octave of seven notes in a particular configuration, as opposed to CHROMATIC and other forms of SCALE. A seven-note scale is said to be diatonic when its octave span is filled by five tones and two semitones, with the semitones maximally separated, for example the major scale (T–T–S–T–T–T–S). The natural minor scale and the church modes (*see* MODE) are also diatonic.

An interval is said to be diatonic if it is available within a diatonic scale. The following intervals and their compounds are all diatonic: minor 2nd (S), major 2nd (T), minor 3rd (TS), major 3rd (TT), perfect 4th (TTS), perfect 5th (TTST), minor 6th (STTTS), major 6th (TTSTT), minor 7th (TSTTTS), major 7th (TTSTTT) and the octave itself. The TRITONE, in theory diatonic according to this definition, has traditionally been regarded as the alteration of a perfect interval, and hence chromatic; it may be either a semitone more than a perfect 4th (augmented 4th: TTT) or a semitone less than a perfect 5th (diminished 5th: STTS).

In the ancient Greek system (*see* TETRACHORD), the diatonic genus contains a semitone and two tones (STT). Although this does not amount to a complete octave species, it nevertheless retains the basic sequence of tones and semitones given above.

Similarly, each HEXACHORD in the medieval system as codified by Guido of Arezzo includes a semitone surrounded by two tones (TTSTT) and was therefore diatonic by the above definition. However, since it is built of overlapping hexachords on G, C and F, the Guidonian gamut includes several B♭s in addition to 'uninflected' notes from A to G, and so differs from the later diatonic system (*see also* MUSICA FICTA).

WILLIAM DRABKIN/R

Diaz, Alirio (*b* La Calendaria, Carora, 12 Nov 1923). Venezuelan guitarist. He learnt the native cuatro, then the guitar with Raúl Borges and Clement Pimentel in Caracas, where he gave his first recital in 1950 at the Biblioteca Nacional. He was awarded a government grant to study with Regino Sainz de la Maza in Madrid (1950–53), and with Segovia at the Accademia Chigiana, Siena (1951–8); he became Segovia's assistant in 1954 and succeeded him as professor in 1965. He made his débuts in Spain and Italy in 1952, Paris in 1954 and the USA in 1959, toured Germany with the Spanish National Orchestra under Frühbeck de Burgos in 1967, and played under Stokowski and Iturbi in the USA in 1968. He has given masterclasses in Europe and the USA, and has transcribed works by Corbetta and Scarlatti; his performances and editions of the music of Antonio Lauro have been particularly influential. Diaz's youthful experience as a popular musician has been an asset in his interpretation of folk-inspired pieces by such composers as Barrios, Lauro, Ponce and Villa-Lobos. His brilliant style and technique and the clarity and warmth of his performances have established him as one of the finest guitarists of the 20th

century. He was awarded the Orden de Andrés Bello in 1963.

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PETER SENSIER/GRAHAM WADE

Díaz, Félix Guerrero. *See* GUERRERO DÍAZ, FÉLIX.

Díaz, Gaspar. 17th-century singer and composer, sometimes confused with GABRIEL DÍAZ BESSÓN.

Diaz (González), Joaquin (*b* Zamora, 14 May 1947). Spanish ethnomusicologist. In 1951 his family settled in Valladolid, where he completed his schooling and entered the university to study philosophy and law. Yielding to his desire to collect, study and perform the traditional music of Spain, especially that of Castile and León, he abandoned his university studies. Possessing a fine voice and a talent for playing instruments, he began what was to develop into a remarkable career in performance, recording and television, including recitals and conferences at universities and cultural institutions throughout Spain, Portugal, Europe and the USA. In 1980 he created the Centro Castellano de Estudios Folklóricos (Valladolid) and established the monthly journal *Revista de folklore*. In 1982 he became a member of the Real Academia de Bellas Artes de la Purísima Concepción (Valladolid); he was vice-president of the Sociedad Ibérica de Etnomusicología (1993–4) and in 1993 became Catedrático honorario at the University of Valladolid. In 1985 the Centro Castellano became the Centro Etnográfico de Documentación, which bears his name and which he directs. The centre houses a library, sound archives and two museums, and sponsors lectures and performances of traditional music.

The material which has served as the basis for his long and successful career comes from traditional sources, most of which he has collected himself. His fieldwork, scholarly writings and his many recordings have earned him a prominent place among Spanish folklorists.

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ISRAEL J. KATZ

Díaz, Justino (*b* San Juan, Puerto Rico, 29 Jan 1940). American bass. His studies at the University of Puerto Rico and the New England Conservatory were followed by training with Friedrich Jagel. He first appeared with the New England Opera Theater in 1961, and made his Metropolitan Opera début in 1963. Appearances for the American Opera Society, Casals Festival (Puerto Rico) and Spoleto Festival followed. In 1966 his career was firmly established by his performances at the opening night of the new Metropolitan Opera at Lincoln Center as Antony in Barber's *Antony and Cleopatra*, and under Karajan at the Salzburg Festival as Escamillo. Subsequent appearances included La Scala and at Hamburg and the Vienna Staatsoper. He sang in the performance of Ginastera's *Beatrix Cenci* that inaugurated the Kennedy Center Opera House in Washington, DC (1971), and made his Covent Garden début as Escamillo in 1976. Díaz established himself as one of the leading basses of the Metropolitan, where his evenly produced, warm *basso cantante* was heard in a wide range of Italian roles. He subsequently took on baritone parts, singing Iago for Zeffirelli's cinema version of *Otello* and at Covent Garden in 1990, and becoming a noted Scarpia. His recordings include roles in *Medea*, *La Wally*, *Lucia di Lammermoor* and oratorios by Handel.

RICHARD BERNAS

Díaz [Díez] **Bessón, Gabriel** (*b* ? Alcalá de Henares, *c*1580; *d* Madrid, 6 Nov 1638). Spanish composer. He has been confused with Gaspar Díaz, a younger singer and composer who entered the Spanish royal chapel as a choirboy in 1605. It is difficult to establish Gabriel Díaz's biography with any certainty, precisely because he exemplifies the high degree of mobility enjoyed by Spanish musicians at the time. The earliest trace of him comes from the Christmas villancicos which he sent from Córdoba to the Spanish court when it was resident in Valladolid (1601–6). From 1 January 1606 until 1614 he was *vicemaestro* of the royal chapel in Madrid, a post which included giving music lessons to the choirboys, and from January or February 1615 to March 1619 (or later) he was *maestro de capilla* at the collegiate church of S Pedro at Lerma, under the protection of the Duke of Lerma, the favourite of Felipe III. On the founding of the Convento de la Encarnación in Madrid in 1616, Díaz was commissioned to write the music for the funeral of Queen Margarita of Austria, the monastery's patron, who had died five years earlier. His whereabouts after leaving Lerma in 1619 are unknown, but it is possible that he may have been again in Madrid, since Luis de Góngora, in a letter dated 28 September 1621, stated that he (Góngora) acted as mediator in Díaz's appointment as *maestro de capilla* at Córdoba Cathedral. It is clear from another of Góngora's letters that Díaz was already in this post on 9 October 1621, but in 1623 he was again in Madrid at the Encarnación, according to Lope de Vega's comedy *Carlos Quinto en Francia* (published that year and dedicated to the composer). According to Mitjana y Gordón, Díaz occupied his Córdoba post for a second

time from 16 November 1624 to May 1637 (he was certainly there in 1626), but on 19 May 1636 he was appointed *maestro de capilla* at the Convento de las Descalzas Reales, Madrid, a post he held until his death.

Díaz wrote both secular and sacred works. His sacred music is characterized by the systematic use of basso continuo and polychoral writing for voices and instruments (he helped to consolidate the use of both techniques in Spain), and by a rich and varied interplay of textures. The library of João IV of Portugal, destroyed in the 1755 earthquake, contained 843 of his compositions (villancicos, motets, masses, psalms, canticles, antiphons, hymns, responsories, Te Deum settings, Passions, Lamentations and *versetti*) and a treatise, *Compendio de música para los primeros rudimentos de los compositores*.

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4 Misa ferial, 4vv, 5vv, 6vv, 8vv; 2 San, 4vv, 6vv; Gloria laus, 4vv: *P-VV*

Beatus vir, 8vv, org, bc; Credidi, 8vv, org, bc; 3 Dixit Dominus, 8vv, 2 org, bc; Laetatus sum, 8vv, 2 org, bc; Laudate Dominum omnes gentes, 8vv, 2 org; Mag, 8vv, 2 org, bc; Mag, S, 8vv, 3 org: *E-E*

Cum invocarem, 12vv, 2 org, *VAc*, *VAcp*; Fratres sobrii estote, motet, 9vv, bc, *V*; Lauda Jerusalem, T, 7vv, cornett, sackbut, dulcian, org, M. Querol's private collection, Barcelona; ed. in MME, xli (1982); Laudate Dominum omnes gentes, 8vv, 2 org, *V*; Mag, 8vv, *Mn*; Salve regina, 5vv, harp, *SA*

2 tonos a lo divino, 4vv, *Mn*, inc.; 2 villancicos, 6vv, *SEG*, inc.

5 romances, 3 other secular works, 4–5vv, *D-Mbs*, *E-Mmc*, *Mn*; all ed. in A, E; 1 ed. in MME, xxxii (1970)

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LUIS ROBLEDO

Dibák, Igor (*b* Spišská Nová Ves, 5 July 1947). Slovak composer. He studied composition at the Žilina Conservatory (1962–6) and with Cikker at the Bratislava Academy of Music and Dramatic Art (1966–71). From 1969 to 1979 he was music editor for state television in Bratislava, after which he was appointed chief music editor at Czechoslovak Radio and then at Czechoslovak Television where he had begun. Dibák's works reveal an in-depth knowledge of modern compositional techniques; besides Cikker he was influenced by Stravinsky, Prokofiev, Hindemith and other composers from the first half of the 20th century. Despite their diversity, the various sources he draws upon are skilfully unified and form convincing, internally coherent structures. With its sober expressivity and economy of means the character of the music is decidedly neo-classical. His greatest achievements are the instrumental works, particularly the chamber pieces (e.g. the Partita and *Humoresky*) and the concertos, all of which explore wide-ranging technical and timbral possibilities. His sense of tonality – which contains elements of modality as well as free 12-note writing – later includes clusters in works such as the Cello Concerto of 1985. Dibák has also produced pedagogical pieces which typically encourage ensemble playing among children, and for teaching improvisation he has divised his own methodology. His operas *Svietnik* ('The Candelabra') and *Silvester* ('New Year's Eve') take human frailties to task, while resembling Stravinsky's *Mavra* or Shostakovich's *The Nose* in their style of conversational comedy and closed musical scenes.

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(selective list)

Stage: Svietnik [The Candelabra] (op, 1, Dibák, after A.P. Chekhov), op.15, 1975–6, Bratislava, 12 June 1977; Portrét (ballet, 1, Dibák and P. Štilicha, after N.V. Gogol), op.18, 1977, unstaged, version for TV broadcast 1979; Silvester (TV op, 1, P. Štrelinger and Dibák), 1986, Czechoslovak TV, 1988; Majstri speváci drakopevci [Dragon Mastersingers] (children's op, 1, Štilicha), op.49, 1992, unperf.; Prorok Rak [Crayfish the Prophet] (children's op, 1, R. Čižmárik, after P. Dobšinský), 1993, unperf.

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Pedagogical: Detský svet [Children's World] (R. Čižmárik), op.17c, children's chorus, 2 rec, 2 vn, vc, perc, 1977; Pastorále, op.25c, 3 rec, str orch, 1981; Z prírody [From Nature] (P. Országh Hviezdoslav), op.27b, children's chorus, perc, 1982; pf pieces, other choruses

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VLADIMÍR ZVARA

Di Bari, Marco (*b* Casoli, nr Chieti, 6 Sept 1958). Italian composer. He studied the piano with M. Fumo and Bruno Canino, and composition with Lombardi and Gentilucci. He took his diploma in electronic music composition at the Milan Conservatory and has taken courses in composition and conducting at the Hochschule für Musik in Vienna, as well as graduating in humanities from Chieti University. He teaches composition at the Parma Conservatory. He won the SIAE prize in 1991 for his opera *L'Histoire de Saint-Julien l'hospitalier*. From his earliest works, Di Bari has placed the perception of sound and its evocative power at the centre of his interests as a

composer. In *Dove più dolce il suon migra* (1985) and *Come il suono dell'ore il ricordo* (1986), the way in which he reduces and condenses the sound and projects it in space arises from a natural, physiological approach to composition. The manifesto of this artistic approach is his *Sei studi sul naturalismo integrale* (1986), where the piano writing, which alludes to Debussy, is inspired, in its repetitive and modular procedures, by a world inhabited by fractal objects and the fractal theories of the mathematician Mandelbrot.

His naturalistic philosophy that relates awareness to sensation can thus range from mimicking the way the kinetics of bodies in space are perceived, as in his *Primo studio sugli oggetti in movimento* (1989) to the recent *Bird's Fractal Voice* (1996), where naturalistic and scientific inspirations combine, with an acknowlegement of Messiaen's musical world.

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(*selective list*)

Stage: La foresta in cantata (concerto di fiabe, 7 fiabe abruzzesi, R. Garbetta, after I. Calvino), L'Aquila Abruzzo Music Festival, 23 August 1990; L'histoire de Saint-Julien l'hospitalier (op, 1, G. Manfridi, after G. Flaubert), Festival d'Avignon, Tinel de la Chartreuse, 11 July 1991

Orch: Eternally Present, 1983; Dove più dolce suono migra, 1985; Come il suono dell'ore il ricordo, str orch/11 solo str, 1986; Marcia postuma per le esequie di W.A. Mozart, 1991; Frammento spaziale, pf, orch, 1992

Chbr and solo inst: Dans le cycle du temps, cl, 1986; 6 studi sul naturalismo integrale, pf, 1986–88; Going Message Air, fl, 1987; Primo studio sugli oggetti in movimento, bar sax, pf, 1989–90; 6 studi nuovo-classici sulla fisiologia della percezione, pf, 1992–3; Prima sonata, pf, perc, 1994; Bird's Fractal Voice, cl, vc, pf, bird calls, 1996

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RAFFAELE POZZI

Dibdin, Charles (*b* Southampton, bap. 4 March 1745; *d* London, 25 July 1814). English composer, dramatist, poet, novelist, actor, singer and entertainer. Dibdin was the 12th child of a parish clerk and a sorely tried mother who produced at least 14 children. His own claim to have been educated at Winchester College is not supported by the school records, though he did have lessons from James Kent and Peter Fussell, successive cathedral organists there. As a composer he was self-taught; he himself thought that he had learnt to compose by scoring Corelli's concertos from the separate parts and from reading Rameau's *Traité de l'harmonie* in English, but he must have learnt mainly from his practical experience in the theatre. By the age of 15 he was singing occasionally in such Covent Garden operas as required a chorus, supplementing his income by working for the music publisher John Johnson. The variety of his talents was already astonishing. He was only 18 when he published, more or less in full score, *A Collection of English Songs and Cantatas*, and a year later John Beard, the manager of Covent Garden, accepted *The Shepherd's Artifice*, an all-sung pastoral for which Dibdin wrote both words and music; he sang the leading role himself.

As an opera singer Dibdin's career was brief. He lacked the figure for a hero's role, but his flair for accents made him well suited to character parts. His first great success was as Ralph, the farmer's son in Arnold's popular pastiche opera, *The Maid of the Mill* (1765), and no doubt he played it with a broad Hampshire accent. Three years later he was a sensation as Mungo, the black servant in his own afterpiece opera *The Padlock*; the part is written in 'coon' English.

At this period Dibdin seldom wrote his own librettos. From 1767 to 1772 he was lucky enough to have as his collaborator Isaac Bickerstaff (1733–*c*1808), an Irishman who had previously written *Thomas and Sally* and *Love in a Village* for Arne as well as *The Maid of the Mill* for Arnold. His characterization and dialogue are reminiscent of Sheridan, who was in fact a good deal influenced by Bickerstaff's *Lionel and Clarissa*. Bickerstaff went to France in 1772, to escape prosecution for a homosexual offence, but before then Dibdin and he had created comic operas of a promise that cannot be paralleled in 18th-century England. The first was *Love in the City* (1767), which has an unusual libretto about London tradesmen; the novelty of this theme deprived the opera of the success it deserved. For their second full-length opera, *Lionel and Clarissa* (1768), they turned to the foibles of the landed gentry, a safer subject. Beard did not at first trust Dibdin to compose such operas in their entirety, and in any case the huge success of *Love in a Village* had aroused a taste for pastiche; Dibdin composed no more than the finales and two or three songs for *Love in the City*. What Dibdin called the Boxing Trio in the Act 2 finale must have struck a new note in English opera, for the heroine, Priscilla Tomboy, had to sing while engaged in some spirited fisticuffs in the street. When he wrote this finale Dibdin had just been singing Robin, the gardener in *The Accomplished Maid*, an English version of Piccinni's influential *La buona figliuola*, and this too had 'action' finales in several sections. Dibdin was the only English composer before Storace to write dramatic ensembles of this kind, and he did so frequently, for instance in *Lionel and Clarissa*. For this opera Dibdin composed as much as half the score himself, the rest being borrowed mainly from recent Italian operas given in London. Dibdin's contribution is *galant* and italianate in style; at this period he never wrote strophic ballads for his operas. *The Padlock* (1768) was the first of many 'dialogue' operas for which he composed all the music.

Dibdin first showed his unfortunate capacity for irritation when he suddenly left Covent Garden in summer 1768 and signed on for a seven-year spell at Drury Lane. He was free to write trifles for other theatres in the summer, and to make what he could from publishing his operas. The only Dibdin opera to survive orchestrally is *The Recruiting Sergeant* (1770), though the published full score omits the wind parts in the songs (wind parts for two of them, however, are in *GB-Lbl*). This and *The Ephesian Matron* were written for Ranelagh Gardens, where for two summers Dibdin was in charge of the music. They were all-sung (spoken dialogue was illegal there), but only concert performances can have been given in the small Ranelagh bandstand, and there was room for only four singers. His next major work, *The Wedding Ring* (1773), the libretto of which derives from Goldoni's *Il filosofo di campagna*, was not a success. The splendid 'action' quartet at the end of Act 1 passed unnoticed because the audience was obsessed by the erroneous belief that the words were by the disgraced and despised Bickerstaff. Garrick was more tolerant and quietly accepted from Bickerstaff in France a play called *The*

Sultan, for which Dibdin wrote some unpublished music (1775). He and Bickerstaff had already created one 'harem' opera, *The Captive* (1769), and Dibdin wrote another on his own, *The Seraglio* (1776); their influence on the librettos of Mozart's 'harem' operas has been debated, but inconclusively.

During the 1770s Dibdin composed a number of 'dialogues' for the entertainments at Sadler's Wells. These dialogues were all-sung operas on cockney themes, each lasting about 15 minutes; the first was *The Brickdust Man* (1772). Only six dialogues are known to have been published, and of these only four are extant. Dibdin also sang at Ranelagh Gardens. He published some of his Ranelagh songs and then, thinking well of them, wrote an afterpiece round the most successful, *The Waterman* (1774). The charming libretto about working-class Londoners was his own, and the result was a lasting success. No other operatic successes came his way, apart from *The Quaker* (1775); the rest of his career was a long decline, caused not, as might be thought, by writing his own librettos – he could always write natural, easy dialogue – but by his increasingly truculent and quarrelsome behaviour.

Many of his troubles were matrimonial. He was married in his teens, but soon abandoned his wife in favour of a pantomime dancer, Harriet Pitt, by whom he had two sons. He then left Harriet and took up with an indifferent Drury Lane singer called Anne Wyld. Garrick, godfather to one of Dibdin's sons, consequently refused to re-engage Dibdin when his seven years had expired. By summer 1776 Dibdin's debts had risen to £800; he fled to France to avoid imprisonment, taking Miss Wyld and their daughter with him, and spent most of the next two years in Nancy.

In France Dibdin made efforts to repay his debts. He wrote as prolifically as ever, sending by post a stream of dialogues to Thomas King (at Sadler's Wells), and an opera libretto (*The Gipsies*) to Samuel Arnold, who had completed *The Seraglio* for him when he made his escape. He also laid up a store of dialogue operas based on French librettos which he translated and reset. At Drury Lane Thomas Linley (i), now in charge of the music, made an unexpected success of *The Quaker*, whose single performance in Garrick's day had been unremarked in the confusion of Dibdin's perfidy and Garrick's imminent retirement. *The Quaker* contains a delightfully individual patter song, 'Women are Will o' the Wisps', and some experimental ensembles in which the dialogue flows at the speed of recitative, virtually no words being repeated. Nearly all the music is of interest, apart from the overture. Dibdin's overtures were always poor; his strength lay in his dramatically motivated vocal lines, always so easy to sing in character.

In 1778 Dibdin returned to London and was employed by Thomas Harris at Covent Garden. Dibdin tried the experiment of publishing his Covent Garden music, not opera by opera, but in monthly anthologies drawn from several works, calling them *The Monthly Lyrist* (later *The Lyrist or Family Concert*; 1780–81); both this series and the *Lyric Remembrancer* (1799) collapsed from lack of response. In 1781, already out of patience with Dibdin, Harris proposed an operatic version of Dryden's *Amphitryon*, to be called *Jupiter and Alcmena*. After a disagreement about payment, Dibdin left. From then on none of the playhouses would employ him, except to write the occasional afterpiece opera – six in the following 30 years, all of them worthless.

Dibdin then joined Charles Hughes, owner of a riding school, and together they persuaded a group of business men to put up £15,000 for the building of a new theatre, the Royal Circus, south of the Thames near St George's Circus. Entertainments alternated between riding displays and short all-sung operas and ballets performed mainly or entirely by children. Dibdin engaged and coached the children, and wrote the entire repertory, words and music; he also mismanaged the theatre's business arrangements. This, coupled with difficulties over getting the theatre licensed, landed the proprietors in debt. Dibdin, also in debt, chose this moment to ask the proprietors for a substantial loan. They sacked him, and by February 1784 he was in the King's Bench, the debtors' prison, and writing an angry little book about what had happened (*The Royal Circus Epitomized*).

In summer 1787 he decided to emigrate to India. To raise money for the voyage, he made a nine-month tour of English provincial towns, singing his own songs interspersed with spoken patter at the pause marks. He wrote a very readable book about his tour in the form of a series of letters, which contains a great deal of interesting, if not always reliable, information about his life, his music and his finances. But when he set out on his voyage he found the sea not at all to his liking, and disembarked at Torbay. It then occurred to him to present his one-man entertainments in London. He gave his 'Table Entertainments' (generally a mixture of narration and singing by a single person seated behind a table and facing an audience, but their title apparently had little significance in Dibdin's case) from January 1789 until the middle of 1805 when he retired, having been promised a pension; when the pension was cut off he returned to his table entertainments for a few more disconsolate seasons. He had started them in the King Street auction rooms, Covent Garden, to an audience of not much more than a dozen, but they soon became popular, and on 31 October 1791 he proudly opened a tiny theatre off the Strand, the Sans Souci, specially built to his own requirements. He even had enough money to start his own publishing 'warehouse', and in 1796 he moved both theatre and warehouse to his new Sans Souci Theatre in Leicester Square.

The songs he composed and published at this time run into hundreds. They celebrate such contemporary events as establishing a 'telegraph' across the Channel and a parachute descent in 1802, but the most popular ones were those in which Dibdin could parade his humorous accents and spoken patter. During this period he was also writing vast quantities of prose. In 1790 he ran a periodical called *The Bystander* which he published anonymously in book form; he is thought to have written almost all the material himself. He even achieved three novels; *Hannah Hewit* was based on fact (a shipwreck in South Africa) and Dibdin tried to turn it into an afterpiece. He also wrote an uninteresting *Complete History of the English Stage*, an autobiography greatly padded out with his own song lyrics, a textbook called *Music Epitomized* (which had reached its 12th edition by 1835), and, most remarkable of all, his *Observations on a Tour through . . . England and . . . Scotland*. He undertook this and other tours in order to present his table entertainments outside London, and the surprising aspect of this volume is that it is illustrated with sepia prints taken from

paintings by Dibdin himself. Those of the Lake District and the Scottish mountains bear little resemblance to their alleged subjects; nevertheless Dibdin was skilled in painting as in so many other activities.

In 1842 George Hogarth (Charles Dickens's father-in-law) published a massive volume called *The Songs of Charles Dibdin*. It was impossible for him to include all the music, but he tried to include all the lyrics, and they fill 306 closely printed two-column pages. Few famous poets wrote as much, though quantity is no recompense for quality. Dibdin died in Camden Town, destitute and friendless. According to Hogarth, he had married Miss Wyld when his first wife died; she at least stayed by him, as did one of his daughters.

Since his split with Harriet Pitt in 1775 he had scarcely seen their two sons. Charles Isaac Mungo Dibdin (1768–1833) became manager of Sadler's Wells in 1800 and was its proprietor from 1803 to 1819. His *Memoirs* (1830) remained unpublished until 1966. His son Henry (1813–66) taught music in Edinburgh and published *The Standard Psalm Tune Book* and some keyboard pieces; Henry's son James (1856–1901) wrote *Annals of the Edinburgh Stage* (1888). Dibdin's other son, Thomas John Dibdin (1771–1841), ran away from his apprenticeship to an upholsterer to become a provincial actor. By 1798 he was writing Covent Garden opera librettos, which were set mainly by Attwood, and he continued to write ephemeral theatre pieces all his life. His published *Reminiscences* (1827) scarcely mention his father.

WORKS

performed in London unless otherwise stated; all printed works published in London; vocal scores and librettos published soon after first performance unless otherwise stated

LCG – *Covent Garden*
LDL – *Drury Lane*
LLH – *Little Theatre in the Haymarket*
LRC – *Royal Circus*
LRG – *Ranelagh Gardens*
LSW – *Sadler's Wells*
aft – *afterpiece*
a-s – *all-sung*
pan – *pantomime*

STAGE

The Shepherd's Artifice (aft, a-s, 2, Dibdin), LCG, 21 May 1764, 2 songs (1764)
Love in the City (comic op, 3, I. Bickerstaff), LCG, 21 Feb 1767 [incl. music by G. Cocchi, F.H. Barthélemon, Galuppi, Jommelli, Pergolesi]; 1 song pubd (Dibdin) (Dublin, n.d.); reduced (aft, 2) as The Romp, or A Cure for the Spleen by T. Lloyd, Dublin, Capel Street, 23 Jan 1771
The Village Wedding (aft, J. Love), Richmond, 18 July 1767
The Sailor's Reception (pan, Love), Richmond, 15 Sept 1767
Lionel and Clarissa, or A School for Fathers (comic op, 3, part pasticcio, Bickerstaff), LCG, 25 Feb 1768; rev. as A School for Fathers, LDL, 8 Feb 1770
The Padlock (aft, 2, Bickerstaff, after M. de Cervantes: *El celoso extremeno*), LDL, 3 Oct 1768, ov. (1768)
Damon and Phillida (aft, 2, Dibdin, after C. Cibber), LDL, 21 Dec 1768
The Ephesian Matron, or The Widow's Tears (aft, a-s, 1, Bickerstaff, after Petronius: *Satyricon*), LRG, 12 May 1769
The Captive (aft, 2, part pasticcio, Bickerstaff, after J. Dryden), LLH, 21 June 1769
The Jubilee (aft, 2, pts, part pasticcio, Bickerstaff and others, based on D. Garrick's Shakespeare entertainment at Stratford), LDL, 14 Oct 1769; vs contains cantata Queen Mab in full score
Interlude in Amphitryon, or The Two Sosias (a-s, J. Hawkesworth, after Dryden), LDL, 23 Nov 1769
The Maid the Mistress (aft, a-s, Bickerstaff, after G.A. Federico), LRG, 28 May 1770; rev. as He Wou'd if he Could, or An Old Fool Worse than Any (burletta, 2), LDL, 12 April 1771
The Recruiting Sergeant (aft, a-s, 1, Bickerstaff), LRG, 20 July 1770; wind pts for songs not in full score, some pts in *GB-Lbl*
The Institution of the Garter (aft, a-s, 1, Garrick, after G. West), LDL, 28 Oct 1771
Amelia (aft, 2, part pasticcio, R. Cumberland), LDL, 14 Dec 1771
The Pigmy Revels (pan, Messink), LDL, 26 Dec 1772; no lib
The Brickdust Man (dialogue, Bickerstaff), LSW, 1772; vs incl. ov.
The Palace of Mirth (dialogue, Dibdin), LSW, 1772; vs pubd, no copy known
The Wedding Ring (aft, 2, Dibdin, after C. Goldoni), LDL, 1 Feb 1773, ov. *Lbl* Add.30950
The Ladle (dialogue, Dibdin, after M. Prior), LSW, 12 April 1773
The Grenadier (dialogue, ?Garrick), LSW, 19 April 1773
The Vineyard Revels (dialogue pan), LSW, 3 May 1773; vs pubd, no copy known
The Mischance (dialogue, Dibdin, based on 'The Barber of Bagdat'), LSW, 12 July 1773
The Trip to Portmouth (aft, 1, G.A. Stevens), LLH, 11 Aug 1773; collab. T. Arne
The Deserter (aft, 2, Dibdin, after M.-J. Sedaine), LDL, 2 Nov 1773; Monsigny's opera with new music by Dibdin and 2 airs by Philidor
A Christmas Tale (entertainment, 5 pts, Garrick, after C.-S. Favart, Fletcher and Dryden), LDL, 27 Dec 1773
The Waterman, or The First of August (ballad op, 2, Dibdin), LLH, 8 Aug 1774
The Cobler, or A Wife of Ten Thousand (ballad op, 2, Dibdin, after Sedaine), LDL, 9 Dec 1774; no vs
The Quaker (aft, 2, Dibdin, after C. Shadwell), LDL, 3 May 1775, vs (1777); incl. song by T. Linley (i)
The Sultan, or A Peep into the Seraglio (aft, 2, Bickerstaff, after Favart), LDL, 12 Dec 1775; no vs
The Blackamoor Wash'd White (aft, 2, H. Bate Dudley), LDL, 1 Feb 1776, Act 1, vs (1776), ov. pubd in pts but no set known
The Metamorphoses (aft, 2, Dibdin, after Molière: *Le sicilien* and *George Dandin*), LLH, 26 Aug 1776; no vs
The Seraglio (aft, 2, Dibdin), LCG, 14 Nov 1776; completed by S. Arnold
Yo Yea, or The Friendly Tars (dialogue, Dibdin), LSW, 18 Aug 1777; 3 songs (1777)
Poor Vulcan (aft, burletta, a-s, 2, Dibdin, after P.A. Motteux), LCG, 4 Feb 1778; vs omits all recits. from Act 2 and some from Act 1
Rose and Colin (aft, 1, Dibdin, after Sedaine), LCG, 18 Sept 1778; no vs
The Wives Revenged (aft, 1, Dibdin, after Sedaine), LCG, 18 Sept 1778; no vs
Annette and Lubin (aft, 1, Dibdin, after Favart), LCG, 2 Oct 1778, finale *Lbl* Add.30955; no vs
The Medley (pan, Dibdin), LCG, 14 Oct 1778; rev. as The Mirror, or Harlequin Everywhere (3 pts), LCG, 30 Nov 1779
The Touchstone (pan, 2 pts, Dibdin), LCG, 4 Jan 1779; unusual for its spoken dialogue; vs (1779/*R*1990 in MLE, D1)
The Chelsea Pensioner (aft, 2, Dibdin, after J.F. Marmontel), LCG, 6 May 1779, ov. and 6 vocal items in The Lyrist; no vs
Plymouth in an Uproar (aft, 2, E. Neville), LCG, 20 Sept 1779, ov. and 1 song in The Lyrist; no vs
The Shepherdess of the Alps (3, Dibdin, after Marmontel), LCG, 18 Jan 1780; no vs
The Islanders (3, Dibdin, after G.F.P. Saint-Foix), LCG, 25 Nov 1780, ov. and 12 songs in The Lyrist (1780–81); only song texts pubd, no vs; shortened as The Marriage Act (aft, 2), LCG, 17 Sept 1781; no vs
Harlequin Freemason (pan, Dibdin), LCG, 29 Dec 1780, ov. and songs in The Lyrist; no vs
Jupiter and Alcmena (3, Dibdin, after Dryden: *Amphitryon*), LCG, 27 Oct 1781, MS lib *US-SM*, no vs
The Graces (1, Dibdin), LRC, 1782, lib pubd; no music known
The Talisman (of Orosmanes) (pan, Dibdin), also called The Magic of Orosmanes, LRC, 28 March 1783, 1 song (1783), another with recit. *GB-Lbl* Add.30951, lib. pubd
Robin Hood (pan, Dibdin), 9 June 1783, ov. and background music *Lbl* Add.30950
Pandora (pan, Dibdin), LRC, 14 July 1783, several MS items *SOp* (with other unidentified Dibdin music), 2 lyrics in Hogarth
The Long Odds (serenata, Dibdin), LRC, 27 Oct 1783, at least 7 songs *Lbl* Add.30951–3, MS lib *Lbl* Add.30964
The Lancashire Witches (pan, Dibdin), LRC, 27 Dec 1783, piece for woodwind *Lbl* Add.30952; song texts pubd, no copy known
The Cestus (serenata, 1, Dibdin), LRC, 1783, vs without linking recits. (1783)

The Saloon (interlude, Dibdin), LRC, 2 Feb 1784, 3 song texts in Hogarth
Liberty Hall (aft, 2, Dibdin), LDL, 8 Feb 1785, ov. *Lbl* Add.30950
The Life, Death, and Renovation of Tom Thumb (burletta, Dibdin), LRC, 28 March 1785, songs *Lbl* Add.30952, lib pubd
Clump and Cudden (interlude, Dibdin), LRC, May 1785; 1 song in Lyric Remembrancer (1799), others *Lbl* Add.30954–5, 4 song texts in Hogarth
The Benevolent Tar, or The Miller's Daughter (1, Dibdin), LRC, 1785, songs *Lbl* Add.30951–2, 30955 and in Hogarth, lib pubd
Harvest Home (aft, 2, Dibdin), LLH, 16 May 1787, songs, *Lbl* Add.30951 and 30955
The Provaction (ballet pan, J. Byrne), LCG, 4 Oct 1790
A Loyal Effusion in honour of His Majesty's Birthday (aft, 1, Dibdin), LCG, 4 June 1794, MS lib *US-SM*, no vs
Hannah Hewit, or The Female Crusoe (aft, 2, Dibdin), LDL, 7 May 1798, MS lib *SM*, no vs; only 1 perf.
The Broken Gold (ballad op, 2, Dibdin), LCG, 8 Feb 1806, MS lib *GB-Lbl* Add.30963, only song texts pubd
The Round Robin (aft, C.I.M. Dibdin), LLH, 21 June 1811, songs *Lbl* Add.30952–3

Other operas, inc. and unperf., incl. MS libs to Hassan and The Cake House, *Lbl*
Hogarth gives lyrics from the following Sadler's Wells dialogues of which no music survives: England against Italy, 1773; None so Blind as Those who Wont See, 1773; The Imposter, 1776; The Razor-Grinder, 21 April 1777; She is Mad for a Husband, 1777; The Old Woman of Eighty, 1777; other titles in *The Musical Tour* and *Grove5*, but nothing is known of these works
Other pieces, for the Royal Circus, from which nothing survives, listed in Dibdin's *The Musical Tour*, *The Professional Life* etc.

TABLE ENTERTAINMENTS

6 to 39 songs from each published separately

King's Street auction rooms: The Whim of the Moment, 23 Jan 1789
Lyceum: The Oddities, 7 Dec 1789; The Wags, 18 Oct 1790
Polygraphic Rooms: Private Theatricals, 31 Oct 1791; The Coalition, 4 Feb 1792, mostly from The Oddities and The Wags
Sans Souci: The Quizes, 13 Oct 1792; Castles in the Air, 12 Oct 1793; Nature in Nubibus, 18 March 1794; Great News, 11 Oct 1794; Will o' the Wisp, 10 Oct 1795; Christmas Gambols, 29 Dec 1795
New Sans Souci: The General Election, 8 Oct 1796; Valentine's Day, 14 Feb 1797; The Sphinx, 7 Oct 1797; King and Queen, 6 Jan 1798; A Tour to Land's End, 6 Oct 1798; Tom Wilkins, 5 Oct 1799; The Goose and the Gridiron, 18 Jan 1800; The Cake House, 11 Oct 1800; A Frisk, 3 Oct 1801; Most Votes Carry It, 9 Oct 1802; Britons Strike Home, 17 Sept 1803; The Frolic, 10 Oct 1804; A Trip to the Coast, 10 Oct 1804; The Election, Dec 1804; New Year's Gifts, 1 Jan 1805; Heads and Tails, 12 Feb 1805
Lyceum: Professional Volunteers, 1 March 1808; The Rent Day, 1808; Commodore Pennant, 16 Jan 1809, little new material

OTHER WORKS

A Collection of English Songs and Cantatas, op.1 (1763)
The Ballads sung by Mr Dibdin ... at Ranelagh (*c*1770)
Shakespear's Garland, or the Warwickshire Jubilee, 5 songs and 2 duets (1769); 12 Minuets (1769); 12 Country Dances and 6 Cotilions (1769); Queen Mab (cant.), S, full score (1770): all for Garrick's Stratford Jubilee, 1769
A Collection of Catches and Glees (1772)
Six Lessons, hpd/pf (*c*1772)
Vaux Hall Songs (1773)
The Monthly Lyrist, later The Lyrist or Family Concert (1780–81); periodical anthology of Dibdin's theatre music
Datchet Mead, serenata (1797); sung in shortened version of The General Election
The Lyric Remembrancer (1799); periodical anthology of Dibdin's theatre music
8 British War Songs, 1v, military band (1803–4); some sung in table entertainment Britons Strike Home
The Passions in a Series of Ten Songs (1806)
Numerous single songs and instrumental arrangements of his own and others' works (see RISM and *BUCEM*)

WRITINGS

published in London unless otherwise stated

MUSIC TEXTBOOKS

Music Epitomized (1804)
The Musical Mentor (1807)
The English Pythagoras, or Every Man his own Music Master (1808)

OTHER BOOKS

The Royal Circus Epitomized (1784)
The Musical Tour of Mr. Dibdin (Sheffield, 1788)
The Bystander, periodical (1789), book (1790)
Hannah Hewit, or The Female Crusoe, novel (1792)
The Younger Brother, novel (1793)
A Complete History of the English Stage (1797–1800)
Observations on a Tour through almost the Whole of England and a Considerable Part of Scotland (1801–2)
The Professional Life of Mr. Dibdin (1803, enlarged 2/1809)
Henry Hooka, novel (1807)
The Public Undeceived about his Pension (1807)

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E.R. Dibdin: *A Charles Dibdin Bibliography* (Liverpool, 1937)
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I. Cholij: Review of C. Dibdin: *The Touchstone, or Harlequin Traveller*, MLE, D1 (London, 1990), *ML*, lxxii (1991), 327–9

ROGER FISKE/IRENA CHOLIJ

Dibelius, Ulrich (*b* Heidelberg, 14 Nov 1924). German critic and writer on music. He studied music in Frankfurt and Heidelberg (1942–7), concentrating on the cello, and qualified as a music teacher; later he also took courses in literature, art history and sociology at the universities of Frankfurt and Hamburg, where his teachers included Horkheimer, Adorno and Wolffheim (1951–4). He was an editor for newspapers in Hamburg and Frankfurt (1953–4) before becoming a Dramaturg and editor for North German Radio in Hamburg (1954–7) and music editor for Bavarian Radio in Munich (1957–87). After writing music reviews in the 1950s he began to publish longer essays dealing with the sociological aspects of modern and avant-garde music and modern Bavarian composers. His major publication, *Moderne Musik* (1966–88), is a critical and analytic account of the development of music since World War II.

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'Winfried Zillig', *Musica*, xii (1958), 651–5
'Henzes ästhetisches Selbstporträt', *Melos*, xxxii (1965), 69–74
Moderne Musik, i: *1945–1965* (Munich, 1966); ii: *1965–1985* (1988)
'Polnische Avantgarde', *Melos*, xxxiv (1967), 7–16
ed.: *Musik auf der Flucht vor sich selbst* (Munich, 1969) [incl. 'Die zerschlagene Leier des Orpheus', 116–32]
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'Wilhelm Killmayrs engagierte Privatheit', *Der Komponist Wilhelm Killmayr*, ed. S. Mauser (Mainz, 1992), 16–21
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'Gefährdung und Bestätigung: warum ist unser Verhältnis zu Schubert so ambivalent?', *Franz Schubert - heute?*, ed. W. Loeckle and A. Roeseler (Regensburg, 1994), 77–118
György Ligeti: *Eine Monographie in Essays* (Mainz, 1994)
with others: *Karl Amadeus Hartmann* (Tutzing, 1995) [incl. 'Hartmanns Idee einer *Musica viva*', 68–77]

HANSPETER KRELLMANN

Di Cataldo, Salvatore [Cataldo, Salvatore di] (*fl* Pietraperzia, Sicily, 1555). Italian composer. His only known work, *Tutti i principi de' canti dell'Ariosto posti in musica* (Venice, 1559), is an unusual collection of settings for four voices of the opening stanzas of all 46 cantos of *Orlando furioso*; the dedication to the Marchesa of Pietraperzia is dated 1 January 1555. The cantus part is punctuated by crotchet rests marking off phrases that can be sung in one breath; the melodic and harmonic style sometimes betrays its derivation from the traditional sung recitations of epic poetry. The conception of the work is similar to that of Laura Terracina's *Discorso sopra il principio di tutti i canti d'Orlando furioso* (Venice, 1550), which was reprinted at Venice in 1559. Di Cataldo may have known Terracina's work as some poems by her were set by Pietro Havente, who also served the Marchesa of Pietraperzia.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Dicey, William. English music publisher, successor to JOHN CLUER.

Dichord. *See* TRUMPET MARINE.

Dick, Robert (*b* New York, 4 Jan 1950). American flautist and composer. He studied composition and electronic music with Robert Morris, Bulant Ariel and Druckman and the flute with H. Henry Zlotnik, James Pappoutsakis, Julius Baker and Thomas Nyfenger, receiving the BA from Yale College in 1971 and an MM in composition from Yale School of Music in 1973. After a period in New York, during which he held a solo recitalist grant from the National Endowment for the Arts (1983) as well as two composer fellowships (1988, 1992) from the same body, he moved to Lucerne in 1992. He was awarded a Guggenheim Foundation fellowship in 1994.

His first flute work was *Afterlight* for flute solo (1973), published by Dick's own Multiple Breath Music company in 1984. Subsequently he has composed some 70 pieces for the instrument, often using other members of the family (piccolo, A♭ piccolo, alto flute and bass flutes in F and C) and providing ensemble partners including the vibraphone, vibraharp, electric guitar, drums, non-Western woodwind instruments and live electronics. He made his first solo recording of his own works in 1981 (*Whispers and Landings*, Lumina Records 007). Subsequent recordings have also included improvisations (*Irrefragable Dreams*, Random Acoustics RA 018, 1996), multi-track flutes, partnerships with other instruments such as shakuhachi and basurī, and works by other composers including Berio, Coltrane, Debussy, Dolphy, Hendrix, Rothenberg and Varèse. He is the author of a number of important treatises on contemporary extended flute techniques.

WORKS
(*selective list*)

Afterlight, fl, 1973 (1984); Flames Must Not Encircle Sides, fl, 1980 (1989); Flying Lessons: 6 Contemporary Concert Etudes (1983, 1987); Dorset Street, fl, 1988 (1990) [incl. in anthology: *A Very Easy Twentieth-Century Album* (London, 1990); Sun Shower, fl, 1988 (1990) [incl. in same anthology]; Lookout, fl, 1989 (1989); Conc., fl + b fl, str, perc, 1990 (1990); Eyewitness, 4 fl, 1990 (1991); Undercover, 2, fl, 1993 (1994) [incl. in anthology *Flautando* (Aarau, 1994)]; The Sea of Stories, fl with fl orch, 1993; All the Time, Anyway, fl, elec gui, drums, 1994; ReDugMeNot, b fl in F, elec gui, drums, 1994; Sea of Stories Remix, multiple voices, flutes (1 player/spkr), 1994; Steambird, pic, 1994; Quiet, Please fl/b fl, basurī fl, perc, 1995; Satan, Oscillate My Metallic Sonatas, amp b fl, 1995; 5 of the 10 Commandments of Modern Life and Love (collab. T. Kessler), flautist/spkr (fl, b fl in F, pic), live elecs, 1996; My Own Railroad, flautist/spkr (fl, b fl in F, pic), live elecs, 1996; Some of the Time, Perpetually, fl, vn, mar, elec b, drums, 1996; Tarradiddle, fl, pf, contrabass, 1996; Life Concert, fl, pf, 1997; New Truths, Not Vicious Pleasures, fl, a sax, tpt, 1997; Sic Bisquitus Disintegrat, b fl in F, elec gui, drums, 1997; Crinkum Crankum, contrabass fl, elec gui, drums, 1998; Felix on the Helix, fl with Dick 'glissando headjoint', 1998; Photosynthesis, fl, elec gui, drums, 1998; Flute Photosynthesis, fl, 1999; Thunder Tube, contrabass fl, 1999

Prinicipal publisher: Multiple Breath Music

WRITINGS

The Other Flute: a Performance Manual of Contemporary Techniques (London, 1975, 2/1989)
Tone Development through Extended Techniques (New York, 1986)
Circular Breathing for the Flutist (New York, 1987)

ARDAL POWELL

Dickens, Charles (*b* Portsmouth, 7 Feb 1812; *d* Gad's Hill, nr Rochester, 9 June 1870). English writer. He wrote the libretto for John Hullah's 'operatic burletta' *The Village Coquettes*, produced at St James's Theatre in December 1836, while his first novel, *The Pickwick Papers*, was appearing in monthly instalments. References to opera in his novels are infrequent, but he often attended performances at Covent Garden and Her Majesty's Theatre, and in letters praised Mario, Grisi, Lind and Viardot (especially as Fidès in Meyerbeer's *Le prophète*). In Paris he was moved to tears by a performance of Berlioz's version of Gluck's *Orfeo* in November 1862 (with Viardot in the title role) and, a few months later, by Gounod's *Faust*. As editor of the journals *Household Words* and, later, *All the Year Round*, he published articles about music from time to time, and in 1869 published in *All the Year Round*

several attacks on Wagner, probably written by his friend Henry Fothergill Chorley.

Although there have been many dramatizations of Dickens, these have been principally in the form of stage plays or films, which give more obvious scope for his colourful and topical writing and especially his social commentary than opera can readily accommodate; there are no settings of his novels as operas from his own time, and not until the 20th century have composers shown an interest in using his works

WORKS SET TO MUSIC
all novels

The Pickwick Papers (1836–7): C. Wood, 1922, as A Scene from Pickwick; A. Coates, 1936, as Pickwick
Barnaby Rudge (1841): J. Edwards, 1901, as Dolly Varden
The Old Curiosity Shop (1841): L. Landi, 1916, as Nelly
A Christmas Carol (1843): B. Herrmann, 1954; J. Cikker, 1963, as Mr Scrooge; L. Liviabella, 1963, as Canto di Natale; T. Musgrave, 1979
Martin Chuzzlewit (1844): C. Wood, 1924, as The Family Party
The Cricket on the Hearth (1845): G. Gallignani, 1873, as Il grillo del focolare; K. Goldmark, 1896, as Das Heimchen am Herd; R. Zandonai, 1908, as Il grillo del focolare; A. Mackenzie, 1914
A Tale of Two Cities (1859): A. Benjamin, 1957

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J.T. Lightwood: *Charles Dickens and Music* (London, 1912)
C. Cudworth: 'Dickens and Music', *MT*, cxi (1970), 588–90

ROBERT BLEDSOE

Dickerson, Roger Donald (*b* New Orleans, 24 Aug 1934). American composer and jazz pianist. He began piano lessons at the age of eight and also learnt to play brass instruments at a young age. A relative, Wallace Davenport, who played in the Lionel Hampton Band, furnished him with a basic knowledge of harmony, counterpoint and orchestration. He went on to study at Dillard University (BMus 1955) and Indiana University (MM 1957), where his teachers included Bernhard Heiden. During military service he continued to perform, compose and arrange music. A Fulbright Fellowship enabled him to pursue further study at the Vienna Academy of Music under Schiske and Uhl. In 1975 he co-founded the Creative Arts Alliance. He has taught at Southern University, New Orleans, and served as a consultant in the humanities for the Institute for Services to Education. Among his honours are a John Hay Whitney Fellowship and the Louis Armstrong Memorial Award. His works feature polyphonic textures, dissonant chordal structures and elements derived from jazz and the blues. He is the subject of the 1978 PBS documentary *New Orleans Concerto*.

WORKS

Orch: Concert Ov., 1957; Essay, band, 1958; Fugue 'n' Blues, jazz orch, 1959; A Musical Service for Louis, 1972; Orpheus an' His Slide Trombone (J. Greenberg), 1974–5; New Orleans Conc., pf, orch, 1976
Vocal: Fair Dillard (J.N. Barnum), SATB, 1955; Music I Heard (C. Aiken), S, pf, 1956; The Negro Speaks of Rivers (L. Hughes), S, pf, 1961; Ps xlix, SATB, timp, 1979; African-American Celebration (Dickerson), SATB, 1984; Beyond Silence (Dickerson), S, Bar, 3 tpt, 3 trbn, timp, org, 1986
Chbr and solo inst: Prekussion, perc ens, 1954; Music for Brass, 2 tpt, trbn, 1955; Ww Trio, 1955; Das neugeborne Kindelein, chorale prelude, org, 1956; Sonatina, pf, 1956; Str Qt, 1956; Music for Str Trio, 1957; Scene, hn, str qt, 1959; Movt, tpt, pf, 1960; Sonata, cl, pf, 1960; Wind Qnt, 1961; Concert Pieces for Beginning Str Players, 1972; Expressions, vn, pf, 1983; Incantation, vn, pf, 1983; Fanfare, 2 tpt, timp, 1991

Principal publishers: Peer-Southern, E.C. Schirmer

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A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)
L.R. Wyatt: 'Roger Dickerson, Composer', *Black Music Research Newsletter*, vi/2 (1984), 3–5

LUCIUS R. WYATT

Dickinson, Clarence (*b* Lafayette, IN, 7 May 1873; *d* New York, 2 Aug 1969). American organist and composer. He studied at Miami University, Oxford, Ohio, and at Northwestern University in Chicago. After further study in Berlin and in Paris with Moszkowski (piano), Guilmant (organ) and Pierné (composition), he went to St James's Episcopal Church in Chicago and then to the Brick Church (Presbyterian) in New York in 1909. In 1912 he became professor of church music at Union Theological Seminary, where in 1928 he established the School of Sacred Music. He was its director until he retired in 1945. With his wife Helen Adell (Snyder) Dickinson (1875–1957), a writer, he produced a steady stream of church anthems and other music that contributed significantly to the improvement of taste in local churches. In 1917 they published *Excursions in Musical History*, a book written in popular style reflecting their views on many aspects of music. He edited Historical Recitals for Organ in 50 numbers, a series that educated generations of organists, widening horizons and elevating taste. His most famous organ work was the *Storm King Symphony* for orchestra and organ (1921); *In Joseph's Lovely Garden*, an Easter carol, was his best-known anthem. His *Technique and Art of Organ Playing* (New York, 1922) went into many editions, and the hymnal that he edited in 1933 for the Presbyterian Church (USA) was widely used. In 1954 he and his wife edited an important series of 18th-century Moravian anthems. The Clarence Dickinson Memorial Library of Church Music has been established at William Carey College in Hattiesburg, Mississippi.

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G.L. Knight: 'Clarence Dickinson, 1873–1969', *American Organist*, iii/10 (1969), 26–31, 59 only
W. Jenkins: 'Honoring Clarence Dickinson', *Music: the AGO and RCCO Magazine*, vii/7 (1973), 29 only

VERNON GOTWALS

Dickinson, Emily (*b* Amherst, MA, 10 Dec 1830; *d* Amherst, 15 May 1886). American poet. After attending Amherst Academy, she spent a year at Mount Holyoke Female Seminary before returning to Amherst, where she lived the rest of her life in increasing seclusion. In her later years the theme of music, particularly the music of nature, became an important motif in her poetry. She wrote nearly 1800 poems, although only a handful were published in her lifetime. Most of them use metres derived from English hymnody, particularly common or ballad metre. Of all American poets, Dickinson ranks behind only Longfellow and Whitman in the number of poems that have been set to music.

The earliest known settings are *Have you got a brook in your little heart?* (1896) by Etta Parker and Six Songs (1897) by Clarence Dickinson; most settings date from 1945 onwards. The innovative use of non-traditional rhymes, subtle metrical variations, concentrated images and predominantly first-person dramatic voice, as well as the simple yet often passionate style of her poems, make them well suited for musical setting.

Perhaps the best-known cycle of Dickinson poems is Copland's *Twelve Poems by Emily Dickinson*. Other cycles include *Thirteen Poems of Emily Dickinson* by George Perle, *An Emily Dickinson Mosaic* by Daniel Pinkham, *Songs to Poems of Emily Dickinson* by Otto Luening, *Nature*, *Quiet Airs* and *From Emily's Diary* by Ernst Bacon, *Harmonium* by John Adams and the melodrama *Magic Prison* by Ezra Laderman. Dorothy Gardner adapted her play *Eastward in Eden: the Love Story of Emily Dickinson* for opera, with music by Jan Meyerowitz. Other composers who have set Dickinson's poems include Rudolf Escher, Arthur Farwell, Leon Kirchner and Thomas Pasatieri.

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M.A. Hovland: *Musical Settings of American Poetry: a Bibliography* (Westport, CT, 1986)
C. Lowenberg: *Musicians Wrestle Everywhere* (Berkeley, 1992)
B. Soll and A. Dorr: 'Cyclical Implications in Aaron Copland's Twelve Poems of Emily Dickinson', *College Music Symposium*, xxxii (1992), 99–128
P. Dickinson: 'Emily Dickinson and Music', *ML*, lxxv (1994), 241–5

MICHAEL HOVLAND

Dickinson, George Sherman (*b* St Paul, MN, 9 Feb 1888; *d* Chapel Hill, NC, 6 Nov 1964). American music educationist. He studied at Oberlin College (BA 1909), Oberlin Conservatory (MusB 1910) and at Harvard (MA 1912); he became an associate of the American Guild of Organists (1910) and studied theory and composition in Berlin (1913–14). He worked as an organist and choirmaster in various churches (1902–21) and taught the organ and theory at Oberlin Conservatory (1914–16) before joining the faculty at Vassar (full professor 1922–53, music librarian 1927–53, chairman of the music department 1932–4). He made many study trips to Europe and lectured during the summers at several American universities. He was one of the principal founders of the American Musicological Society and its journal (*JAMS*), serving as chairman of its organizing committee (1934) and as president and chairman of the publication committee (1947–8) when *JAMS* was established. Oberlin College awarded him an honorary MusD in 1935. Dickinson was also active in the Music Library Association (president 1939–41). At Vassar he developed one of the best college music libraries in the country; his *Classification of Musical Compositions* (1938) is one of the bases of American music librarianship. Many of his other writings are concerned with musical style, the study of which he regarded as an essential part of music education.

WRITINGS

'Foretokens of the Tonal Principle', *Vassar Mediaeval Studies*, ed. C.F. Fiske (New Haven, CT, 1923), 431–77
The Growth and Use of Harmony (New York, 1927)
Classification of Musical Compositions: a Decimal-Symbol System (Poughkeepsie, NY, 1938)
The Pattern of Music (Poughkeepsie, NY, 1939)
'The Study and Style as the Clue to Higher Music Education', *Music Teachers National Association: Proceedings*, xxxviii (1944), 200–15
Music as a Literature: an Outline (Poughkeepsie, NY, 1953)
The Study of Music as a Liberal Art (Poughkeepsie, NY, 1953)
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'Aesthetic Pace in Music', *Journal of Aesthetics and Art Criticism*, xv (1956–7), 311–21
'Analogical Relations in Musical Pattern', *Journal of Aesthetics and Art Criticism*, xvii (1958–9), 77–84; repr. in *JAMS*, xiii (1960), 262–9
A Handbook of Style in Music (Poughkeepsie, NY, 1965)

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G. Haydon: 'George Sherman Dickinson 1888–1964', *JAMS*, xviii (1965), 219–21
C.J. Bradley: *The Dickinson Classification: a Cataloguing & Classification Manual for Music* (Carlisle, PA, 1968)
C.E. Steinzor: *American Musicologists, c.1890–1945: a Bio-Bibliographical Sourcebook to the Formative Period* (New York, 1989), 43–7

JON NEWSOM

Dickinson, Peter (*b* Lytham St Annes, 15 Nov 1934). English composer, pianist and musicologist. As organ scholar at Queens' College, Cambridge, he was a pupil of Philip Radcliffe. He also received advice and encouragement from Berkeley. In 1958 he was given a scholarship to the Juilliard School, where he studied with Bernard Wagenaar. While in the USA he encountered and was influenced by Cage, Cowell and Varèse, and worked as a pianist with the New York City Ballet and as a critic and lecturer. In 1962 at the College of St Mark and St John, Chelsea, he initiated classes in improvisation and experimental music. Following a lectureship at Birmingham (1966–70), he became in 1974 the first professor of music at Keele University, where he founded what has become one of the most important centres for the study of American music outside the USA. From 1991 to 1997 he was chair of music at Goldsmiths' College, University of London, and in 1996 was made Fellow and head of music at the Institute of United States Studies, London.

If his early work shows affinities with middle-period Stravinsky, the original application of simple material in the experimental and aleatory works of the 1970s recalls Ives and Satie, composers in whom Dickinson has a special interest and whose works he often performed with his sister, the mezzo-soprano Meriel Dickinson. He has also accompanied leading instrumentalists such as the violinist Ralph Holmes and oboist Sarah Francis, and given several international lecture-recital tours.

His prolific writings reflect his widespread interests within American music, from the 1964 series of articles on improvisation to more recent studies of postmodernism, for which he coined the term 'style modulation' to describe the interweaving of past and present or serious and popular musics. Such eclecticism also colours his compositional output, including the organ, piano and violin concertos, the trio *Hymns, Rags and Blues* and the variations for organ, *Blue Rose* (based on MacDowell's *To a Wild Rose*). These works, with their appealing, often witty, interplay of ragtime, jazz, serialism and tape-playback, affirm the distinctive and refreshing character of Dickinson's aesthetic. His published works include two collected editions of the music of Lord Berners (London, 1982).

WORKS
(*selective list*)

VOCAL

Stage: The Judas Tree (music theatre, T. Blackburn), actors, 2 T, chorus, brass, perc, str, 1965
Choral: 2 Motets (Blackburn): John, Mark, ATB, 1963, rev. SATB, 1990; Martin of Tours (Blackburn), T, Bar, chorus 2vv, chbr org,

pf duet, 1966; The Dry Heart (A. Porter), SATB, 1967; Outcry (W. Blake, J. Clare, T. Hardy), A, SATB, orch, 1968; Late Afternoon in November (Dickinson), 16 solo vv, 1975; A Mass of the Apocalypse, SATB, spkr, perc, pf, 1984; Tiananmen 1989, double SATB, tubular bells, 1990

Solo vocal: A Dylan Thomas Cycle, Bar, pf, 1959; 3 Comic Songs (W.H. Auden), T, pf, 1960, rev. 1972; An e.e. cummings cycle, Mez, pf, 1965; Extravaganzas (G. Corso), Mez, pf, 1970; Winter Afternoons (E. Dickinson), 6 solo vv, db, 1971; Surrealist Landscape (Lord Berners), Ct/Mez, pf, tape; Lust (St Augustine, Dickinson), 6 solo vv, 1974; Schubert in Blue (W. Shakespeare), Mez, pf, 1977 [after F. Schubert]; The Unicorns (J. Heath-Stubbs), S, brass band, 1982; Stevie's Tunes (S. Smith), Mez, pf, 1984; Larkin's Jazz, spkr/v, fl + a fl, cl + b cl + E♭ cl, s sax, tpt, vc, pf, perc, 1989; Summoned by Mother (J. Betjeman), Mez, hp, 1991

INSTRUMENTAL

Orch: Transformations, 1970; Conc., str, perc, elec org, 1971; Org Conc., 1971; Pf Conc., 1984; The Unicorns, brass band, 1984 [arr. of vocal work]; Vn Conc., 1986; Jigsaws, chbr orch, 1988; Merseyside Echoes, 1988

Chbr and solo inst: Str Qt no.1, 1958; 3 Juilliard Dances, fl, cl, bn, tpt, trbn, perc, pf, vc, 1959; Fanfares and Elegies, 3 tpt, 3 trbn, org, 1967; Translations, rec, b viol, hpd, 1971; Rec Music, rec, tape, 1973; Str Qt no.2, with tape/pf, 1975; Solo, baryton, tape/b viol/baryton, 1976; American Trio (Hymns, Rags and Blues), vn, cl, pf, 1985; London Rags, 2 tpt, hn, trbn, tuba, 1986; Auden Studies, ob, pf, 1988; Cellars Clough Duo, 2 gui, 1988; 5 Explorations, gui, 1989; Suffolk Variations, gui, 1992; Swansongs, vc, pf, 1993

Kbd: Vitalitas Variations, pf, 1957, orchd for ballet, 1959; Paraphrase 1, org, 1967; Paraphrase 2, pf, 1967; Satie Transformations, pf, 1970; Suite for the Centenary of Lord Berners, clvd, 1972; Conc. Rag, pf, 1973, rev. 1984; Pf Blues, 1973; Quartet Rag, pf, 1975; Blue Rose, pf, 1979; Hymn-Tune Rag, pf, 1985; Wild Rose Rag, pf, 1985; Blue Rose Variations, org, 1985; Patriotic Rag, pf, 1986; Sonatas for Pf, pf, tape, 1987

Principal publisher: Novello

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'Charles Ives 1874–1954', *MT*, cv (1964), 347–9
'Improvisation', *MT*, cv (1964), 294–5, 377–8, 538–9, 612–13, 688–9, 766–7
'John Cage', *Music and Musicians*, xiv/3 (1965–6), 32–4, 54 only, 56 only
'Erik Satie (1866–1925)', *MR*, xxviii (1967), 139–46
'A New Perspective for Ives', *MT*, cxv (1974), 836–8
ed.: *American Music: Keele 1975*
ed.: *Twenty British Composers* (London, 1975) [incl. 'Transformations of Erik Satie', p.47]
'A Note on Some Recent Works', *MT*, cxviii (1977), 559 only [on Dickinson's works]
'Recent Research on American Musical Traditions', *IMSCR XII: Berkeley 1977*, 353–82
'The Achievement of Ragtime: an Introductory Study with some Implications for British Research in Popular Muisc', *PRMA*, cv (1978–9), 63–76
'Lord Berners, 1883–1950', *MT*, cxxiv (1983), 669–72
'William Schumann: an American Symphonist at 75', *MT*, cxxvi (1985), 457–8
'Stein, Satie, Cummings, Thomson, Berners, Cage: Toward a Context for the Music of Virgil Thomson', *MQ*, lxxii (1986), 394–409
'Directors of a Decade', *MT*, cxxviii (1987), 15–17
The Music of Lennox Berkeley (London, 1988)
'The American Concerto', *A Companion to the Concerto*, ed. R. Layton (New York, 1989), 305–25
'Style-Modulation: an Approach to Stylistic Pluralism', *MT*, cxxx (1989), 208–11
'Virgil Thomson (1896–1989)', *MT*, cxxxi (1990), 31 only
'Nationalism is Not Enough: a Composer's Perspective', *Music and Nationalism in 20th-Century Great Britain and Finland*, ed. T. Mäkelä (Hamburg, 1997), 27–34
Marigold: the Music of Billy Mayerl (Oxford, 1999)

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R. Norrington: 'Peter Dickinson', *MT*, cvi (1965), 109–10
A. Payne: 'Peter Dickinson', *MT*, cxii (1971), 755–6

HUGO COLE/MALCOLM MILLER

Dickman, Stephen (Allen) (*b* Chicago, IL, 2 March 1943). American composer. He studied theory and composition (with Druckman), cello (with Louis Garcia-Renard), and trumpet (with Emil Hauser) at Bard College (BA 1965), and theory and composition with Arthur Berger and Harold Shapero at Brandeis University (MFA 1968), and with Krenek at the Berkshire Music Center (1968). His student awards include the Joseph H. Bearns Prize (String Quartet, 1967) and two BMI Student Composer Awards (1968, 1969). In 1971 he won a Fulbright scholarship for study in Rome, with Petrassi (composition) and Giuseppe Selmi (cello). His *a cappella* opera, *Real Magic in New York*, is highly contrapuntal and uses generative rhythmic and melodic techniques.

During the early 1970s Dickman travelled widely in Europe and Asia, as documented in *Musical Journeys I–IV* (1972–6), and studied Indian music and the *sāraṅgī*, a bowed instrument with sympathetic strings, in London and Bombay (1973–4). *Song Cycle* (1975–80) shows the influence of traditional Turkish, Persian, and Indian music in its use of multiple repetitive rhythmic structures and melodic counterpoint, reminiscent of Indian *rāga*. From 1976 to 1981 Dickman taught at the Tape Music Center, Mills College. Since the mid-1980s, the majority of his works have been vocal or dramatic, such as the opera *Tibetan Dreams* (1987–90).

WORKS

Stage: Real Magic in New York (op, R. Foreman), 1971; Str Trio: Dance (V. Matthews), 1980; Tibetan Dreams (op, G. Glickman), 1987–90; Behold and Reflect, 1993; 7 Dancing Princesses, 1994; King Arthur, 1996; Cyrano, 1997

Vocal: The Snow Man (W. Stevens), S, ens, 1966; On Mere Being (Stevens), S, ens, 1968; Continual Conversations with a Silent Man (Stevens), S, 1969; Song Cycle, 3 S, 3 vn, 1975–80: The Song of the Reed (Jalalul-Din Rumi), Love the Hierophant (Rumi), My Love Makes me Lonely (Dickman), I am a Lover (Dickman), Song (Dickman), Davani Shems-I-Tabrizi (Rumi); 10 Not Long Songs (Dickman), 1v, 1977; Magic Circle (Dickman, E. Frank), chorus, ens, 1980; At Night (Dickman), S, 1981; Orch by the Sea (Dickman), 4 S, orch, 1983; 3 Songs (Dickman), 7vv, 7 str, 1984; Ps cxxxvii, chorus, perc, 1986; Maximus Song Cycle (C. Olson), S, vn, vc, pf, perc, 1987–8; Winter Song (Dickman), Bar, 2 vn, vc, perc, 1989; Words no more (Rumi), chorus, 1993; If there were no Birds (E. and N. Dickman-Frank), S, vn, 1994; Who says Words (Rumi), Bar, vc, 1994; Rabbi Nathan's Prayer, S, vn, 1995; 4 for Tom (Rumi, Milarepa), Bar, pf, 1997; The Music of Eric Zann, 1998

Chbr and solo inst: Str Trio no.1, 1965; Str Qt no.1, 1967; Damsel, 16 insts, 1968; Violoncello, 1969; 2 Violins, 1969; Str Trio no.2, 1970–71; Pf Piece, 1971; 4 Pf Pieces, 1971; Musical Journeys I–IV, unspecified insts, 1972–6; Str Qt no.2, 1978; Str Qt no.3, 1978; Str Qt no.4, On Themes by E.F., 1978; Influence of India, fl, vn, va, vc, pf, 1980; Everything and Everything, 3 tpt, str, 1982; Trees and Other Inclinations, pf, 1983; Indian Wells, pf, 1985; The Wheels of Ezekiel, chbr orch, 1985; Island, perc, 1988

Tape: Frei, 1966; Lacerations, 1966

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A. Jacobson: 'Try Humming a Bit of a Tibetan Drum', *Newsday* (15 Nov 1988)
A. Kozinn: '"Tibetan Dreams": New Stephen Dickman Opera', *New York Times* (22 Oct 1990)

STEPHEN RUPPENTHAL/DAVID PATTERSON

Dickson, (Katharine) Joan (Balfour) (*b* Edinburgh, 21 Dec 1921; *d* London, 9 Oct 1994). Scottish cellist and teacher. She started cello lessons at the age of nine, and at 13 led the cellos in the first performance in Edinburgh of Bach's *St Matthew Passion*. She gave a début recital in Edinburgh in 1942, after which she studied with Ivor James at the RCM (1947–9), and with Fournier in Paris. From this time she made several tours as a soloist and in chamber

music with the Will Smit Trio. She was also a founder-member of André Mangeot's quartet (1948–50). She completed her studies with Mainardi in Rome, Salzburg and Lucerne (1950–53) and became one of his most distinguished pupils. She made her London recital début in 1953, and became a member of the Edinburgh Quartet (1953–8) and the Scottish Piano Trio (1958–69). She played in cello and piano duos with her sister Hester and with Joyce Rathbone. She was appointed to teach at the Royal Scottish Academy of Music in 1954 and became a professor at the RCM in 1967. As a player she possessed technical mastery and a tone of warmth and sweetness, and her interpretations reflected the integrity of her musical approach. Several composers including Kenneth Leighton (Sonata, 1967) dedicated works to her. Nonetheless, she felt that she had more to offer as a teacher, and as such became one of the most distinguished and sought-after in Britain.

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M. Campbell: 'Joan Dickson', *The Strad*, ci (1990), 186–90

M. Campbell: Obituary, *The Independent* (12 Oct 1994)

M. Campbell: 'Standard Bearer for the Cello', *The Strad*, cvi (1995), 178–9 [obituary]

MARGARET CAMPBELL

Dictionaries and encyclopedias of music.

I. Introduction. II. Before the 18th century. III. From the 18th century to the present.

I. Introduction

In a charmingly ironic mixture of self-deprecation and pride, Samuel Johnson began the magnificent preface to his famous *Dictionary* (1755) with these words:

> It is the fate of those who toil at the lowest employments of life, to be rather driven by the fear of evil, than attracted by the prospects of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward. Among these unhappy mortals is the writer of dictionaries . . .. Every other author may aspire to praise; the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to very few.

As Johnson knew, there had been and would be many such unhappy mortals engaged in this particular lower employment of life. Some of their works, like his own, would achieve lasting fame and widespread importance; others would serve in more modest fashion people's day-to-day need to understand the ideas, words, facts and things by which they lived. All would be the result of a fierce natural urge to compile and compact the knowledge of the world or of a special interest into handy compendia in order to control it – an urge as old as civilization itself. The classical encyclopedias and dictionaries, from *Nabnitu* XXXII (18th century BCE) to Dasypodius's *Lexikon* (1573), though they resemble only slightly those of modern times, nevertheless sprang from the same compulsion, a central purpose not disguised by the various and often inexact names they bore: *Vocabularium*, *Thesaurus*, *Etymologicum*, *Catholicon*, *Elucidarium*, *Bibliotheca*, *Glossarium* and others. Such compendia were written by scholars for scholars, not specifically for musicians, and were mainly systematically arranged summae (i.e. collections of all knowledge).

Modern lexicography of music began in the 18th century, with the first large-scale dictionary of musical terms (Brossard, 1703) and the first music encyclopedia (Walther's *Lexicon* of 1732). Both compilers, along with the later historian Hawkins (1776) and bibliographers Forkel (1792), Lichtenthal (1826) and Becker (1836), indicate their dependence on many of the early summae, though rarely the degree of dependence. Little research has been done into the sources, particularly the classical ones, used by these and later writers, and it is therefore not possible to establish fully the extent to which modern music lexicography is based on those classical antecedents. There are several works which, in their own ways, exemplify the kinds of study needed and which may serve as models of methodology: Stig Walin's study of terms for musical instruments in early Swedish lexica, Thurston Dart's examination of musical terms in Cotgrave's 1611 *Dictionarie*, Padelford's work with old English glosses and vocabularies, Düring's study of Greek musical terminology, H.H. Eggebrecht's *Handwörterbuch der musikalischen Terminologie* and Srinivasan's examination of the sources for the *Nāṭyaśātra*.

The first sections of this article (§II, 1 and 2 below) discuss the precursors of Brossard and Walther and draw attention to the many outstanding research problems. Here and in §III, 1 and 2 a fairly strict chronological sequence has been followed and several of the more important general dictionaries and encyclopedias with musical sections have been included. In §III, 3, which is arranged chronologically by type, only specifically musical works are discussed.

II. Before the 18th century

1. To the 15th century. 2. 16th and 17th centuries: Reisch to Bayle.

1. TO THE 15TH CENTURY. The first known collection of musical terms is one of the oldest extant musical documents. *Nabnitu* ('Creature'), a compendium of the Old Babylonian period (*c*1800 BCE), treated all areas of human activity and is typical of Mesopotamian scribal instincts. Book XXXII, one of a small corpus of cuneiform musical texts, preserves intact the nine canonical string names and their arrangement, followed by a long and fragmentary list of tunings, instruments and instrument parts, most of which remain unidentified. Many of the Akkadian terms are given their Sumerian equivalents, implying a still older tradition of which *Nabnitu* XXXII was merely the codification. In fact, some of the Sumerian terms appear in musical contexts as early as the 24th century BCE. Besides the *Nabnitu*, which continued to be copied through the neo-Babylonian period (*c*300 BCE), the first important non-Western treatise is Bharata's *Nāṭyaśāstra*, a Sanskrit work giving a comprehensive account of dramaturgy in all its aspects, including music. In its present form, the *Nāṭyaśāstra* is generally agreed to date from the 2nd or 3rd century CE, but its jumbled inconsistency reveals the incorporation of much earlier material of indeterminate date and origin. The problem of chronology and sources plagues Sanskrit literature in general, not least the *Dattilam* of Dattila, a compendium of ancient Indian music first published in a translation by Wiersma-te Nijenhuis in 1970. Itself dating from around 700 CE, one of its verses attests the existence of earlier terminological dictionaries: 'One should understand the words from common practice with the help of manuals of terms and other [books]'.

The first two centuries of Greek musical literature, between the *Peri mousikes* of Lasus of Hermione (late 6th century BCE) and Aristoxenus' extant *Elementa Harmonica*, have been lost. In any case it was not until the 4th century BCE that the first true musicologists – Glaucus of

Rhegium, Heraclides of Pontus, Phaenias of Eresus, and Aristoxenus himself – began to make systematic collections of Greek musical history. These treatises, now lost, were key sources for Imperial compilers such as Athenaeus and pseudo-Plutarch, and ultimately supplied much material for the late lexica. Such compilations reflect the Greek cosmopolitanism, with its more generalized forms of language, literature, art and music, which was the hallmark of the Hellenistic age.

In such a form Greek music and musical literature came at length to Rome, although it remained a somewhat exclusive art. Vitruvius, the master builder of Augustan Rome, warned that '*harmonike* is a dark and difficult subject, especially for those who do not read Greek'. In Book V of *De architectura* Vitruvius reports and defines many Greek musical terms which are not strictly relevant to his theme; chapter IV in particular is, in effect, a detachable musical dictionary. Earlier still was Varro's *Disciplinae* (1st century BCE), a comprehensive textbook based on the Greek system of education. Although Varro was eccentric in defining nine subjects rather than the canonical seven of later antiquity – nothing remains of the section on music – the work was an important prototype of encyclopedic form in its organization of material into such broad categories. With the addition of voluminous notes, a practice apparently begun by Pliny the Elder in his encyclopedic *Historia naturalis* of *c*77 CE, the Trivium and Quadrivium provided the basic format for most encyclopedic works up to the 17th century.

Although Walther did not mention Pliny's work (which contains virtually no musical material), he gave a description of Julius Pollux's Greek lexicon, the *Onomasticon* (*c*180 CE), an excellent example of the format pioneered by Varro and Pliny. This work defines many musical terms relating to form and style, instruments, dances and drama; both it and Pliny's *Historia* were known to Brossard. Pollux's contemporary, Athenaeus, compiled the *Deipnosophistae* ('Learned Banqueteers', *c*200 CE), the most famous example of that curious genre in which arid stockpiles of trivia are made more palatable through being served as witty dinner conversation. Lichtenthal amplified Walther's description of the *Deipnosophistae*, noting the musical terms and topics which appear in it. This gastronomic glossary is of special interest for its origins in previous collections, particularly the huge lexicon of Pamphilus of Alexandria W (*c*50 CE), itself derived from many earlier sources now lost. Both the *Deipnosophistae* and the coeval *De musica* attributed to Plutarch, which features a less imaginative party of diners, are of still greater importance for preserving extensive fragments of the 4th-century musicologists; indeed, these works are little more than digests of Aristoxenus and his colleagues.

Some time between the 1st and 4th centuries CE, Aristides Quintilianus produced his *De musica*, the closest any ancient writer came to a comprehensive encyclopedia of music. The author begins by decrying earlier piecemeal discussions of music, then presents a systematic account of harmonics, metrics, composition, instruments, notation and acoustics, including extensive treatments of the physiological, psychological and cosmological aspects of the art. Some of this material may well go back to the Archaic period (6th century BCE). About 420 Martianus Capella, again borrowing freely from many predecessors, produced his curious *De nuptiis Philologiae et Mercurii*, an allegorical fantasia on the liberal arts. The ninth book ('De harmonia'), drawing heavily on Aristides, was printed in Marcus Meibom's *Antiquae musicae auctores septem* (1652) and Gerbert's *Scriptores* (1784). Walther will have known the work from his reading of Meibom. About CE 500 Stephanus of Byzantium compiled his *De urbibus*, noted by Forkel, Becker and Lichtenthal, and about the same time Boethius wrote his well-known *De institutione musica*. The latter exerted a great influence on Cassiodorus, compiler of the notable *De artibus ac disciplinis liberalium litterarum* of *c*560; chapter 5 of book 2, *Institutiones musicae*, is printed in Gerbert and was apparently well known to Walther.

One of the most authoritative reference books of medieval Christendom, the *Etymologiae* of Isidore of Seville, was completed about 600. Isidore was especially concerned with the words used by his clerical brethren, adding to his systematically arranged encyclopedia two dictionaries of terms, one alphabetical, one topical. Among the most widely-used books of the Middle Ages (there are about 1000 surviving manuscript copies, according to Collison, 1964), the *Etymologiae* became a source for countless subsequent lexicographers and exerted a profound influence on learning for a millennium. Eggebrecht ('Lexika der Musik', *MGG1*) believed that the 11th-century *Vocabularium* at Monte Cassino was an epitome of the work; Bartholomeus Anglicus in his 13th-century *De proprietatibus rerum* repeatedly stated that things were 'As Isyder sayth'; Walther and Brossard both noted it. In the *Handwörterbuch der musikalischen Terminologie* (1972–) it is cited as an authority for meanings; there are studies of its musical importance by Tello, Fontaine and Avenary; excerpts are translated in *StrunkSR1*.

The *Myriobiblon, sive Bibliotheca librorum*, written in the 9th century by Photius, a patriarch of Constantinople, is important even today for its extracts from and comments on the writings of nearly 300 authors whose works are otherwise lost. Such syntheses were often more popular, more frequently reproduced and more enduring than the originals from which they were drawn, a tendency already visible in the various *anthologiae* or *florilegia* of later antiquity. Also from the 9th century come two Chinese encyclopedias: the *T'ung-tien* ('Complete institutions') by Tu Yu (735–812), chapter 5 of which is devoted to music, and the *Yüeh-fu tsa-lu* ('Miscellaneous notes on music', *c*890–900) of Tuan An-chieh. The latter is a remarkable work made widely available in a translation and study by Gimm. Chapters 13–26 cover instruments and their masters, 27–40 individual compositions; chapter 41 is on theory and 42 on institutions, including floor plans for music schools.

The relationship of Arabic musical works to the Western classical tradition remains largely unexplored, involving both the adaptation of Greek authors and the later reintroduction of this material to the West via Spain and in Latin translation. From the 10th century come the *Mafāhtīh al-'ulūm* ('Keys to the sciences', 975–7) of al-Kwarizmī, with three chapters in book 2 devoted to music, and the compendious *Kitāb al-aghānī al-kabīr* ('Great book of songs') by al-Iṣfahānī, which includes biographies of musicians. The latter has been frequently translated and reprinted in whole or in part, but the place of both works in the history of music lexicography remains unclear.

Popular throughout the Middle Ages, the 11th-century *Suidae lexicon* circulated widely in manuscript before its first publication (Milan, 1499) and was still in use in the 17th century. It was exceptional in eschewing the conventional systematic arrangement of medieval encyclopedias, by book and chapter based on the seven liberal arts. Instead, it was arranged alphabetically, and its nearly 30,000 entries embrace proper names of people and places as well as terms. Although it draws mainly on Greek literature, some Roman scholarship is also included. Forkel, Lichtenthal, Becker and others remarked that it contained many musical terms and 'historical notices' about music, some of which are now seen to belong to pre-Aristoxenian musical traditions deriving ultimately from the lost works of the 5th century and even preserving traces of an oral *theoria* of the Archaic period. Hugh of St Victor, writing in about 1127, did employ the traditional categories of systematic arrangement in his *Didascalion*, adding new ones as well: ethics, crafts and physics. He avoided the catholic secularity of the *Suidae lexicon*, keeping to more monastic concepts and drawing heavily on Boethius, Augustine of Hippo, Cassiodorus, Plato and others.

Another widely known encyclopedia of the Middle Ages and Renaissance, and one of those most readily available to musicians because Hawkins reprinted it in his *General History of Music* (1776), was *De proprietatibus rerum* by the English Franciscan friar Bartholomeus Anglicus, who graciously acknowledged his indebtedness to Isidore. It was written about 1230 and translated frequently (into French, Spanish, Dutch and English in the 14th century) before the first edition was printed in 1472. An English translation made by John of Trevisa in 1397 appeared about 1495 and was republished frequently, several times in an edition enlarged by Stephen Batman. Brossard noted it among those works he would have liked to study; Walther provided a biography of Bartholomeus in his *Lexicon*, admitting that he saw the name in Brossard's list. Imitating Bartholomeus and also dependent on Isidore (to the point of obvious plagiarism) was Vincent de Beauvais' *Speculum maius*, compiled about 1244. In spite of its borrowings from Isidore (or perhaps because of them), it became one of the major encyclopedias of the Middle Ages, and now furnishes ideas about tastes, prejudices and intellectual concerns in the 13th century more clearly than many of its counterparts. Walther mentioned it, but apparently did not see it, although he does seem to have known Johannes Balbus's contemporary *Catholicon*, which, like the *Suidae lexicon* and many later works, included proper-name entries.

Brunetto Latini's *Li livres dou trésor* of about 1264 was probably the first major exception to the tradition of writing in Latin. His departure from it was more than just a change of language; it indicated a change of audience. This was the first encyclopedia compiled for laymen, and it became immensely popular. Between Guglielmo da Pastrengo's *De originibus rerum libellus* (*c*1350) and Johannes Tinctoris's *Diffinitorium* (*c*1495), there were few lexica of importance. Eggebrecht ('Lexika der Musik', *MGG1*) discussed several general terminological dictionaries, including Gerardus de Scheieren's *Vocabularium* (1477) and Wenceslaus Brack's *Vocabularius rerum* (1483), which, although unrelated to the work of Tinctoris, exemplify the growing demand for translations of Latin terms into other languages. These Latin–German dictionaries show clearly the derivative nature of most lexicographical work at the time; Brack, for example, derived most of the definitions for his 80 musical terms from Isidore via Hugh of St Victor (Eggebrecht, 'Lexika', *RiemannL12*).

Tinctoris's *Terminorum musicae diffinitorium*, published in the 1490s but written before 1475, is certainly the most important musical incunabulum. Nearly 300 terms from a wide range of musical matters are defined with almost cryptic conciseness. Parrish noted in the preface to his excellent translation (1963) that many of the definitions reappear verbatim in some of Tinctoris's later treatises. The sources that Tinctoris used for these definitions cannot be clearly determined. It is unlikely that he relied on any of the general encyclopedias then in circulation; nor does he appear to have used the 11th-century *Vocabularium* in Monte Cassino, with definitions (unlike Tinctoris's) derived mainly from Isidore. He may have relied solely on earlier music theorists, for the *Diffinitorium* includes only theoretical terms: there are no proper names, aesthetic considerations or descriptions of musical instruments. Although eight copies of the printed book and three early manuscripts (one from the 15th century and two from the 16th, with some 19th-century copies of them) survive, there is no evidence that the *Diffinitorium* had any impact on subsequent compendia, and most musicians continued to use the works of Pollux and Isidore, the *Suidae lexicon* and others.

2. 16TH AND 17TH CENTURIES: REISCH TO BAYLE. There is, however, a variety of evidence to show the much greater influence and fame of Gregor Reisch's *Margarita philosophica* (1503), with its 32 chapters on music largely derived from Boethius. It was known to a number of 16th-century German theorists; Brossard, Walther and Janovka cite it among their sources, and Zaccaria Tevo's famous treatise of 1706, *Il musico testore*, quotes extensively from it.

Less famous, but also cited by Janovka as one of his sources, was Calepino's *Dictionarium* (1502). Predominantly a dictionary of terms, though containing some proper names, it was a standard reference work for over 200 years, expanding through many editions to include several languages by 1573. The *Lectionum antiquarum*, published by Rhodiginus (Richerius) in 1516, contained a large number of musical terms scattered throughout its ten chapters. It was cited by Brossard and Walther, but none of the three 18th-century scholars seems to have known Valla's *De expetendis, et fugiendis rebus opus* (1497) or the interesting *Polyanthea* by Nani Mirabelli (1503), which was arranged alphabetically by subject with etymologies and quoted examples of word usage. Nor did they mention the various dictionaries by Robert Stephanus (Estienne) (1531 and 1539), by his son Henry (1572), by Erasmus Alberus (1540) or by Dasypodius (1573). They did, however, use the revised edition of Hadrianus Junius's *Nomenclator* (1567), in which music terms can be found in rubrics 243–51. The only separate dictionary of music terms from the 16th century and one of the few in manuscript is Giovanni del Lago's *Sequitano alquante definitioni di musica*, written in 1530 and apparently unknown until Edward Lowinsky mentioned it in 1956.

Although Brossard and Walther used a number of the works mentioned primarily for definitions of terms, the sources they used for biographical and bibliographical

information were more numerous. These include Conrad Gesner's *Bibliotheca universalis* (1545) and *Bibliotheca instituta et collecta* (1574), though apparently not the proper-name dictionary *Dictionarium historicum ac poeticum* of 1554 by Charles Stephanus (Estienne), which Collison (1964) called the 'first indigenous French encyclopedia'. The last was a popular lexicon which grew out of Torrentinus's *Elucidarius* (1498) and, progressing through more than 20 editions by 1700, served as the basis for Louis Moréri's notable *Le grand dictionnaire historique*, first published in 1674. There is a similar wealth of English counterparts: Thomas Elyot's *Dictionary* (1538), which became the *Bibliotheca Eliotae* (1542) and was published under that title in many subsequent editions; Thomas Cooper's *Thesaurus linguae Romanae et Britannicae* (1565), the first dictionary to place proper names in a separate alphabet; and Thomas Thomas's *Dictionarium linguae latinae et anglicanae* of 1587.

Walther was more dependent than Brossard on the steadily increasing numbers of *bibliothecae* and bio-bibliographical dictionaries describing the lives and works of artists and writers that appeared throughout the 17th century. He examined and cited many of them as his sources – Gesner (1545), Sacredonius (1558), Poccianti (1589), Verdier (1585), Possevinus (1593) and Alberici (1605). Draudius's three *Bibliothecae* (1610 and the two in 1611) provided him with information for many of his biographical entries, although he also used many local biographical works, including John Bale's *Illustriūm Maioris Britanniae scriptorum* (1548), which, with a second edition covering 14 centuries, served as a major source of information about English musicians; the later *Bibliotheca belgica* of Andreae (1623); Sweertius's *Athenae belgicae* (1628); and many Italian sources, such as Picinelli (1670) and Oldoinus (Oldoini; 1676, 1678), all three books containing many notices of writers of the 16th and 17th centuries, Mandosio (1682), Cozzando (1685) and Mongitore (1707–14). Also frequently cited are König (1678), Lipenius (1682), Bayle (1697), Mencke, Schöttgen and Jacobi (1717), Jablonski (1721) and many lesser sources.

Neither Walther nor Brossard seems to have known the interesting collection *Icones diversorum hominum* by Boissard (1591), which, according to Becker, contains 35 portraits of 15th- and 16th-century musicians with biographical notices, nor the first edition of Allacci's invaluable *Drammaturgia* (1666), a dictionary of dramas that included many operas. They also seem to have overlooked some important terminological works, particularly John Rider's *Bibliotheca scholastica: a Double Dictionarie* (1589), which was widely used in England and which contained proper names as well as terms. Other major dictionaries with musical sections are Goldast's *Almannicarum rerum scriptores* and Nicot's valuable *Thrésor de la langue francoise* (both 1606), Cotgrave's *Dictionarie* (1611), Baldus's *De verborum vitruvianorum* (1612) and Goclenius's *Lexicon philosophicum* (1613).

Most of the terms that required definitions and explanations before 1800 derived from the consideration of music as a science, which as part of the Quadrivium it was; Tinctoris in his *Diffinitorium* needed to explain only denotative words, that is, those with categorical meanings. But by 1800 the musical vocabulary had been greatly enriched with connotative words more difficult to define and thus more open to varied interpretation. Terms such as 'adagio' resist precise, scientific description, and in the 16th and 17th centuries they were growing more numerous and richer in meaning. That growth, paralleling the growing sophistication of music and its practitioners, created a need for more specialized and detailed discussion of terms. As a result, dictionaries and glossaries became frequent appendages to books on music theory and introductory tutors, starting with Praetorius's *Syntagma musicum*, iii (1618), which includes a section on 'Italianische und andere Termini musici'. Robert Fludd's *De templo musicae* of 1617 contains an etymological dictionary in the first chapter of book 1. Nikolaus Gengenbach's small tutor *Musica nova* (1626) includes a list of 'Technilogicam' (cols.126–51). More extensive glossaries appear in the eighth (1632) and subsequent editions of Demantius's *Isagoge artis musicae* (1607). Shorter lists are found in many later works and incorporate terms of expression. Praetorius, Gengenbach, Demantius, Herbst and Ribovius, for example, all defined 'adagio', 'forte', 'lento', 'piano' and other connotative terms, as did Marin Mersenne and Athanasius Kircher in their two massive encyclopedic music treatises; the 'foible' of each of these authors, according to James Matthew, was 'omniscience'. Throughout their works they concerned themselves with the definition of words in common use. Mersenne's *Harmonie universelle* (1636–7) and Kircher's *Musurgia universalis* (1650) were widely accepted as authorities for definitions, and Janovka, Brossard and Walther all indicated their dependence on them.

A large number of useful general works appeared in the 17th century that were also cited by Brossard and Walther. The latter noted that Martinius's *Lexicon philologicum* (1623) contained many musical terms, and he also referred to the classic works by Ménage (1650), Du Cange (1678) and Furetière (1690); Brossard listed only the last. Neither mentions works by Sir Henry Spelman (1664), Corneille (the interesting *Le dictionnaire des arts et des sciences*, published in 1694, the same year as a supplement to the great *Dictionnaire* of the Académie Française, in opposition to Furetière's compendium) or Matthias Schacht, who compiled the first biographical dictionary devoted solely to musicians, *Musicus danicus*, in 1687, though it was not published until 1928.

These books are the classical antecedents of modern music lexicography, an era which began with Brossard's and Janovka's dictionaries of 1701 and Walther's encyclopedic *Lexicon* of 1732. The line of derivation stretching back from these three to Varro in the 1st century BCE had been interrupted only once, at the end of the 15th century by Tinctoris's *Diffinitorium*, which was in itself an anomaly because it was strictly terminological. None of its predecessors appears to be related to it in any way, and few if any later dictionaries seem to have been dependent on it, or even aware of its existence.

III. From the 18th century to the present

1. 1701–32. 2. 1732–1835. 3. After 1835: (i) Introduction (ii) Comprehensive works (iii) Terminological works (iv) Biographical works: (a) General (b) Regional and other specialized works.

1. 1701–32. Some 200 years after Tinctoris's *Diffinitorium*, two dictionaries appeared simultaneously: Brossard's *Dictionaire des termes grecs, latins et italiens* and Janovka's *Clavis ad thesaurum*. Of the two, the former

has proved to be more important. Brossard had originally appended it as a glossary to a collection of his motets, the *Prodromus musicalis* (1695). The only copy of the 1701 version known to exist, an incomplete pre-edition, lacks important bibliographical features included in the 1703 work, which most scholars regard as the true first edition (see Heckmann, 1965). In particular, there is a 'Catalogue de plus de 900 auteurs qui ont écrit sur la musique', which, as Duckles's review (1967–8) of the facsimile reprint points out, is a pioneer effort in the realm of universal music bibliography; it also furnishes some knowledge of Brossard's sources. Brossard's contemporaries recognized its importance. Mattheson, for example, included a 'Zusatz zum brossardischen Register', a list of an additional 400-plus authors, in the second volume of his *Critica musica* of 1725. By 1710 three later editions of the dictionary had appeared.

Although Brossard noted in his 'Catalogue' some 100 books he had used, Janovka in the *Clavis ad thesaurum* cited very few, Kircher's *Musurgia universalis* (1650) and Reisch's *Margarita philosophica* (1503) among them, but the most frequently mentioned is Carissimi's *Ars cantandi* (1692). Brossard defined many more than Janovka's 170 terms, but the latter's work is arranged alphabetically by broad subjects; many of its entries are treatises that incorporate explanations of numerous other terms. 'Tactus' occupies 50 pages in his discussion of 'Stylus', and Janovka defined a variety of separate styles, including, in the 'Expressus' category alone, *ecclesiasticus*, *canonicus*, *motectibus*, *phantasticus*, *madrigaliescus*, *melismaticus*, *hyporchematicus*, *symphoniacus* and *dramaticus*. Words used in the definitions that are defined elsewhere were indicated by both Brossard and Janovka in ways analogous to the use of asterisks in the present-day *Harvard Dictionary of Music*: Brossard used underlining, Janovka italics. Detailed indexes to these and other lexica, such as Paterson and Ritori's study of *Hidden Terms in the Harvard Dictionary* (1973), would greatly aid use.

Cigler has suggested (1968) that Janovka's dictionary was to have been followed by a companion biographical volume, which would have produced in combination the first encyclopedia of music. Brossard had the same idea, and in the preface to his 'Catalogue' remarked that he had been collecting information for years for a similar biographical lexicon. Neither achieved his goal. Walther, on the other hand, before publishing his encyclopedia, had prepared a separate dictionary of terms. The manuscript (*c*1708; *D-WRtl* Q341*c*) is entitled *Praecepta der musicalischen Composition*, and it includes about 250 definitions of Greek, Latin, French and Italian musical terms. Among the explicit references to earlier authority in the definitions, there are five to Janovka and others to Praetorius, Printz and Kircher, as well as one mention of the *Suidae lexicon*.

In the next few years little of interest to musicians was published. The first English dictionary was called *A Short Explication of Such Foreign Words, as are Made Use of in Musick Books* (1724). Intended for 'Lovers of Musick', it provided brief, almost telegraphic definitions of several hundred musical terms, and appended to it was a 22-page *Account of Printed Musick*, probably works issued by the publisher J. Brotherton. Six years later, a 42-page *Short Explication of Such Italian Words* appeared both separately and as part of a Walsh publication entitled *Rules, or A Short and Compleat Method for Attaining to Play a Thorough Bass*.

The most important English publication between 1701 and 1732, however, was the first edition of Ephraim Chambers's *Cyclopaedia: or, An Universal Dictionary* (1728), which became the prototype for most later general encyclopedias, such as the *Encyclopédie* edited by Diderot and D'Alembert, the *Encyclopaedia Britannica* and many others. An encyclopedia is taken to be a comprehensive work encompassing terms, biographies and topics. The term itself appears to have been used first by Rabelais in *Pantagruel* (1532), where Thaumont says that Panurge has opened to him 'le vray puys et abysme de encyclopedie'. Paul Skalič was the first to use the term as part of the title for his dictionary, the *Encyclopaedia, seu Orbis disciplinarium* (1559), but none of the titles of the many works cited by Brossard and Walther contained it.

Like Brossard's *Dictionaire*, Walther's *Musicalisches Lexikon, oder Musicalische Bibliothec* (Leipzig, 1732) first appeared in a pre-edition, entitled *Alte und neue musikalische Bibliothec* and published in 1728 with entries only for 'A'. The complete work became the prototype for all comprehensive music encyclopedias that followed. Terms and persons were arranged in a single alphabet, and like J.H. Zedler's general encyclopedia, the *Universal-Lexikon* (begun in the same year), biographical coverage was not limited to the deceased but extended to living people as well. Zedler was also the first editor to employ associate editors to whom he could assign special areas.

Walther collected information by sending inquiries to various other authorities (he was probably the first music lexicographer to do so) but his primary authorities were books, hundreds of them, which he scrutinized page by page (many have been mentioned above). His choice of biographies was based on the '900 auteurs' listed by Brossard in his 'Catalogue', and for definitions of terms, Walther studied many distinguished music treatises, again including the Brossard dictionaries and Janovka's *Clavis ad thesaurum*. Eggebrecht (1957) examined in detail Walther's definitions and found that Mattheson, Niedt, Glarean, Zarlino, Kircher, Mersenne and Praetorius are the most frequently cited of the long list of writers serving as his authorities. A subsequent edition of the *Lexicon* with many corrections was planned but not accomplished, and some manuscript emendations gathered for it were eventually incorporated by Gerber into his *Lexicon* (1790–92). Though the one and only edition of Walther contains numerous errors, it remains a monumental work offering an otherwise unobtainable range of early 18th-century opinions, speculations and judgments on music.

2. 1732–1835. The arrival of the dictionaries of Brossard and Janovka and Walther's encyclopedia resulted in the rapid production of other music lexica. Within five years of Walther's publication of the first music encyclopedia (1732), a second appeared, the *Kurzgefasstes musikalisches Lexicon*, published in 1737 by Johann Christoph and Johann David Stössel in Chemnitz (some authorities, including Eitner, cite a 'Barnickel' as the compiler). The book was designed to be a compact *Handlexikon* for music lovers, and in many ways it was a popularization of Walther's work, though it also provided topical articles (e.g. 'Music der Hebräer'). Walther is lauded in the introduction, and the list of other authorities at the end cites treatises by a number of music theorists (two for

Mattheson, seven for Printz, eight for Werckmeister, the *Syntagma musicum* by Praetorius and others), as well as such general compendia as the *Myriobiblon* (*c*858) and Jablonski's *Allgemeines Lexicon der Künste* (1721). Handel appears under 'Hendel'; the biography of Mattheson requires three pages, Bach's only three lines. It is a valuable work and historically interesting, not least because it is the first 'concise' music dictionary.

The first edition of James Grassineau's terminological *A Musical Dictionary* (London, 1740) is often said to be little more than a translation of Brossard, but it does not deserve such casual disregard. Although as Grassineau himself said, 'I have follow'd a French author in many points', worthwhile additions were taken from other writers (see Coover, 1971, and Shaw, 1973). When J. Robson reissued the dictionary in 1769, he added to it and also published separately a 52-page addendum of definitions drawn mainly from Rousseau's recently published *Dictionnaire* (1768), which he thought would improve the coverage and quality. Another lexicon published in 1740, Mattheson's curious *Grundlage einer Ehren-Pforte*, was a collection of 148 biographies in which German musicians of the later 17th century and the early 18th were prominent; most of the notices were written by the subjects themselves, and the book's importance, and much of its untrustworthiness, rest on that autobiographical content.

Between 1753 and 1776 appeared a cluster of French dictionaries of the theatre, all of which were published anonymously though their authors' identities were known. Together they constitute an intriguing appendage to the history of music lexicography. This unparalleled surge of interest produced a *Histoire du théâtre de l'Opéra en France* by Durey de Noinville and Louis-Antoine Travenol (1753), Antoine de Léris's *Dictionnaire portatif des théâtres . . . de Paris* (1754), Claude and François Parfaict's seven-volume *Dictionnaire des théâtres de Paris* (1756), La Vallière's *Ballets, opéra et autres ouvrages lyriques* (1760) and Joseph de Laporte and S.R.N. Chamfort's *Dictionnaire dramatique* (1776). Also in this period, according to Fétis and others, L.F. Beffara compiled five large dictionaries of opera, ballets, cantatas and other dramatic music totalling over 30 volumes in manuscript, none of which was ever published; some are apparently lost, but two survive in the Bibliothèque de l'Opéra in Paris (Rés.602 and 603). This group of theatre dictionaries, with very similar coverage and compiled within a span of 23 years seemingly without precedent or successors, warrants closer critical examination.

Several important general biographical dictionaries of the arts were published in the second half of the 18th century. These include the biographical *Allgemeines Gelehrten-Lexicon* by Jöcher (1750–51, with continuations and additions by Adelung and others until 1897), Meusel's useful *Teutsches Künstlerlexikon* (1778), which includes many articles on musicians, and L.A. de Bonnefons' *Dictionnaire des artistes* (1776). The dictionaries of arts terminology from this same period show a continuing concern for definition and clarification of the terms of aesthetics. Clear evidence of this concern is the appearance of a number of dictionaries of the fine arts with strong musical coverage: Lacombe's *Dictionnaire portatif des beaux-arts* (1752); Sulzer's *Allgemeine Theorie der schönen Künste* (1771–4), a seminal work to which both Kirnberger and J.A.P. Schulz contributed several hundred music articles; and the later *Kurzgefasstes Handwörterbuch über der schönen Künste* (1794–5), with music articles by F.A. Baumbach.

Neither the increasing numbers of such works nor the earlier publication of separate works by Brossard, Walther, Grassineau and others changed the growing practice of appending lists of terms to music treatises and tutors. Among the more important and useful 18th-century examples are nine pages at the end of Spiess's *Tractatus musicus* (1746); 20 pages of 'A Musical Dictionary' in the magazine *The Muses Delight* (1754); the section on 'Musikalische Kunstwörter' in Leopold Mozart's *Violinschule* (1756); pp.393–482 and 586–99 of Adlung's respected and widely used *Anleitung zu der musikalischen Gelahrtheit* (1758); and an alphabetical *Anhang* to Kürzinger's *Getreuer Unterricht* (1763). Another group of appended lists, though interesting in part because they reflect what their compilers perceived as the needs of their audiences, are of little lexicographic significance. Tans'ur provided definitions for 1000 terms in editions of his *New Musical Grammar* (1746), and the second volume of G.B. Doni's posthumous *Lyra Barberina* (1763) included a nine-page 'Onomasticum, seu Synopsis musicarum' by G.B. Martini, which was actually an updated version of Doni's 'Synopsis musicarum, Graecarum atque obscuriorum vocum' that had appeared in book 3 of his *De praestantia musicae veteris* (1647). (Another dictionary by Martini, a *Nomenclatura musicale . . . a guisa di dizionario*, remains in manuscript in the library of the Bologna Liceo.) A 'Dictionnaire de musique' is included in Azaïs' *Méthode* (1776). The first such list in an American publication was William Billings's glossary of 140 words appended to his *The Singing Master's Assistant* (1778), and the first appearance in a Portuguese publication is the one in Solano's *Exame instructivo sobre a música* (1790). J.A. Hiller supplied a 'Kurzgefasstes Lexikon' in his *Anweisung zum Violinspielen* (1792), and two appended dictionaries appear in 18th-century Russian publications: a short list of Italian terms in the Russian translation (1773–4) of G.S. Löhlein's *Clavier-Schule* and a 'Muzïkal'nïy slovar'' in the first issue of the *Karmannaya kniga dlya lyubiteley muzïki* published by Gerstenberg in 1795. Many others probably exist without deserving widespread notice.

In the second half of the 18th century, general encyclopedias were much more significant than appended lists. It is important to note that compilers of general encyclopedias after about 1500 had been more concerned with the sciences, particularly the natural sciences, than with the Quadrivium. Music did not regain what might be thought to be its rightful place in such works until after 1750, most conspicuously with the publication of Diderot and D'Alembert's monumental and historic *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* (1751–65) and Rees's 45-volume *New Cyclopaedia, or Universal Dictionary* (1802–20). (Parenthetically, the treatment of music in most general encyclopedias in the 20th century and the early 21st has once again been diminished, space being accorded more to practical matters, the greatly increased information on the pure sciences, and political events and ideas.) A vast literature has accumulated about Diderot and D'Alembert's famous venture, and a surprisingly large amount is concerned with its musical content. The goal of conventional encyclopedias has always been to present

an objective summa of existing knowledge, but the unconventional *Encyclopédie* set out to guide opinion. Scholars and eminent literati made up its editors and contributors; after the much-respected musician Jean-Philippe Rameau had declined to prepare the music articles, the editors turned to a closer friend, the eloquent Jean-Jacques Rousseau, who accepted. In spite of complaining that he had little time to prepare his contributions, he eventually submitted nearly 400 entries, in many of which he graciously acknowledged an indebtedness to Rameau's works. Although Rousseau's haste engendered a sizable number of errors, it was on theoretical and philosophical grounds that Rameau attacked some of the articles, vigorously and almost immediately. The assault extended to Rousseau himself (for whom Rameau had little regard), to the *Encyclopédie* as a whole and to its editors. The course of the controversy can be traced elsewhere in this dictionary, in the articles on the two principal protagonists.

The terms in the *Encyclopédie* with whose definitions Rameau disagreed were 'Accompagnement', 'Accord', 'Cadence', 'Choeur', 'Chromatique' and 'Dissonance', none of them representing concepts easily or simply defined; from him, as from Rousseau, they elicited lengthy essays. From the outset Rousseau himself recognized shortcomings in many articles, and they added to his desire to prepare a separate terminological dictionary. His *Dictionnaire de musique* was completed in 1764 and published in 1768. It was the last of his major writings on music, a summing-up of all his thoughts, and for a man who was admittedly an amateur in many ways and a barely successful composer, it was a remarkable work. His ideas on the nature and meaning of music were all expressed in stylish and graceful prose, and the *Dictionnaire* immediately became, as Thomas Hunt said in his excellent study of the work, 'a vital force in determining musical thought in the second half of the century'. It thus had a great effect on the content of many subsequent dictionaries, appearing in at least 22 editions as part of Rousseau's collected *Oeuvres*. J. Robson included some of it in translation in his *Appendix* to Grassineau's dictionary in 1769; a complete (though poor) English translation by Waring appeared in 1771. Diderot and D'Alembert, in spite of their quarrel with Rousseau, borrowed 375 articles from the *Dictionnaire* for the supplement (1776–7) to the *Encyclopédie*. Meude-Monpas' *Dictionnaire* of 1787 contains more than 100 of Rousseau's articles without acknowledgment. The two volumes devoted to 'Musique' edited by Framery, Ginguené and Momigny for the *Encyclopédie méthodique* (1791–1818) include entries from Rousseau with corrections, additions and commentaries, and among the hundreds of articles written by Burney for Abraham Rees's *New Cyclopaedia* (1802–20), at least 85 include translations from Rousseau (with appropriate acknowledgment). The *Dictionnaire de musique moderne* by Castil-Blaze published in 1821 contains 385 articles plagiarized from Rousseau; while willing to 'borrow' from him to this extent, Castil-Blaze ungratefully abused him with invective. In the same year Turbri published an abridged version aimed at a wider market, and Ernst Ludwig Gerber, in his *Neues historisch-biographisches Lexikon* (1812–14), listed four translations into German then in progress, though apparently none was ever completed.

The *Dictionnaire* was less an alphabetical list of hard words with definitions in the classic mould than a list of topics on which Rousseau, like Janovka, was moved to write long thoughtful essays. Although aesthetics and the nature of music interested Rousseau far more than simple definitions of denotative terms, many of his topics were new to music dictionaries (e.g. those pertaining to traditional and ethnic musics, including that of the Amerindians), and many were accompanied by music transcriptions. Although the work still contained numerous factual errors, some carried over from his articles in the *Encyclopédie*, its most valuable material lay in these long essays. His handling of terms was clearly much more derivative. For Greek theoretical terms he simply borrowed, in many instances from Brossard, while, like Brossard and Walther, Rousseau cited Athenaeus, Julius Pollux, Boethius, Martianus and others. He also depended on many of the same music theorists, especially Mersenne and Kircher, and curiously (in spite of their quarrel years before) on Rameau. Instruments were not described in the *Dictionnaire* because they had been covered in the *Encyclopédie*.

In the years after Rousseau, dictionaries and encyclopedias appeared more frequently, partly, no doubt, because his *Dictionnaire* became a basic source for subsequent compilers. The *Dictionarium musica* by John Binns (issued under the pseudonym Hoyle; 1770), an uneven work of limited value even to its intended audience of amateurs, drew more heavily on Grassineau than on Rousseau, but the latter's influence was apparent. Thomas Busby's dictionary (*c*1783–6) was a more original, better-written work than Binns's, and it went through many editions, including an American one in 1827 (the first time a music lexicon was republished in the USA). A *Musikalisches Handwörterbuch* by J.G.L. von Wilke, published anonymously in 1786, was an indifferent work of no great interest, but G.F. Wolf's *Kurzgefasstes musikalisches Lexikon* of a year later was more substantial, perhaps because it was contrived mainly from Walther and Sulzer with help from Rousseau; it went through several editions and was translated into Danish in 1801. Verschuere-Reynvaan's Dutch *Muzijkaal kunstwoordenboek*, even though it covered only 'A–Muz', appeared in two editions, the first in 1789 (370 pages), the second in 1795 (618 pages, but still only 'A–Muz'). It owed much to Rousseau.

The next dictionary of terms was the first volume (vol.185, 1791) of two entitled 'Musique' prepared by N.E. Framery and P.L. Ginguené for the huge and unorthodox *Encyclopédie méthodique* published by Pancoucke and Agasse from 1782 to 1832 (196 vols. planned, 166 published, with 88 alphabetical sequences and 83 separate indexes). For the second 'Musique' volume (vol.186, 1818), J.J. de Momigny joined Framery and Ginguené as an editor. Because the *Encyclopédie* was essentially a recasting of the materials in Diderot and D'Alembert's encyclopedia into subject arrangement, it contains prodigious borrowings from the entries written for the earlier work by Rousseau, as well as from his own *Dictionnaire*. Nevertheless, some of the editorial additions and corrections were, rather ungraciously, harshly critical of his works.

John Wall Callcott's slight lexicon, *An Explanation of the Notes, Marks, Words, &c. used in Music*, first appeared in 1793. In 1798 he published a *Plan of a*

Practical Dictionary of Music, an outline of a much more ambitious work that he hoped to issue in 1799 but did not, leaving 36 volumes of manuscript material collected between 1791 and 1807, as well as the resulting two-volume manuscript of the work (*GB-Lbl* Add.27649–50). The principal authorities for this compilation were Tinctoris, Brossard, Walther, Grassineau, Sulzer, Framery and Ginguené, Overend and Arnold. Some of Callcott's materials found their way into Burney's contributions to Rees's encyclopedia. Scholes, in his biography of Burney, noted letters written by Callcott to Burney in 1802–3 indicating his willingness to supply information already collected and to undertake further research if Burney so wished. Callcott's endeavours, to judge by the materials he collected and his assistance to Burney, were of above average calibre, and they deserve more study.

Only five biographical dictionaries of musicians were prepared in the 18th century: Mattheson's *Grundlage einer Ehren-Pforte* (1740) mentioned earlier, the *ABC Dario Musico* (1780), Hiller's *Lebensbeschreibungen* (1784), Mazza's *Diccionario* (1790) and Gerber's *Lexikon* (1790–92). Both Mattheson's and Hiller's works are more volumes of collected biography than dictionaries and are limited in scope to the authors' contemporaries. The *ABC Dario Musico*, the first biographical dictionary in English, presents only critical and satirical résumés, and Mazza's *Diccionario*, though it sets out valuable information on some 300 Portuguese musicians, remained in manuscript until annotated and published by José Alegria in 1944–5. The theatre lexica of Léris, Parfaict and others from about the middle of the century covered far more than biography. Only Gerber's *Lexicon*, published some 50 years after Walther's biographical coverage, remains important, standing as the first independent dictionary of musical biography and a model for many successors. Gerber relied on Walther's work, both the published *Lexicon* and the corrections collected in manuscript. This dependence was more marked in the first edition (1790–92) than in the second (1812–14), but even the first contained much original research and was surprisingly successful. Encouraged by the receipt of volunteered new information from correspondents and friends, Gerber undertook the greatly improved second edition. Both must be used together, for the second complemented rather than superseded the first. (The 1966–9 reprint of the two editions, edited by Othmar Wessely, includes various addenda and corrigenda as well as Gerber's own emendations which had, until the publication of this reprint, remained in manuscript.)

If works like Gerber's were few in number in this period, so too were separate music encyclopedias. They comprise a *Kurzgefasstes musicalisches Lexicon* published by Stössel (1737), a three-volume *Dizionario* by Pietro Gianelli (1801), Lichtenthal's *Dizionario e bibliografia* (1826) and La Borde's extraordinary *Essai sur la musique ancienne et moderne* (1780). This last work was strictly speaking a history, though parts of it, notably the first and second volumes, are encyclopedic in scope, defining terms and furnishing biographical data; the third volume is almost entirely a bio-bibliography of Greek and Roman poets, Greek and Roman writers on music, French and Italian composers and musicians (42 pages for Albinoni alone), classical and later writers on music (including Boethius, Mersenne, Guido and, strangely enough, Isaac Newton) and Italian poets and singers. La Borde cited some classical sources (Julius Pollux, Athanaeus, Isidore and the *Suidae lexicon*) but Fétis, who used the same ones, scorned La Borde's work, describing the *Essai* as 'un chef d'oeuvre d'ignorance, de désordre et d'incurie'.

Two important general encyclopedias deserve attention here: the third edition of the *Encyclopaedia Britannica* (Edinburgh, 1790–97, 1803) and the Rees encyclopedia, published in London from 1802 to 1820. The first two editions of *Britannica* failed to include articles on music, but a sizable number, including some biographies of musicians, appeared in the third. The articles, prepared mainly by W.M. Morison, Dr Blacklock and John Robison, sometimes cite Burney as an authority, but he had otherwise nothing to do with the work. Had he, the contents would surely have been more informative, less narrowly 'English' in point of view, more graceful, and more entertaining. Burney's experience, knowledge and wit were put to good use a few years later, however, by Rees in his *New Cyclopaedia*. More than 2000 articles came from the aging Burney in his final years, and although some were repetitive, some flawed and some eccentric, they covered with great wisdom an enormous range of subjects: biographies of composers, performers and non-musical friends; detailed definitions of terms; dissertations on historical and theoretical topics and on musical instruments (including the acoustics of the 'Umbrella'), as well as essays on countries, cities, organizations and institutions visited by Burney in his travels. Some articles were but a single line in length, others so verbose they should have been trimmed mercilessly. Burney freely quoted from or summarized a number of sources and acknowledged all: articles by Rousseau in the *Dictionnaire* and for the *Encyclopédie*, Framery and Ginguené's 'Musique', La Borde's *Essai* and his own four-volume *General History*. Some of the information may have come from Callcott. Scholes's study *The Great Doctor Burney* includes a charming chapter with many details of this enterprise and Burney's extensive contributions.

In 1802 Koch's *Musikalisches Lexikon* appeared, an exemplary scholarly work with detailed scientific articles accompanied by an unusually large number of musical examples. Though it relied on Sulzer more than on Rousseau, it was also highly original. In 1826 it was translated into Danish, an abridged edition appeared in German in 1807, and a second edition of the original was republished as late as 1865.

A large number of terminological dictionaries survive from the first 30 years of the 19th century. Most are derived closely from Rousseau's work, without in any way approaching his importance. They include the dictionaries of Envallson (1802, the earliest Swedish music lexicon), Pilkington (1812, totally derivative), J.C. Röhner (1820, derived mainly from Verschuere-Reynvaan), Danneley (1825), Lichtenthal (1826, which includes the first Italian dictionary of musical terms), J.E. Häuser (1828), Andersch (1829), Jousse (1829), Schilling (the compiler of the massive and famous *Encyclopädie*, with his *Musikalisches Handwörterbuch* of 1830), Gollmick (1833) and William Smith Porter (1834, the second American dictionary of musical terms and an improvement on Pilkington's earlier work).

Biographical dictionaries from 1800 to 1835 are of two types: those offering international coverage, such as the still useful *Dictionnaire* by Choron and Fayolle

(1810–11), and a new type offering biographies of musicians in a single country or region. Then, as now, many that professed an international perspective gave greater coverage to the musicians of the country in which the compiler or compilers lived and worked (this was true even of Choron and Fayolle). But in the early 19th century there were already traces of the specialization that has now become commonplace, and in 1811 Lipowsky published the first bio-bibliography restricted to the musicians of a single area, his *Baierisches Musik-Lexikon*.

A chronological survey of the next dozen years shows several biographical dictionaries with strong national bias. The first bio-bibliography of Italian musicians occupied pages 77 to 302 of Gervasoni's *Nuova teoria di musica* (1812); Bertini was much indebted to Gervasoni and to Choron and Fayolle when he began to publish his four-volume *Dizionario* two years later, although he gave most of the attention to Italian musicians. The first English biographical dictionary of musicians also came out in 1814 – Bingley's curious and less than scholarly *Musical Biography*, which was mostly concerned with English musicians – but it was not until 1824 that the first major biographical dictionary in English was published, Sainsbury's *Dictionary of Musicians*. This book was also heavily dependent on Choron and Fayolle (even the preface was a direct translation of theirs) and on Gerber as well. Bohumír Dlabač's *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (1815) remains an important source of information on early Czech music and musicians; the first biographical coverage of Polish musicians was Potočki's 'Mały słowniczek muzyczny', issued in 1818. A new edition of Castil-Blaze's *Dictionnaire de musique moderne* (1821) was published in 1828 with an appendix, a biographical dictionary of Flemish musicians compiled by J.-H. Mees.

In 1835 the first volumes of two great works, Schilling's *Encyclopädie der gesammten musikalischen Wissenschaften* and F.-J. Fétis's *Biographie universelle des musiciens*, started to appear. Not since the simultaneous publication of the dictionaries by Brossard and Janovka in 1701 had there been such a noteworthy coincidence of two important lexicographies. Schilling's comprehensive encyclopedia covered terms, topics and biographies in six volumes (1835–8) and a supplement (1841–2). It was a careful work, full of dependable information on a wide range of topics and people, some not discussed in any other lexica, not even in Fétis's monumental *Biographie universelle*. A concise one-volume edition of the work, compiled by F.S. Gassner, appeared in 1849. Schilling's energy appears to have been limitless, for he produced an astonishing amount of lexicographical work in a few years. He had already published a terminological dictionary, *Musikalisches Handwörterbuch*, five years before the *Encyclopädie*; another dictionary of terms, *Der musikalische Sprachmeister*, in 1840; the biographical dictionary *Das musikalische Europa* and a *Musikalisches Conversations-Handlexikon* (a two-volume abridgment, superior to Gassner's, of his *Encylopädie*) in 1842; and in 1849, an enlargement of his 1830 *Handwörterbuch* under a new title, *Musikalisches Conversations-Handwörterbuch* (2/1856).

Though Fétis's famous lexicon does not surpass Schilling's in reliability, it is memorable for the personality of its compiler. Fétis had strong opinions, some of them eccentric, and had little hesitation about displaying them in his articles. The eight-volume *Biographie universelle* (1835–44) was followed by a second enlarged and revised edition (1860–65) and many subsequent ones, as was a valuable two-volume supplement first published by Albert Pougin (1878–80). Several other writers published corrections and additions to both the first and second editions and to Pougin's supplement, clearly indicating the work's continued importance. Fétis's respect for classical antecedents is clear. The catalogue of his magnificent personal library (now in the Bibliothèque Albert Ier, Brussels) includes many of the works discussed above: Martianus Capella, Julius Pollux, Stephanus (three editions), Calepino, Bayle, Possevinus, Sweertius, Athenaeus, Oldoinus and two copies of the *Suidae lexicon*. Among the music encyclopedias and dictionaries listed are those by Walther, Brossard, Praetorius and Mattheson, and large numbers of important treatises (e.g. Kircher and Mersenne), histories, commentaries and biographies, and a profusion of works on organology. (This last is not surprising, for Fétis formed one of the finest collections of musical instruments, now in the Brussels Conservatory.) With this outstanding collection of books, scores and instruments readily available to him, it is no surprise that his *Biographie universelle* should prove to be an extraordinarily rich source of information on the lives and works of hundreds of musicians.

By the time of the second edition, the necessary dependence on Choron and Fayolle's *Dictionnaire*, Walther's *Lexicon*, Mattheson's *Grundlage*, Forkel's *Allgemeine Litteratur*, Gerber's *Lexikon* and the histories of Martini, Burney and Hawkins had considerably lessened as a result of Fétis's extensive travels and a voluminous correspondence with his biographees and other writers on music, such as the bibliographer C.F. Becker. In the long view of history, his methodology is much more significant than his personal biasses, for it achieved for the *Biographie universelle* a leading position in the tradition of scholarly music historiography.

The 'fierce natural urge' of the lexicographer mentioned earlier manifests itself in three forms, sometimes separately, often all together – bibliography, biography and terminology. Behind that urge rests a conviction that knowledge of people from their biographies, knowledge of what they wrote (assembling what G. Kubler in *The Shape of Time* called the 'grand catalogue of persons and works') and an understanding of the words they employed assures comprehension – and more importantly, control – of all knowledge. Examples from the 18th and early 19th centuries are plentiful: Brossard, unable to satisfy completely the impulse, lamented that he lacked the time to compile a biographical dictionary of the names in his 'Catalogue de plus de 900 auteurs'; Janovka is said to have planned a biographical complement to his *Clavis ad thesaurum*; Schilling published both terminological and biographical dictionaries as well as the combined *Encyclopädie*. In more recent times the same impulse has affected such lexicographers as Pulver, Pedrell, Pazdírek, Baker, Scholes, Slonimsky and others. Fétis, too, responded to that urge, and one year before the *Biographie universelle* began to appear, included in the second edition of his *La musique mise à la portée de tout le monde* a 'Dictionnaire des mots dont usage est habituel dans la musique' that ran to over 100 pages. Within a few years this extremely popular book had been translated into six

European languages, and both the Portuguese translation by J. Almeida and the Italian by E. Predari included the dictionary, the latter adding a large biographical dictionary which may have been extracted from the *Biographie universelle*.

Fétis's contemporary August Gathy published a modest *Musicalisches Conversations-Lexikon* in 1835, and though it was understandably overshadowed by the works of Fétis and Schilling, it reached a sufficiently large audience to warrant two other editions. Moved by the same lexicographical impulse for total control, Gathy also produced three editions of his terminological dictionary, the *Neues musikalisches Taschen-Fremdwörterbuch*, between 1850 and about 1870.

Among the many general encyclopedias published during this period, few are of special interest to musicians. Perhaps the most valuable is Jeitteles's *Aesthetisches Lexicon*, which appeared in two volumes in 1835–7. The music articles were prepared by Freiherr von Lannoy, and it compares favourably with other dictionaries of the arts, such as Sulzer's *Allgemeine Theorie* (1771–4) and Lacombe's earlier *Dictionnaire* of 1752.

3. After 1835.

(i) Introduction. From 1835 the pace of publication quickened noticeably, from an average of eight new music dictionaries or revised editions each year in the 19th century to nearly 100 a year now. More significantly, changes were taking place in the nature of the dictionaries themselves, often to meet the needs of a rapidly growing and better-educated middle class and also as a result of the accelerating growth of scholarship. Although there was a large increase in derivative abridgments of earlier lexica, compilers who sought respect for their works had to demonstrate scholarship and sound research and had to furnish new information. Although Fétis was not the only scholar to achieve these aims, he perhaps more than anyone defined new goals and standards.

Even as the specialized dictionary became more common (see below), three distinct categories of music lexica remained clearly discernible, all derived from prototypes that had developed in the 18th century: the comprehensive work or encyclopedia (§3(ii) below), which included terms, biographies and topics (leading to the appearance towards the end of the 19th century of a large and almost separate genre, the concise encyclopedia or *Handlexicon*); the terminological dictionary (§3 (iii)), little changed from Brossard's day, but embracing by the end of the 19th century many so-called 'pronouncing dictionaries'; and the biographical dictionary (§3 (iv)) modelled on Gerber and Fétis. Two subgroups were relatively new in the early 19th century: the national or regional biographical dictionaries (§ (iv)(b)) and the various other specialized dictionaries devoted to a single subject, such as the organ, women musicians, modern music or instruments and instrument makers. These categories are rife with subdivisions, and many so-called dictionaries (e.g. those of scales, themes or gramophone records) stretch the definition of the word to cover what in earlier times would have been considered patent anomalies.

Specialized dictionaries – whether comprehensive, terminological or biographical – focus on specific topics in music. As such, they are usually aimed at audiences that are relatively sophisticated about such specialities, and they evolve when the accumulated information on any one topic grows to the point where it becomes effectively impossible to treat it adequately as only one of many topics within the conventional lexicon. They are generated too when a compiler decides that the accumulated information must be arranged in dictionary form for easy reference. Since about 1700 the number of such works has grown rapidly in all fields of study.

The first in music was Friedrich von Drieberg's *Wörterbuch der griechischen Musik* (Berlin, 1835). Although there are earlier works on broader subjects, containing important information for musicians, for instance Allacci's famous *Drammaturgia* (1666), which included operas; a so-called 'dictionary of modulations' in chart form by Geminiani (*c*1754); Wetzel's *Hymnopoeographia* (1718–28); the theatre dictionaries of Beffara (*c*1750), Durey de Noinville (1753), Léris (1754), Parfaict (1756), La Vallière (1760) and La Porte (1776); the Russian *Dramaticheskiy slovar'* ('Dictionary of the theatre'; 1787); and Compan's *Dictionnaire de danse* (1787), Drieberg's is the earliest to be devoted wholly and exclusively to a musical topic. Strangely enough, a work that almost became the first special music dictionary – it followed Drieberg's *Wörterbuch* only one year later – was the comic *Dictionnaire aristocratique, démocratique et mistigorieux de musique* (Paris, 1836).

In modern times, because of the amount of information that has become available and the constant need for fast retrieval of it, growing varieties and numbers of special music dictionaries have appeared, a large proportion of them devoted to popular music, jazz, the avant garde and ethnomusicology. That they have appeared far in advance of adequate coverage of those same topics in conventional music encyclopedias marks a change from earlier times when the topics of special dictionaries closely paralleled those in the comprehensive encyclopedias, such as church music, hymns, opera, instruments and their makers, and women (a topic, interestingly enough, on which dictionaries were published before 1900).

There also exists a large category of musical reference works, mostly of the nature of guides to the repertory, that are organized in ways very similar to a dictionary. Thus while a 'dictionary of opera' will list headwords pertaining to opera in alphabetical order, a 'dictionary of operas' will list simply operas themselves and is thus a guide rather than a dictionary. It is instructive to consider the different ways in which opera dictionaries, or rather opera guides (books of opera plots), may be constructed: some are organized first by period, then nationality, then by composer and finally by chronology (for example Kobbé's *The Complete Opera Book*); others are organized alphabetically by composer, then by chronology (the *Viking Book of Opera*); others are purely chronological (Loewenberg, *Annals of Opera*); and a few are purely alphabetical, by opera title (and thus eligible for description as a dictionary). Opera is the specialist area that received the most lavish treatment from lexicographers during the latter part of the 20th century, and the result of this was the publication of several major reference works devoted entirely to operatic and other musical works for the theatre. As well as the four-volume *New Grove Dictionary of Opera*, other dictionaries have treated the subject with a level of detail and exactitude which give them a lasting value. Notable among these are two German publications. *Pipers Enzyklopädie des Musiktheaters: Oper, Operette, Musical, Ballett*, which began publication in 1986 under the editorship of Carl Dahlhaus,

not only includes important articles on composers and works but is also magnificently illustrated. From the last decades of the 19th century until the 1920s, the indefatigable Franz Stieger (1843–1938) compiled the information for his 11-volume *Opernlexikon*, originally planned for publication in the 1920s but not issued until 1975–83. This is an astonishingly full listing of operatic works by titles, by composers and by librettists, and it also includes some oratorios and ballets. In all Stieger lists about 60,000 works. The most recent attempt in the apparently irresistible quest for truly comprehensive documentation of opera is the *Edwin Mellen Opera Reference Index* (1986–), compiled by Charles H. Parsons. By the end of 1999, 21 volumes had appeared. These include catalogues of composers (vols.i–iv) and librettists (vols.v–vi), a geographical index of premières (vols.vii–viii), a list of opera subjects (vol.ix), a discography (vols.x–xii), indexes of casts for premières (vols.xiii–xiv) and for other performances (vols.xv–xvi), an opera bibliography (vols.xvii–xviii), a listing of reviews of premières and other significant performances (vol.xix), an opera 'videography' (vol.xx) and a listing of printed opera scores in American libraries (vol.xxi).

Other types of material considered in specialist dictionaries include hymns, psalmody, songs, film music, orchestral music generally, musicals and various kinds of chamber music as well as jazz and popular repertories. Popular music was a striking area of growth for lexicographers during the last years of the 20th century, with the publication of broad-ranging dictionaries and encyclopedias such as Peter Gammond's *The Oxford Companion to Popular Music* (1991) as well as more specific dictionaries devoted to jazz, country music, rock music, punk and heavy metal. These publications helped to fill the gaps left by otherwise authoritative dictionaries in which the coverage of popular music was felt not to have been a priority.

(ii) Comprehensive works. The number of comprehensive works and encyclopedias of music published after 1835 rapidly increased, balanced by a proportionate decrease in the number of good separate terminological and biographical dictionaries. Only a handful of distinguished dictionaries of musical terms were published in the 19th and 20th centuries, and few of them approached the worth or influence of Brossard's, Rousseau's or Koch's earlier efforts. Of the international bio-bibliographies compiled between 1835 and the present, probably only Eitner's *Quellen-Lexikon* (1900–04) and the several editions of Baker's *A Biographical Dictionary* (from 1900) possess the durable value of their forebears, Gerber, Choron and Fayolle, and Fétis.

The quality of comprehensive reference works, on the other hand, has been improving as their numbers grow. Though they tend to be derivative, many examples of original scholarship exist. A few are remarkable because of the sheer strength of their compiler's personality, as in the case of Scholes and Thompson; the saving grace of many others (it gives some of them their only value) is the extent to which they are chauvinistic.

To a great degree the list of entries in most encyclopedias is identical; few of them, published in any country, can afford to ignore Bach or Vivaldi, the term 'Sonata' or the subject of modes, or even to give little space to such articles. The range of entries has widened considerably since the day when Walther included only biographies and definitions of terms. An encyclopedia may now display an amazing variety of features, such as descriptions of compositions by individual title (e.g. '*Heldenleben*'), title translation ('*Hero's Life*') or collective title ('Razumovsky Quartets'); histories of publishers and instrument makers; articles on institutions and organizations (Sacred Harmonic Society, Three Choirs Festival), as well as theatres, halls and libraries; the history of music in specific geographical areas (such as cities) and surveys of national musics; and most importantly, good cross-reference systems. The article on Bach in a German encyclopedia is apt to be more comprehensive than the article (perhaps by the same authority) in a dictionary published in Spain, and an article about the vihuela in that same Spanish dictionary will usually offer more information than is provided in a Swedish encyclopedia. But such chauvinism is normally modest.

There is, however, a conspicuous move towards more nationally biassed works. Since World War II music encyclopedias have been published in at least 12 countries for the first time. Nations with a long history of such works have produced more and better ones; in several cases these are more nationalistic, such as the *Diccionario de la música* by Torrellas and others (1927–9).

Music encyclopedias improve and grow larger, and the editorial responsibilities are frequently borne by a large group of editors. Most multi-volume works not only have several editors, but include articles from numerous authorities scattered around the world. The tradition of the one-man encyclopedia (of which notable examples were the personable works by Riemann, Scholes and Pratt) is represented by very few recent productions, and the later editions of many dictionaries that began as one man's accomplishment are now produced by many editors and contributors. In most cases the gain in factual accuracy has been balanced by the loss of a unique personality. Only a few are still referred to by a single compiler's name, such as Grove, Riemann and Scholes. More frequently, especially since the 1950s, they are recognized by their titles; the monumental *Die Musik in Geschichte und Gegenwart* edited by Blume and commonly referred to as *MGG* is an example.

MGG appeared serially over a number of years, and its immense coverage served to emphasize the pressing need for a new work of comparable scope to be published in English. That *MGG* was a work of impressive and monumental scholarship was never in any doubt, but its densely packed columns also left some room for improvement in terms of the dictionary's physical appearance and its ease of use. The publication in 20 volumes of *The New Grove Dictionary of Music and Musicians* in 1980, edited by Stanley Sadie, was an important landmark in musical lexicography: like *MGG* before it, *The New Grove* marked a great advance in the gathering together of detailed information and up-to-date research. Its preparation did much to generate new lexicographical and musicological work with a vastly more extensive range of articles than in any previous publication in English, and a rigorous editorial policy sought to ensure a consistency of presentation and a level of detail which established new international standards. Articles on composers were generally much more extended than in earlier editions of *Grove*, and many significant musicians who had escaped the attention of previous editions were included for the first time. Others had very much longer articles, sometimes

as a result of critical re-evaluation (it is instructive to compare the length of the article on Rachmaninoff in *Grove5* with that in *The New Grove*). Inevitably there were also some casualties: musicians who appeared in the fifth edition but who were not to have entries in *The New Grove*. Many of these were composers and performers who had enjoyed some minor celebrity but whose reputation had subsequently declined. This was a pragmatic solution to a besetting problem with publications of this scope: absolute comprehensiveness is something that can rarely if ever be achieved satisfactorily, and thus older editions of major dictionaries such as *Grove* continue to have their uses for their coverage of certain minor figures.

The growth of scholarly work in areas such as medieval music and musical analysis was reflected in the quality and scope of entries, and lists of works for composers – especially those for major figures – were particularly detailed and methodical. Another area in which *The New Grove* broke new ground was ethnomusicology, with an array of articles that presented important scholarly work on music about which information was otherwise difficult to find. This did much to emphasize the avowed quest for a dictionary of this size to have more outward-looking comprehensiveness than had previously been the case.

Written by a large team of experts, *The New Grove* aimed for a helpful consistency of presentation rather than for a numbing uniformity. The result was that it included many articles which belied the notion that stern objectivity was the only substitute for the more capricious work of single-author dictionaries. The range and number of illustrations were also greatly expanded. But the publication of this dictionary marked only the start of what was almost certainly the most sustained and productive lexicographical endeavour in music during the 20th century. The continuing process of revision and addition that followed the initial publication of *The New Grove* resulted in an important series of specialist dictionaries devoted to musical instruments (1984), to American music and musicians (1986), to jazz (1988), to opera (1992) and to women composers (1995). These were derived only in part from the parent dictionary, with a particularly high proportion of completely new entries commissioned for *The New Grove Dictionary of Opera* and *The New Grove Dictionary of Women Composers*. In turn, these specialized works fuelled the revision process for the greatly expanded coverage of the second edition of *The New Grove*. This continous process of revision, refinement and expansion has been an innovatory and certainly very fruitful one, drawing on the information-gathering resources and the editorial expertise of an encyclopedic music dictionary in order to produce more sharply focussed publications, which are then able to form part of the basis for the subsequent revision and enhancement of the larger work.

In 1994 publication started of a completely revised edition of *MGG*. Under the general editorship of Ludwig Finscher, the new edition was organized entirely differently from the first edition, not as a single alphabetical sequence, but along the more schematic lines of the Riemann *Lexikon*, with explicit divisions into a *Sachteil* (dealing with terms, concepts, places, institutions and the like) and a *Personenteil* (dealing with individuals). The number of entries was considerably increased from the first edition, the majority of articles were completely new or extensively revised, and the volumes were generously illustrated, including the use of colour plates. The work is an magnificent monument to musicological writing in German, and publication has ensured the continuing importance of the dictionary, which was partially eclipsed after publication of *The New Grove*. Moreover, the physical appearance is less forbidding than that of the original *MGG*, with the welcome result that the dictionary is also much easier to use. In 1978–9 the *Brockhaus-Riemann-Musiklexikon* appeared, edited by Carl Dahlhaus and H.H. Eggebrecht; it was followed by a second edition in 1995.

Italy and France, too, have remained important centres for musical lexicography. In Italy, the most important recent contribution is the eight-volume *Dizionario enciclopedico universale della musica e dei musicisti* (Turin, 1983–90), divided Riemann-like into two parts, 'Il lessico' and 'Le biografie'. In France, the most significant modern dictionary is the more compact *Dictionnaire de la musique* (1970, with later revisions), edited by Marc Honegger, which includes some interesting autobiographical entries such as that contributed by Messiaen on his life and works. This is an unusual feature, seldom encountered in recent dictionaries.

The rapid and bewildering growth of information technology has formidable implications for any major work of reference. It is probable that most current music dictionaries will be available on-line to subscribers in the near future (some, such as *The New Grove Dictionary of Opera* and the second edition of *The New Grove* are already accessible in this form), allowing for frequent updating as well as for various kinds of searches, some of them highly sophisticated. However, notwithstanding the considerable value of electronic publication, and the astonishing speed of development in this area, it had by 2000 not yet threatened to supplant the publication of reference works in hard covers, and reports of the demise of the printed book still seemed premature.

The work of the lone compiler has come more and more to be limited to the production of 'concise', 'brief' and 'pocket' encyclopedias, most of them highly derivative, distinguished mainly by their convenient size and price. The amount of information now available for inclusion in a music encyclopedia probably discourages heroic, single-handed compilations like those of Riemann, Scholes and Moser in the recent past, and of Walther, Rousseau, Gerber, Fétis and Burney in earlier times, although Slonimsky's revisions of Baker are notable (and often compellingly readable) exceptions. Scholes's great monument, *The Oxford Companion to Music*, was completely revised under the editorship of Denis Arnold and published in two volumes as *The New Oxford Companion to Music* in 1983. Scholes's original work remains an immensely entertaining source of information, full of delightful surprises, but the revised version is a scholarly multi-author dictionary which is still usefully compact. Oxford have continued to update their other music dictionaries, and the single-author tradition is gallantly maintained in the firm's list by Michael Kennedy's *New Oxford Dictionary of Music*.

(iii) Terminological works. Few among the modern works included in this category match the importance or influence of the illustrious dictionaries of terms published before 1835 by Tinctoris, Rousseau, Janovka, Brossard or Koch. Even the most distinguished among them are decidedly eclectic, remarkable primarily for their compiler's good sense in choosing worthy forebears and then paraphrasing them accurately, or elegantly.

Whatever their quality or lineage, they have been issued in great numbers and are widely used. In deference to their intended audiences, they differ greatly in size, coverage and detail. Some simple 'primers' offer little more than equivalents of foreign terms (Buck's *New and Complete Dictionary* of 1873 has the entry: 'Lieder. (Ger.) Songs'). Slightly more ambitious compilers attempt definitions of such terms: a paragraph is devoted to 'Lied' in the 1895 edition of Baker's *A Dictionary of Musical Terms*. Still others provide additional data: equivalents in several languages, pronunciation, definitions of the words in various contexts, historical changes of meaning, quoted examples of word usages and references to synonyms, antonyms or related words.

Except for the rudimentary primers, almost all furnish essays, long or short, on topics such as 'Opera', 'Acoustics' or 'Form'. Perhaps this is so because an entry for 'Opera' or 'Form' offers a compiler greater opportunity to mingle personal opinions with historical facts than do entries for 'Clausula', 'Langsam' or 'Fanfare'. Choices of subject and length of essay often shed light on the personality of the compiler. Stainer and Barrett, for example, in their *Dictionary* of 1876 devoted only eight columns to 'Opera' but 32 to 'Larynx' and another five to 'Laryngoscope'. Even in a dictionary such as this, the range of topics covers several subjects. The article on 'Larynx' in the Stainer and Barrett dictionary clearly deals with general science and anatomy, but the majority of articles, as in most dictionaries, are historical (e.g. 'Greek music', 'Discantus' and the like). Usually a sizable number are theoretical (e.g. their article on the 'Seventh, Chord of the'), and occasionally an article is a mixture of both history and theory (e.g. the ten columns they devote to 'Fingering'). Bibliographical treatments of subjects are plentiful, an excellent example being the article on 'Periodicals' in the *Harvard Dictionary*.

Until the mid-20th century surprisingly little interest was shown in the etymology of musical terms, their changing usage and, historically, the ideas that they connote. H.H. Eggebrecht's *Studien zur musikalischen Terminologie* (1955) is a pioneer work in this field, and his *Handwörterbuch der musikalischen Terminologie* (the first loose-leaf sections of which began appearing in 1972) is an apt reflection of the studies he has advocated. It may become the most important terminological lexicon of music since Rousseau's *Dictionnaire* of 1768, for each word is treated as an 'idea' and is the topic of a historical essay, with etymological details and evidence from early theorists and encyclopedists, many of whom are listed above. It harks back to Janovka's systematically arranged *Clavis ad thesaurum* (1701), where many terms were defined in essays on a small number of topics.

Even more like Janovka's work is the *Harvard Dictionary of Music* edited by Willi Apel and first published in 1944; entries are provided for broader subjects, while hundreds of familiar terms are given cross-references to a major article where the term is set in context (e.g. '"Recoupe", see under "Basse danse"', '"Dis, disis", see "Pitch Names"'). In 1986 an extensively revised edition of this work was published as *The New Harvard Dictionary of Music and Musicians*, edited by D.M. Randel.

Before 1835 most of the terminological dictionaries were similar in format and organization, and the works of Janovka, Brossard and Rousseau served as their models. But then some new types emerged, of which the most popular was the English-language 'pronouncing' dictionary. The need for aids to pronunciation had been recognized much earlier. Brossard included a one-page 'Table ou récapitulation des principales difficultez de la prononciation italienne' in the 1703 edition of his *Dictionaire*, but between the time of this guide and the flood of more ambitious works late in the 19th century, most dictionary compilers did not provide such assistance. The earliest pronouncing dictionary appears to have been Adcock's *The Singer's Guide* of 1873, and the popularity of this kind of work seems to have reached its height by about 1910, particularly in the USA. Since the end of World War II only a handful have been issued, suggesting clearly that the need has diminished. The same is not true for specialized dictionaries of terms (on jazz, the organ or music theory, for example). These, as well as the highly specialized 'polyglot' dictionaries of musical terms, have been increasing in numbers in recent years. The most important of the latter type is the *Terminorum musicae index septem linguis redactus* (1978), prepared under the supervision of Horst Leuchtmann to assist those working with or reporting to the offices of RISM and perhaps the first music dictionary compiled with the aid of computer.

(iv) Biographical works.

(a) General. In the history of music lexicography there have been only four general dictionaries of biography that can be considered monumental: those by Gerber and Fétis (discussed in §2 above), Eitner's *Quellen-Lexikon* and Baker's *A Biographical Dictionary of Musicians* (1900).

Of the astonishing number of important works written, compiled or edited by Robert Eitner, none remains more useful than his *Quellen-Lexikon* (1900–04). Though dependent on its forebears from Walther to Gerber and Fétis, it is a monumental accomplishment, and though corrected, amplified and in some ways superseded by *MGG* and RISM, it remains indispensable. The lists of works by major composers with locations of manuscripts are less valuable now than formerly, but those appended to biographical notices of many minor composers are often still useful. Some of Eitner's entries are not included in any other dictionary. Baker's one-volume work, published for the first time in 1900, has remained throughout its lifetime the best international biography of musicians in English, and reissues of it under the successive editorships of Gustave Reese and Nicolas Slonimsky have markedly improved each edition. It grows larger and more dependable, and with supplements appearing more frequently than in the past, it is kept surprisingly up to date.

There are others that are also extremely useful. As has been pointed out already, the most valuable feature of many dictionaries and encyclopedias is their emphasis on the music and musicians of the country in which they are published. This is equally true for general biographical works; thus Schmidl's excellent *Dizionario universale* (1887–90) is especially informative about the musicians of Italy, Ricart Matas's *Diccionario* (1956) about those of Spain. Even the four most important works named above display some nationalistic emphasis.

(b) Regional and other specialized works. After Fétis there was a pronounced trend away from the mammoth international biographical dictionary towards those limited to the musicians of one country or region. The first of this kind, F.J. Lipowsky's dictionary of Bavarian musicians, had already been published in 1811. Carl Kossmaly and C.H. Herzel's *Schlesisches Tonkünstler-Lexikon* (1846–7), J.H. Letzer's *Muzikaal Nederland*

(1850) and Wojciech Sowiński's *Les musiciens polonais et slaves* (1857) were the next important ones. These and similar books are now extremely valuable because they frequently offer information about less well-known musicians who have been excluded from newer compilations. Only about 20 such lexica were published in the whole of the 19th century, another 20 from 1900 to World War II.

One specialist music dictionary stands out as a sinister memorial of the war years: Theo Stengel and Herbert Gerigk's *Lexikon der Juden in der Musik, mit einem Titelverzeichnis jüdischer Werke*, first published in Berlin in 1940 under the auspices of the Nazi government as the second volume in the series Veröffentlichungen des Instituts der NSDAP zur Erforschung der Judenfrage. This is a very rare example of a musical dictionary issued with an explicitly gruesome purpose. By a ghastly irony, this grotesque (and sometimes inaccurate) dictionary still has a value today for those working on Jewish musicians in the first half of the 20th century. The war years also saw the publication of A. Vodarsky-Shiraeff's *Russian Composers and Musicians* (New York, 1940), the earliest biographical dictionary to provide worthwhile information in English about musicians in the Soviet Union; this was followed in 1943 by I.F. Belza's *Handbook of Soviet Musicians*, and both remain useful.

Since the war, the number of such dictionaries has greatly increased, which is only to be expected in view of the growth of the world's population and consequent increase in the number of the musicians about whom information is needed and the number of people needing such information. There have been a number of useful specialized dictionaries devoted to performers (with and without a particular national focus). Notable among these, for the welcome breadth of its coverage and for the inclusion of biographical information which is often hard to find elsewhere, is the *Dictionnaire des interprètes et de l'interprétation musicale au XXe siècle* edited by Alain Pâris, first published in 1982, with revised editions in 1989 and 1995. New musical cultures have developed and acquired their own reference material, while older ones have come to be scrutinized in ever more detail.

For a comprehensive list and index of DICTIONARIES AND ENCYCLOPEDIAS OF MUSIC see volume 28.

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JAMES B. COOVER/R (II, 1 with JOHN C. FRANKLIN)

Didacus a Portu. *See* PUERTO, DIEGO DEL.

Diddley bow. Single-string chordophone of the southern USA. It usually consists of a length of wire the ends of which are attached to a wall of a frame house, the house acting as resonator. A cotton reel is frequently used as a bridge. A more portable version has the wire attached to a length of fence picket. The instrument is played with a glass bottleneck or nail. Many blues guitarists, including Big Joe Williams and Muddy Waters, learnt to play first on the diddley bow. Lonnie Pitchford, a player from Mississippi, uses an electrically amplified version. The rock and roll singer Ellas McDaniel reversed the instrument name for his professional pseudonym, Bo Diddley. See D. Evans: 'Afro-American One-Stringed Instruments', *Western Folklore*, xxix (1970), 229–45.

PAUL OLIVER

Diderot, Denis (*b* Langres, 5 Oct 1713; *d* Paris, 31 July 1784). French philosopher, critic and writer. He is best known as principal editor of the *Encyclopédie* but was also an influential writer on music. Born into a bourgeois family and educated by Jesuits, he was a writer of immense knowledge, energy and determination, who was imprisoned briefly (in 1749) for his philosophical views yet showed a spirit of tolerance that set him apart from most of his friends and colleagues. As chief architect of the *Encyclopédie*, a task that occupied him for some 20 years, he had a strong impact on the musical thought of his own and subsequent times. Musical discussion is strewn throughout his voluminous writings on all subjects and in his fiction: scientific works on acoustics, sound production and sensory perception are complemented by aesthetic writings, by critical essays on drama, art and music, and by diverse literary texts (plays, novels, dialogues), pedagogical tracts and a rich correspondence.

An intimate of Friedrich Grimm and, initially, of Jean-Jacques Rousseau (their views later diverged), Diderot was at first a warm supporter of Rameau. The early satire, *Les bijoux indiscrets* (1748), contains a chapter on opera in which Lully ('Utmiutsol') is compared with Rameau ('Utremifasollasiututut'). The merits of both emerge although Diderot's preference is for Rameau, who is



Denis Diderot; portrait by Louis-Michel van Loo, 1767 (Musée du Louvre, Paris)

praised for his harmonic richness and fine sense of nuance in distinguishing between delicate shades of feeling. Diderot's later difficulties with Rameau were provoked first by the composer's refusal to write the music articles in the *Encyclopédie* – these subsequently passed to Rousseau, whom Rameau viewed with hostility – and then by the *philosophe*'s siding with the *coin de la reine* in the Querelle des Bouffons (although Diderot remained one of the few sane voices in this dispute, never wholeheartedly rejecting the merits of French music). Rameau, though cited as the supreme authority in musical matters in the early volumes of the *Encyclopédie*, was enraged by the attacks on French music during the Querelle des Bouffons (by Grimm and Rousseau in particular), and responded with hostile criticism of the whole enterprise. Diderot, as editor-in-chief, was forced to rebut: he did so in the preface to the sixth volume (1756) but restrained his pen out of deference and respect for the composer.

In the late 1750s Diderot turned his attention to the theatre and his ideas instigated various 'reforms' in declamation, realism and gesture which influenced Noverre, Algarotti, Jommelli, Traetta and Gluck among others. Two plays, *Le fils naturel* (1757) and *Le père de famille* (1758), were inspired by a belief that the theatre should become more social and less aristocratic in its orientation; they led to the birth of the *drame bourgeois*, a literary genre that influenced the style and subject matter of the nascent *opéra comique* and eventually produced a musical equivalent, the *drame lyrique*. Each play was accompanied by an essay ('Entretiens sur Le fils naturel' and 'De la poésie dramatique' respectively); these ranged over the need for reform in every aspect of the theatre, especially the lyric theatre and, with Diderot's next essay

Le neveu de Rameau, written shortly after 1760 (but not published until 'discovered' and translated by Goethe over 40 years later), represent the most coherent consideration of dramatic theory published in 18th-century France.

Drawing on innovations that had recently taken place on the English stage, particularly on the part of the celebrated actor David Garrick, Diderot's aim was to combat the lack of reality he perceived in French theatre. He criticized the 'déclamation maniérée, symétrisée et si éloignée de la vérité' that had been in vogue for many years ('De la poésie'). In *Le neveu* – presented as a dialogue between 'Le philosophe' and Rameau's disreputable nephew, a gifted but shallow performer of 'modern' (Italian) music – he advocated a more natural declamatory style where the melody was tailored closely to the accents of speech, imitating nature and speaking to the heart. He also argued for greater realism in the physical conduct of actors: 'C'est à l'acteur à convenir au rôle, et non pas au rôle à convenir à l'acteur' ('De la poésie'). Gesture, he believed, should play an important part in the dramatic development of a work, allowing the verbal element to be subordinated more frequently to the visual. Allied to this was the idea that stage decorations and costumes should reflect the subjects they portrayed: 'ce qui montre surtout combien nous sommes encore loin du bon goût et de la vérité, c'est la pauvreté et la fausseté des décorations, et le luxe des habits' ('De la poésie').

Diderot's desire to create a more realistic type of drama closely coordinating visual, aural and literary aspects meant that works needed to be represented, not simply 'read'. In focussing on characters drawn from the daily experience of his middle- and lower-class audiences rather than on stereotypes from the mythological or historical past, he was able to create effective outlets for the discussion of contemporary social, political and religious issues and, in this way, achieved another important objective in enlightening and educating the public he served. Most importantly, however, Diderot's reforms, which inspired many artists throughout Europe, radically altered the way in which stage works were conceived and represented since they called for a closer and more creative collaboration between composers, librettists and actors.

While Diderot modified his views during his lifetime – his indebtedness, for example, to Rameau's idea of the *corps sonore* in the *Mémoires sur différens sujets de mathématiques* (1748) was replaced by alternative views on harmony in the *Leçons de clavecin* (1771) – he showed nonetheless a remarkable ability to synthesize opposing strands of thought (hence his apparently impartial stance in the Querelle des Bouffons) and remained fundamentally intrigued by the indeterminate qualities of musical expression. The less precise nature of imitation in music set it apart from other artforms and, Diderot argued, enhanced its expressive powers. It was these he strived to clarify in his writings, with a passion and persistence that characterized his very individual personality.

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DANIEL HEARTZ/ELISABETH COOK

Didjeridu. Wooden drone pipe played with varying techniques in a number of Australian Aboriginal cultures. Often regarded as a pan-Aboriginal instrument, the didjeridu is probably indigenous only to certain cultural areas lying along the north coast of Australia, especially in Arnhem Land and other areas in the 'Top End' of the Northern Territory. A number of didjeridu-playing cultures in immediately adjacent areas (e.g. the Kimberleys) have received didjeridu-accompanied song genres from their Top End neighbours.

1. Traditional contexts. 2. Contemporary contexts.

1. TRADITIONAL CONTEXTS. Aboriginal mythology regards the didjeridu as a Dreamtime creation, while the historical origin of the instrument is uncertain. The

earliest known depictions of the instrument in rock art suggest that its use might date back only to about 1000 CE, though some of the song genres which the didjeridu now accompanies clearly originate from a much earlier period.

The didjeridu is called by different names in the various cultures that use the instrument. One name for the instrument coined by the Yolngu people of northeast Arnhem Land, *yidaki*, has found widespread use owing to the success of the Yolngu rock band Yothu Yindi. Moyle suggests that the onomatopoeic English name 'didjeridu' may have been inspired by some of the sounds produced by the instrument in western Arnhem Land.

Didjeridus from Arnhem Land are wooden tubes with roughly conical bores fashioned from the termite-hollowed trunks or branches of any of a number of trees including stringybark (*Eucalyptus tetradonta*), woollybutt (*Eucalyptus miniata*) and red river gum (*Eucalyptus camaldulensis*). Traditional instruments may vary in length and diameter, but those commonly used in public performances range from about 1 to 1·5 metres long with internal bore sizes of 3 to 5·5 cm at the proximal end (the 'mouthpiece') and 5·5 to 8 cm (or larger) at the distal end. The lengths of instruments from western Arnhem Land tend to be shorter than those of northeast Arnhem Land.

After first removing an appropriately-sized portion of the tree's trunk or branch, the instrument maker peels the bark off, next cutting away the outer layers of wood in order to produce a desirably 'light' sound (seeillustration). A knife is used to smooth out the inner surface of the blowing end. In some areas it is common to apply beeswax to the blowing end, both for comfort and to create a better seal. Decorative painting of the instrument (either in solid colours or in totemic-based designs) is an essential finishing touch for instruments intended for sale to outsiders, but instruments used in traditional performance are frequently unadorned.

The didjeridu is capable of producing a blown fundamental pitch as well as several harmonics above the fundamental. In practice, however, only the fundamental or the fundamental and first overtone are used. The fundamental pitch of Arnhem Land didjeridus varies from about *B′* to *G*. In regions where the overtone is used, the interval forming between the two blown pitches is contingent on the exact dimensions of the instrument. In northeast Arnhem Land this interval often falls within the range of a 10th, but can vary anywhere from a slightly stretched octave to an 11th.

The use of specific playing techniques varies according to regional (as well as individual) style; however, the instrument is always used as a rhythmic drone marked by three distinctive features. The first of these is the production of a distinctively buzzy, formant-rich tone quality. Acoustical investigation has suggested that this characteristic timbre is not as dependent upon details of the instrument's design as upon the player's embouchure and basic blowing technique. Given a reasonably clear, conical bore and 'mouthpiece' diameter of sufficient size, the formant-rich sound is produced by a combination of high-amplitude, non-sinusoidal lip oscillation and high-frequency vocal tract resonance effected by the formation of a small cavity behind the teeth with the tongue.

The second ubiquitous feature of traditional performance is the technique of circular breathing, in which the player reserves small amounts of air in the cheeks or mouth while blowing. This allows the player to snatch frequent small breaths through the nose while simultaneously continuing the drone pitch by expelling the reserved air. The third idiomatic feature of traditional performance is that the drone is given rhythmic impetus through varying combination of three types of movement: patterned movement of the diaphragm, which occurs with each quick inspiration/expiration of air and tends to result in a slight, momentary rise in the blown pitch and increase of volume; rhythmic manipulation of the oral cavity by movement of the tongue, cheeks and/or throat; and rhythmic addition of vocal chord resonance or singing on top of the blown pitch, resulting in complexes of sum and difference frequencies. Each of these basic features of didjeridu performance contributes to sounds that challenge the distinctions between the traditional Western music-perceptual categories of rhythm, pitch and timbre.

Different regional-cultural traditions involve different combinations of these techniques. The Liverpool river serves as a rough dividing line between two different approaches to performance. Performance associated with cultures to the west of the Liverpool river is characterised by use of only the blown fundamental and by a regular correspondence between the didjeridu's fundamental and the singer's tonic. The rhythmic exploitation of added vocal resonance is especially prominent in this region.

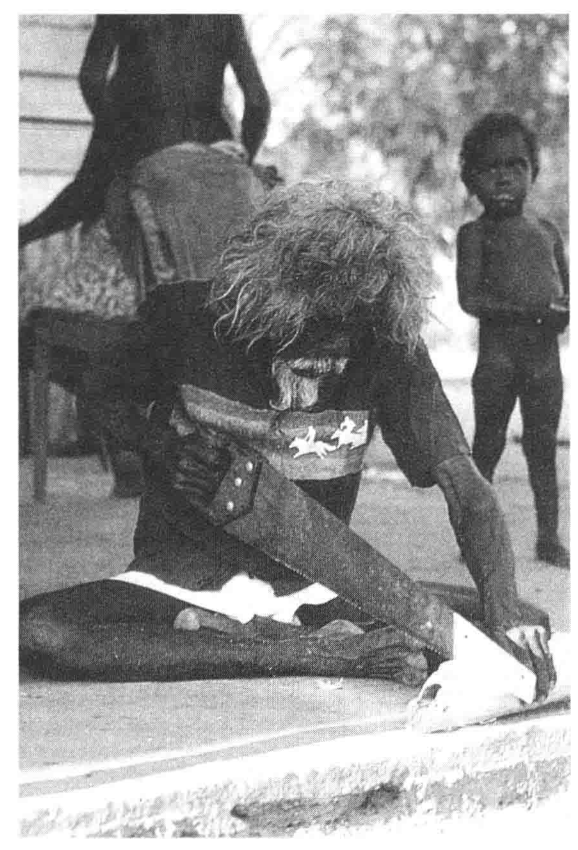
By contrast, styles originating east of the Liverpool river are characterised by use of two blown pitches (the fundamental and the first overtone) and by a lack of a consistent tonal/structural correspondence between either of the didjeridu's two pitches and the singer's pitches (suggesting that the didjeridu's two blown pitches are perceived simply as 'low' and 'high' sounds).

The use of blown overtones and vocal sounds east of the Liverpool river can be further subdivided along regional lines. Performances in northeast Arnhem Land and Groote Eylandt are marked by use of both a relatively long 'hooted' overtone and a very subtly articulated 'lightly spat overtone'; by either simple or complex alterations between the two blown pitches; and by use of loud vocal shrieks and vocal imitations of various bird and animal sounds. In north central Arnhem Land, by contrast, the overtone pitch is produced only as a relatively long 'hoot'; rhythmic patterns forming from the alteration of the fundamental and overtones are fairly simple; and players generally do not make use of vocal shrieks or imitations of animal sounds.

In traditional contexts, the didjeridu is especially associated with public ceremonial genres such as the clan-owned *manikay* (*bunggul*) of northeastern and north central Arnhem Land, and the individually owned *wangga* and *gunborgg* (*lirrga*) of western Arnhem Land. These songs may be performed both at religious and secular occasions. Didjeridu also plays a major role in the purely recreational *djatpangarri* of northeast Arnhem Land. The instrument is specifically excluded from the *madayin* sacred genre of northeast Arnhem Land, but an unusually long (2m) version of the instrument plays an important representational role at certain points within *djungguwan*, a sacred regional genre of Eastern Arnhem Land.

In ceremonial contexts, the didjeridu is nearly always an accompanying instrument. It is played by a single male accompanying one or more male singers who also play pairs of hard wood clapsticks. In a number of genres the performance may also include dancing by women and/or









Manufacture of a didjeridu: (a) Larrtjannga fells a gadayka tree bored out by termites; (b) the ends of the instrument are levelled with a saw; (c) the outside of the blowing end is shaped with a file; (d) loose pieces of wood and debris left by the termites are knocked out with a wire rod

men. The commensurate skills of many traditional players are well-appreciated within the community, but it is the song leader (ideally a well-respected elder male) who controls the choice of song subject, particular clapstick patterns, and (at times) specific rhythms to be used by the didjeridu player.

Players may perform either sitting or standing, the latter often occurring during processional movement of all performers from one place to another. Sitting postures vary in accordance with both regional and personal preferences. In western Arnhem Land, the shorter instruments are often supported on one foot or held just above the ground. In northeast Arnhem Land, the distal end is often laid directly on the ground or is placed in an external resonator to reflect the sound back to the player. Formerly a large conch shell provided the preferred resonator; though now any of a number of 'found objects' such as buckets or plastic food chests may be used for this purpose. Players sometimes keep time by tapping a fingernail or other object against the side of the instrument.

The didjeridu player's role in performance extends well beyond the supply of a constant drone. In many instances, the didjeridu rhythms provide the primary sense of 'groove' upon which other performers dance and sing. In central and eastern Arnhem Land the didjeridu player also has an important cueing role for the benefit of other performers, signalling changes of tempo and clapstick patterns within verses and also the point near the end of the verse where the clapsticks and didjeridu come to a coordinated halt. Many of the didjeridu's rhythms are formed by mouthing (and/or vocalizing) patterns of vocables. Spoken versions of these same vocables are used for explanatory or pedagogical purposes between didjeridu players or between a song leader and his accompanist.

There is no formal system of musical instruction in Arnhem Land. Young children play on small-scale instruments. In northeast Arnhem Land, boys nearing performing age practice both traditional patterns they have memorized and new patterns of their own making. They accompany young would-be singers and play in informal technical duels with other young didjeridu players. Talented performers may begin to play in ceremonies as teenagers; due to the physical demands of playing the instrument for several hours at a stretch, most of the better players are young men. Sheer technical ability and physical endurance aside, the true mark of the virtuoso players is their ability to memorize a very large number of rhythmic patterns and to know when to use each in accordance with the demands of particular performance contexts, song subjects, clapstick patterns and individual song leaders' aesthetic tastes.

Even within the constraints of the didjeridu's accompaniment role and in the generally conservative traditions of Arnhem Land performance there is room for innovation in the form of new rhythmic patterns and contemporary styles of vocal/didjeridu counterpoint. In northeast Arnhem Land such innovative tendencies are especially prominent in (though not limited to) the performance of *yuta manikay* ('newsong verse'), a type of contemporary re-composition of ancient songs which is incorporated within traditional ceremonial performance practice. In certain cases, contemporary styles of playing may embody influences from Western popular musics, though in ways which have not altered the basic function of the instrument within the vocal and choreographic ensemble.

In the very few Arnhem Land ceremonial contexts where women sing, the didjeridu is not used. The prohibition against women playing in ceremony seems to be based on social custom more than specific ancestral laws, although there are stories which account for this proscription within traditional culture. In a number of didjeridu-playing cultures women have (increasingly in recent years) played the instrument in accompanying non-ceremonial songs at informal social performances. A number of women are also active in the construction (and test-playing) of didjeridus intended for sale.

2. Contemporary contexts. The widespread dissemination of didjeridu performances on record, CD and film have led to the perception (and use) of its idiomatic sound as an easily recognizable icon of Aboriginal Australia. While some of these sounds derive from traditional sources, an ever-increasing proportion derives from non-traditional performance by Aboriginal and non-Aboriginal players alike, both within and outside Australia.

Over the past two generations contemporary bands which use didjeridu have been found in most of the larger settlements in Arnhem Land. Most successful of these has been the Yirrakala-based band Yothu Yindi, who during the 1990s have conducted frequent international tours and achieved considerable airplay both in Australia and abroad. One of this band's accommodations to Western pop aesthetics has been to tune their didjeridus to the tonic of the guitars and vocals; another has been to ensure that use of the blown overtone does not conflict with the sounds of deep-toned instruments such as the bass guitar. Traditional vocal shrieks are used, but usually in service of rhythmic patterns familiar to Western audiences (e.g. a standard Latin clave rhythm).

The didjeridu has also been taken up by Aboriginal performers across all of Australia, both in rock bands and in contemporary solo contexts, and this has served to legitimize the perception of the instrument as a pan-Aboriginal cultural symbol. Use of the instrument as a pan-Australian icon may be seen in its performance by a large number of contemporary non-Aboriginal Australian musicians. The instrument has also been used in chamber works by a number of contemporary Australian composers. To the extent that performance of these works often involves participation of Aboriginal didjeridu virtuoso players, there has been (in addition to the use of the instrument's unique sounds and iconicity) a desire for collaboration and/or reconciliation between indigenous and non-indigenous Australians.

On a global level the didjeridu has found significant use in culturally hybrid 'world music' groups, in new age performance (both in aesthetic-orientated and healing-orientated contexts) and in neo-tribal didjeridu circles that have sprung up in many urban areas. Most non-Aboriginal uses of the instrument (and virtually all new age examples) use adaptations of the drone-only technique associated with western Arnhem Land. Some non-Aboriginal players have made serious studies of traditional technique and rhythms; most players, however, have adapted the basic tone quality and circular breathing technique while otherwise applying rhythms, techniques and aesthetics which are unrelated to traditional Aboriginal performance. Some of the more utopian and mystical notions associated with the didjeridu in new age and other global contexts have little to do with conceptions of the instrument in traditional Aboriginal societies. Nonetheless, in many non-Aboriginal didjeridu performance

practices, a prominent focus is ascribed to the ancient Aboriginal origin of the didjeridu, perhaps simultaneously out of respect for the instrument and as a way of bolstering the impression of 'authenticity' or spiritual value of the non-Aboriginal performer's activities.

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STEVEN KNOPOFF

Didkovsky, Nicholas [Nick] (*b* Bronxville, NY, 22 Nov 1958). American guitarist and composer. After attending Dartmouth College (1976–8), he took the ScB in mathematics at Brown University (1980), where he also studied electronic music with Gerald Shapiro. He continued his studies at the Creative Music Studio (1981–2) with Baikida Carroll, Dave Holland and Pauline Oliveros, also serving as the Studio's audio engineer-in-residence, and at New York University (MA 1988). Founder, composer and guitarist of the contemporary music septet Doctor Nerve, he has also composed for and performed with the Fred Frith Guitar Quartet (from 1989). His other activities have included a collaboration with Phil Burk on the latter's Java programming language (JMSL), the successor to Burk's Hierarchical Music Specification Language (HMSL). His works have been commissioned by organizations including the Bang On a Can Festival, Meet the Composer, the Jerome Foundation and HarvestWorks. Didkovsky's work combines the furious energy of rock with intricate technique, some of which finds its origins in software systems of his own design. His non-didactic approach to combining human and machine creativity represents an attempt to push forward the boundaries of rock music, algorithmic composition and the formal systems of contemporary art music.

WORKS
(*selective list*)

MetaMusic/MetaText, 1v, 5 insts, cptr, MIDI pf, 1989; Lottery, any pfmrs, cptr, 1990; Antaeus, 4 gui, 1992; Amalia's Secret, cl, vc, elec gui, elec b gui, pf, perc, 1994; Plague, s sax, tpt, b cl, elec gui, elec b gui, vib/kbd, perc, 1994; Take Your Ears as the Bones of their Queen, s sax, tpt, b cl, elec gui, elec b gui, vib/kbd, perc, 1994; Their Eyes Bulged with Sparkling Pockets, chbr orch, 1995; To Laugh Uncleanly at the Nurse, 4 gui, 1995; Caught by the Sky with Wire, vc, perc, 1996, Ereia, 12 inst, 1997

Principal publisher: Frog Peak, Punos

Principal recording companies: Cuneiform, CRI

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with L. Polansky: 'Live Interactive Intelligent Computer Music: Notes on Pieces done in HMSL, 1984–91', *International Computer Music Conference: Proceedings*, ed. B. Alphonce and B. Pennycook (Montreal, 1991), 37–44
'Lottery: Toward a Unified Rational Strategy for Cooperative Music Making', *Leonardo Music Journal*, ii (1992), 3–12
'MetaMusic/MetaText: the Blurry Boundaries around Distributed Compositional Systems', *Leonardo Music Journal*, vii (1997)

MICHAEL C. FRENGEL

Di Domenica, Robert Anthony (*b* New York, 4 March 1927). American composer and flautist. He received the BS degree in music education from New York University (1951) and pursued private studies in composition with Riegger and Josef Schmid; his principal flute teacher was Harold Bennett. He joined the faculty of the New England Conservatory in 1969, serving as associate dean and dean (1973–6). Since that time he has taught composition there. As an orchestral flautist he has performed with the New York City Opera, New York PO and other orchestras; his ensemble work has included appearances with the Modern Jazz Quartet, Twentieth Century Innovations Composers' Forum, Bach Aria Group and the series Music in Our Time. He has also played in many Broadway shows. He has taught the flute for many years both privately and as a member of the faculties of the Greenwich House Music School and Henry Street Settlement in New York City (1950–69). Among his awards and commissions are a Guggenheim Fellowship in composition (1972) and a commission from the Goethe Institute (Boston, 1975).

A serial composer ever since his studies with Schmid (a pupil of Berg), Di Domenica combines these techniques

with elements from the classical literature and, to a lesser extent, from jazz. His music possesses an innate lyricism, reflecting his love of opera, and in his piano works especially there are elements of fantasy, rhapsody, improvisation and sometimes programmatic description. The opera *The Balcony* (1972) is a highly organized, atonal composition: every scene has its own note row (each related to the next) and instrumental and tonal colour, with a progressively ascending tessitura and growing tension. In later works Di Domenica has attached special importance to texts, whether setting them for opera, solo voice, or using them as background inspiration for instrumental compositions. He is also drawn to writing for the piano and in this has received valuable assistance from his wife, Leona, a professional pianist. His music has been performed by leading opera companies, orchestras, ensembles and instrumentalists.

WORKS

Ops: The Balcony (2, after J. Genet), 1972; The Scarlet Letter (3, after N. Hawthorne), 1986; Beatrice Cenci (3, after A. Moravia), 1993; The Cenci (1, after P.B. Shelley), 1995; Francesco Cenci (2, after A. Artaud), 1996

Orch: Sym., 1963; Vn Conc., vn, chbr orch, 1962; Pf Conc. no.1, 1961; Conc., wind qnt, str, timp, 1964; Music for Fl and Str Orch, 1967; The Holy Colophon, S, T, chorus, orch, 1980; Variations on a Theme by Gunther Schuller, solo tuba, chbr ens, 1983; Dream Journeys, 1984; Variations and Soliloquies, 1988; Gone are the Rivers and Eagles (Variations on 2 songs by C. Ives), 1992

Chbr and solo inst: Sextet, ww qnt, pf, 1957; Sonata, fl, pf, 1957; Pf Sonatina, 1958; 4 Movts, pf, 1959; Qt, fl, hn, vn, pf, 1959; Qt, fl, vn, va, vc, 1960; Str Qt, 1960; Variations on a Tonal Theme, fl, 1961; Wind Qnt, S, ww qnt, 1963; Qnt, cl, str qt, 1965; Trio, fl, bn, pf, 1966; Sonata, vn, pf, 1966; Saeculum aureum, fl, pf, tape, 1967; Sonata, a sax, pf, 1968; 11 Short Pieces, pf, 1973; Improvisations, pf, 1974; Music for Stanzas, fl, cl, bn, hn, tape, 1981; The Art of the Row, pf, 1989

Songs: The First Kiss of Love (Byron), S, pf, 1960; 4 Short Songs (J. Bobrowski), S, chbr ens, 1975; Black Poems, Bar, pf, tape, 1976; Songs from Twelfth Night (W. Shakespeare), T, chbr ens, 1976; Sonata after Essays (Hawthorne: *The Scarlet Letter*), S, Bar, pf, fl + a fl, tape, 1977, arr. S, B, pf, chbr orch, tape, as Concord Revisited, 1978; Arrangements (J.W. von Goethe), S, chamber ens, tape, 1979; Hebrew Melodies, S, vn, pf, 1983

MSS in *US-Wc*

Principal publishers: Margun, E.B. Marks, MJQ, Edition Musicus

BARBARA A. PETERSEN/ELLEN BENDER

Didur, Adam [Adamo] (*b* Wola Sekowa, nr Sanok, 24 Dec 1874; *d* Katowice, 7 Jan 1946). Polish bass. He studied in Lemberg with Wysocki and in Milan with Emmerich. He made his début in 1894 in Rio de Janeiro, and sang at the Warsaw Opera, 1899–1903, taking such leading roles as the title part in *Mefistofele*, always a favourite of his. After appearances in Spain he sang at La Scala (1904–6) and in Russia (1909). In 1905 he made his Covent Garden début as Colline in *La bohème*, returning in 1914 to sing Baron Archibaldo in the British première of Montemezzi's *L'amore dei tre re* and, among other roles, Gounod's Méphistophélès. Having made his American début in 1907 at the Manhattan Opera House as Alvise (*La Gioconda*), he joined the Metropolitan Opera, where he was engaged for 25 seasons; he made his début there in 1908 as Ramfis, and sang Boris Godunov (1913), Baron Archibaldo (1915), Galitsky and Konchak in *Prince Igor* (1915), all American premières. He was again praised for his portrayals of Gounod's and Boito's devils, and sang such baritone roles as Tonio and Count Almaviva. Didur's voice had a black timbre of a certain biting quality and he was a splendid actor. On a number of early recordings the strength and character of his singing more than compensate for some technical infelicities.

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LEO RIEMENS, ALAN BLYTH

Didymus [Didymos ho mousikos] (*fl* ?2nd half of 1st century BCE). Greek music theorist. Fragments of his work survive in quotation by Porphyry and Ptolemy. Most musicological studies have hitherto tacitly assumed him to be identical with the Alexandrian grammarian and lexicographer Didymus, nicknamed 'Chalkenteros' (or 'Chalcenterus'; *fl* second half of 1st century BCE), who, according to Quintilian (i.8, 10) and Athenaeus (iv.139c), produced more than 3500 books on literary and antiquarian subjects; these included compilations of Hellenistic philology, much drawn on by later authors, although only a few fragments now survive. The qualification *ho mousikos* ('the musician'), almost invariably added to the name by Ptolemy and Porphyry, suggests, however, that this identification is incorrect. Classical scholars have proposed that Didymus was a younger man of the same name, a grammarian and musician at Rome in the time of Nero, probably the Didymus who wrote a work, now lost, cited by Clement of Alexandria (*Strōmateis*, i.26) as *Concerning Pythagorean Philosophy*. The latter work may have served Ptolemy as a source in the final chapters of his *Harmonics* (iii.3–13).

In the preface to his commentary on Ptolemy (ed. Düring, 3.13), PORPHYRY cited Didymus as a primary authority. He quotes a fragment (26.6–28.6) which, he said, was from Didymus's treatise *Concerning the Difference between the Pythagorean and Aristoxenian Theories of Music* (5.11ff; 25.4ff). This fragment, like that from a certain Ptolemaïs of Cyrene quoted immediately before (22.25–26.6), criticizes music theory according to the criteria of reason (*logos*) and perception through the senses (*aisthēsis*).

PTOLEMY (ii.13–14) discussed Didymus's doctrines of the division of the monochord and the divisions of the tetrachord. He sought to correct Didymus's theory of intervals and genera (ii.13), criticizing it as contrary to the findings of empirical observation. He tabulated the calculations of the divisions of the tetrachord made by Didymus and others, together with his own (ii.14–15). Those of Didymus are as follows: diatonic tetrachord – 9:8, 10:9, 16:15; chromatic tetrachord – 6:5, 25:24, 16:15; enharmonic tetrachord – 5:4, 31:30, 32:31.

Unlike his predecessor ERATOSTHENES, who had divided the diatonic tetrachord into two equal whole tones (each 9:8) and a limma (256:243), Didymus introduced a distinction in the diatonic tetrachord between a major and minor whole tone (respectively 9:8 and 10:9). The major and minor whole tone together constitute a major 3rd (5:4), previously found only in the enharmonic tetrachord of Archytas; and in including a major 3rd, the diatonic tetrachord of Didymus resembles the upper or lower tetrachord of the modern major scale (e.g. *C–D–E–F*, or *G–A–B–c*; see the table in *MGG1*, iii, 435–6). This tetrachord was adopted by Ptolemy, but with the positions of the major and minor whole tones reversed, as his 'tense' diatonic tetrachord. The difference between the major and minor tones (9:8 × 9:10 = 81:80) is known as the 'syntonic comma', or 'comma of

Didymus'; this is also the difference between the Pythagorean major 3rd (81:64) and the pure major 3rd (5:4).

The chromatic tetrachord of Didymus, besides a harmonic minor 3rd (6:5) and the semitone of the diatonic tetrachord (16:15), contains another, rather small semitone (25:24) that was adopted by no other Greek theorist. His enharmonic tetrachord again includes a pure major 3rd (5:4), with the remaining diatonic semitone (16:15) divided into two quarter-tones that are almost equal (32:31, 31:30). In his tunings Didymus was thus able to achieve pure major and minor 3rds while adhering strictly to the principle of superparticularity (for an explanation of the latter concept *see* PTOLEMY).

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M. Vogel: *Die Enharmonik der Griechen* (Düsseldorf, 1963), i, esp. 33–4, 46

R. Pfeiffer: *Geschichte der klassischen Philologie* (Hamburg, 1970), 331ff

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LUKAS RICHTER

Dieffopruchar [Dieffoprukhar]. *See* TIEFFENBRUCKER family.

Diemer, Emma Lou (*b* Kansas City, MO, 24 Nov 1927). American composer and organist. A prodigy, she wrote several piano concertos by the age of 13 and took composition lessons with Gardner Read during her high school years. She received degrees in composition at Yale Univeristy (BM 1949, MM 1950) and the Eastman School (PhD 1960) and studied also at the Berkshire Music Center (1954, 1955). Her principal teachers were Hindemith, Bernard Rogers, Hanson, Toch and Sessions. In addition to appointments as composer-in-residence and church organist (from the age of 13), Diemer was professor of theory and composition at the University of Maryland (1965–70) and the University of California, Santa Barbara (1971–91), where she founded an electronic music studio (1973). A recipient of numerous commissions and awards, including Fulbright and NEA fellowships, she was named 'Composer of the Year' by the American Guild of Organists in 1995.

Although Diemer is best known for the neo-classical and neo-romantic choral and keyboard works which use free tonality, her compositions encompass many styles: *Declarations* (1973) uses strict 12-note technique and serialized rhythm as well as extended techniques for organ; her piano *Variations* (1987) combine a 12-chord series (following Schoenberg's principles) with a harmonic language reminiscent of Ravel; and *Homage to Cowell, Cage, Crumb and Czerny* (1981), one of her most avant-garde works, employs note-clusters and techniques inside the piano. Diemer's interest in accessibility has led her to give particular attention to melody and formal unity, as in the choral works *Three Poems by Alice Meynell* (1976) and *To Come So* (1992). An accomplished keyboard player, she writes idiomatically and skilfully for her instruments. A search for greater timbral focus motivated both her initial involvement in electronic music during the early 1970s and her use of extended instrumental techniques (e.g. multiphonics, pitch-bending and flutter-tonguing, as in the Trio for flute, oboe, harpsichord and tape, 1973). Some works written in the 1990s feature slow-moving harmonic rhythm enlivened with melodic figuration (e.g. the concertos for piano and marimba) and might be viewed as an extension of techniques she used a decade earlier in *Encore* (for piano). She has written for both professional and amateur groups, aiming for accessibility in the music for school and church choirs through her use of simple vocal lines (often in unison or canon) with more challenging keyboard accompaniments.

WORKS
(*selective list*)

Orch: Pf Conc., 1953; Sym. no.1, 1953; Suite, 1954; Hpd Conc., chbr orch, 1958; Pavane, str, 1959; Sym. no.2 (on Amerindian themes), 1959; Youth Ov., 1959; Festival Ov., 1961; Sym. no.3 'Antique', 1961; Fl Conc., 1963; Fairfax Festival Ov., pf, orch, 1967; Concert Piece, org, orch, 1977; Tpt Conc., 1983; Vn Conc., 1983; Suite of Homages, 1985; Serenade, str, 1988; Mar Conc., 1991; Pf Conc., 1991; Conc. in 1 Movt, org, chbr orch, 1995; Santa Barbara Ov., 1996

Choral: St Chrysostom Cant. (Bible), S, A, T, B, chorus, org, 1956; 4 Carols, SSA, 1960; 3 Madrigals (W. Shakespeare), mixed vv, pf/org, 1960; 3 Poems (O. Nash), TTB, pf, 1960; Dance, dance my heart (H. Kabir), chorus, pf/org, opt. perc, 1967; Choruses on Freedom, chorus, str, perc, pf, 1975; 3 Poems (A. Meynell), chorus, ww qnt, mar, vib, 4 perc, pf, org, 1976; Invocation (M. Sarton), chorus, orch/pf, 1985; The Sea, chorus, fl, cl, perc, pf, str, 1988; There is a morn unseen (E. Dickinson), S/T, chorus, orch/pf, 1991; To Come So (Sister Mary Virginia Micka), female chorus, mixed chorus, orch, 1992; Kyrie, chorus, pf 4 hands, org, 1993; Gloria, chorus, 2 pf, perc, 1996; over 100 other choral works

Other vocal: Songs of Reminiscence (D.D. Hendry), S, pf, 1958; The 4 Seasons (E. Spenser), S/T, pf, 1969; 4 Poems (A. Meynell), S/T, (2 fl + pic, 2 perc, vib, xyl, hp, hpd, pf, str qt)/pf, 1976; Who can find a virtuous woman? (Bible: *Proverbs* xxxi), medium high v, pf, 1989; And I saw a new heaven and a new earth (Bible: *Revelation* xxi), medium high v, tpt, org/pf, 1991; 2 Songs (W. Shakespeare, Hendry) (1995); *c*15 other vocal works

Kbd: Fantasie, org, 1958; Toccata, org, 1964; 7 Etudes, pf, 1965; Celebration, 7 hymn settings, org, 1970; Declarations, org, 1973; Toccata, pf, 1979; Encore, pf, 1981; Homage to Cowell, Cage, Crumb and Czerny, 2 pf, 1981; Elegy, org duo, 1982; Variations: Homage to Ravel, Schoenberg and May Aufderheide, pf 4 hands, 1987; Space Suite, pf, 1988; Toccata, hpd, 1992; 4 Biblical Settings, org, 1993; 4 Duets, org, pf, 1996; Poem for a New Millennium, pf, 1996; over 50 other kbd works

Chbr and other solo inst: Suite, fl, pf, 1948; Vn Sonata, 1949; Pf Qt, 1954; Toccata, mar, 1955; Sonata, fl, pf/hpd, 1958; Déclamation, 2 hn, 4 tpt, bar hn, 2 trbn, tuba, timp, perc, 1960; Ww Qnt, no.1, 1960; Sextet, pf, ww qnt, 1962; Toccata, pic, 2 fl, a fl, b fl, 1968; Music, fl, ob, cl, bn, 1972; Movt, fl, ob, org, 1974; Movt, fl, ob, cl, pf, 1976; Echospace, gui, 1980; Solotrio, xyl + vib + mar, 1980; Summer of 82, vc, pf, 1982; Str Qt no.1, 1987; There's a certain slant of light, winter afternoons … , fl, gui, 1989; A Quiet, Lovely Piece, cl, pf, 1991; Lovely Song, vn + va, pf, 1992; Sextet, fl, ob, cl, vn, vc, pf, 1992; Trio, fl, mar, vc, 1992

Tape: Trio, fl, ob, hpd, tape, 1973; Patchworks, tape, 1978; A Day in the Country, cl, tape, 1984; Church Rock, org, tape, 1986; *c*15 other tape pieces

Principal publishers: Boosey & Hawkes, Elkan-Vogel/T. Presser, C. Fisher, OUP, Plymouth, Sacred Music Press, Santa Barbara Music Publishing, Seesaw

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C.C. Brown: 'Emma Lou Diemer: Organ Works of the 1990s', *American Organist*, xxix/12 (1995), 62–3

J. MICHELE EDWARDS

Diémer, Louis(-Joseph) [Joseph-Louis] (*b* Paris, 14 Feb 1843; *d* Paris, 21 Dec 1919). French pianist and composer of Alsatian origin. In 1853 he entered the Paris Conservatoire where he enjoyed a particularly successful career, winning *premiers prix* in solfège (1855), piano (by unanimous decision, 1856), harmony and accompaniment (1859) and counterpoint and fugue (1861), as well as a *second prix* in organ (1861); his teachers included A.F. Marmontel (piano), Ambroise Thomas (composition) and François Benoist (organ). Financial difficulties prevented him from pursuing the Prix de Rome. From 1861 he gave piano lessons, and from 1863 performed regularly, both in Paris and in the provinces. He attended Rossini's soirées, played in the chamber concerts organized by Alard, and toured with Sarasate. Always popular with the public, he steadily gained a reputation as a virtuoso. In 1887 he succeeded Marmontel at the Conservatoire, where he exercised great influence on the next generation of French pianists; his pupils included Cortot, Risler and Robert Casadesus. The success of a series of harpsichord recitals which Diémer gave at the 1889 Exposition Universelle led to the founding (with van Waefelghem, Grillet and Delsart) of the Société des Instruments Anciens, and prompted him to dedicate considerable time to promoting early music. In 1902 he established a trust fund for a triennial competition, with a prize of 4000 francs, open to male pianists who had won a *premier prix* for piano in the preceding ten years. Diémer continued to teach and perform publicly until his death. He was named a Chevalier de la Légion d'Honneur in 1889.

Diémer's virtuoso playing had a reputation for extreme precision and purity, qualities that may be heard in his recording (*c*1904) of his *Grande valse de concert* op.37. A more complete sense of his musicianship may be perceived in his long-lined and tonally refined recording (*c*1904) of Chopin's Nocturne op.27 no.2. His compositions, primarily for the piano, were described by Fétis as graceful but not lacking in solidity; some of his songs enjoyed considerable success. He also edited piano music, transcribed symphonic movements and opera excerpts for the piano, and published a piano method.

WORKS
(*selective list*)

for fuller list see Grove6

all printed works published in Paris

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Vn, orch: Concert piece, op.33
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ELISABETH BERNARD/CHARLES TIMBRELL

Diepenbrock, Alphons (Johannes Maria) (*b* Amsterdam, 2 Sept 1862; *d* Amsterdam, 5 April 1921). Dutch composer.

1. LIFE. He grew up in a bourgeois Catholic family which had a fervent interest in literature and music. Music lessons formed a natural part of his upbringing, and as a child Diepenbrock was already a skilled player of the piano, organ and violin. His early ambition was to become a conductor and composer. However, his parents were wary of an uncertain future, and in 1880 he therefore opted to study classical languages, his other great passion, at the University of Amsterdam. In the meantime he acquired an understanding of the theory of music on his own initiative, and with a small choir of students performed works by Palestrina and Sweelinck, his favourite masters of polyphony. He added to his knowledge by making an intensive study of Wagner from piano reductions. During this period he also composed an *Academische feestmarsch* for wind orchestra (1882), various choral works and songs. After he was awarded his doctorate with distinction (1888) for a thesis on Seneca, he became a teacher of classics at the gymnasium in 's-Hertogenbosch. While there, he wrote a number of spiritual pieces for voice and organ, and the *Missa in die festo* for tenor solo, double male choir and organ (1890–94), a monumental work which represents a milestone in the history of Catholic church music in the Netherlands.

Diepenbrock married in 1895 and returned to Amsterdam, where he supported himself by giving private tuition in Latin and Greek and by writing articles on music, painting, literature, philology, cultural history and politics. These inspired essays bear witness to wide reading and great erudition (he was one of the first people in the Netherlands to have an in-depth knowledge of Nietzsche); they also show Diepenbrock's substantial literary talent. With his writings, he pitched himself into the midst of the debate on the direction in which art should follow in the coming century. He was filled with ideals, widely cherished at the time, of community life centred around a mystical religiosity, in which the arts would together provoke higher thoughts in the people. Such a work to bear these ideals out was the *Missa*, published in 1896 with accompanying multi-coloured vignettes, following a medieval example, by Antoon Der Kinderen, who shared

Diepenbrock's aims. However, though the publication focussed attention on the composer, the piece was not heard until 20 years later. Instead, a major breakthrough came with the first performance, by Willem Mengelberg and the Amsterdam Concertgebouw Orchestra in 1900, of the two *Hymnen an die Nacht* for voice and orchestra. Following the première two years later of the grandiose *Te Deum* (1897), Diepenbrock came to be recognized as the leading Dutch composer of his time. His work was highly regarded by Mahler, who became friends with him during his first period as a guest conductor in Amsterdam (1903). This admiration was mutual: when the Concertgebouw Orchestra invited Diepenbrock to conduct a few concerts of his own compositions, he also took the opportunity to perform Mahler and Debussy, in his view the most significant innovators among his contemporaries.

In addition to many instrumentations of songs and revisions of earlier works, with regard to the clarification of orchestral sonorities, the years after 1905 brought forth a constant stream of new compositions, such as the impressive *Im grossen Schweigen* for baritone and orchestra (1906) based on an aphorism of Nietzsche, and the marvellous incidental music for the 'mythical comedy' *Marsyas of De betooverde bron* ('Marsyas or The Enchanted Well, 1909–10), which is rooted in a classical Greek legend. However, with the outbreak of World War I, Diepenbrock became so preoccupied that he did not feel able to begin a major work during its course. His commitment to the Allies (he was active in the Ligue des Pays Neutres) is expressed in a number of anti-German articles and songs such as *Les poilus de l'Argonne* and *Belges, debout!*. During the last few years of his life he composed incidental music to plays which mattered greatly to him: Aristophanes' *The Birds*, Goethe's *Faust* and Sophocles' *Electra*.

2. WORKS. Diepenbrock was inspired chiefly by poetry, and his output is dominated by vocal works, which are particularly fine in atmospheric evocation. His sources cover many centuries: classical antiquity, religious texts from the Middle Ages, old Dutch poems and choruses by Vondel, Goethe and the German Romantics, Verlaine and Baudelaire, to contemporary writers such as Gide and the young Dutch poets Jacques Perk, Lodewijk van Deyssel and Albert Verwey. His choice of text reflected his penchant for mysticism and spiritual rapture. Little satisfied with mundane reality and the development of society, he found himself peculiarly attracted to poems which exalted the night and her mysteries, e.g. Novalis's *Hymnen an die Nacht* and Hölderlin's *Die Nacht*; or which give an impression of the evening mood in which passion and grief are stilled and inner peace enters, e.g. Nietzsche's *Im grossen Schweigen* and Baudelaire's *Recueillement*. The melancholy of Verlaine and Caroline von Günderode is strikingly reproduced by Diepenbrock, but humour and brilliance, for instance in the overture to *The Birds*, are also displayed in his music. Various works show, too, a close attachment to historical Amsterdam (Gijsbreght van Aemstel, 1911–12).

Diepenbrock's music is passionate and sensitive, without falling into the excesses of late Romanticism. Most of his compositions end just as gently and modestly as they begin, with few major dynamic contrasts between, and a subtle andante tempo requiring a flexible rubato on the part of the performer predominates. Two elements are significant in his early works: the vocal polyphony of the Palestrina style and the chromatic harmony of Wagner. The quotation of the '*Tristan* chord' at the beginning of *Mignon* is one indication of the Wagnerian intoxication which Diepenbrock experienced around his 20th birthday. In many early song accompaniments, the consistent four-voiced textures are also striking, perhaps related to Diepenbrock's love of Bach's *Das wohltemperirte Clavier*. During the course of the 1890s Diepenbrock's personal style developed, a characteristic feature being the construction of the melodies which could be considered 'Mediterranean' in their southern cantabile and natural diction. The predominance of 2nds ensures a flowing line, and the continual alternation between quavers and triplets provides a rhythmic flexibility tailored as much to the rhythm of the sentences as to the meaning of the words. Previous Wagnerian turns of phrase in the melody gradually disappeared, as did the ornateness of the harmony, while modality came to play a significant role. However, the independent voice-leading, resulting in true polymelody, remained.

About 1910, as a result of extensive study of the works of Debussy (*Prélude à l'après-midi d'un faune* and *Pelléas et Mélisande* in particular), a clear stylistic change occurred. In *Die Nacht*, for mezzo-soprano and orchestra (1910–11), Diepenbrock achieved in masterly fashion his aim of transparency, which was coupled with greater differentiation of orchestral colour. This work belongs to his 'symphonic songs', which differ substantially from the orchestrated piano songs in that it is the orchestra – in particular in the extensive, purely instrumental preludes, interludes and postludes – which carries in sound most of the text's psychological and emotional weight. Diepenbrock had already tested this innovative musical form in the two *Hymnen an die Nacht* of 1899, thus anticipating the comparable conception of Mahler's *Das Lied von der Erde*. With the sombre, doom-laden music which he wrote for the classical drama *Electra*, Diepenbrock added an extra colour to his palette at the end of his life.

WORKS

CHORAL

With orch: Les elfes (Leconte de Lisle), S, Bar, female chorus, orch, 1887, rev. 1896; Rey van Clarissen, Rey van Amsterdamsche Maegden (J. van den Vondel), female chorus, orch, 1893–6; Rey van Edelingen (Vondel), mixed chorus, orch, 1895–6; Te Deum, S, A, T, B, double chorus, orch, 1897; Hymne aan Rembrandt (P.H. van Moerkerken), S, female chorus, orch, 1906; Kyrie and Gloria, S, A, T, B, mixed chorus, male chorus, orch, 1913 [from Missa in die festo]

Other acc.: Rouw om het jaar (A. Verwey), female chorus, pf, 1886; Missa in die festo, T, double chorus, org, 1890–94 [Kyrie and Gloria orchd 1913]; Tantum ergo (Thomas Aquinas), male chorus, org, 1901; Hymnus de spiritu sancto, male chorus, org, 1906

Unacc: Dämmerung (J.W. von Goethe), mixed chorus, 1884; Tibur (Matthison), male chorus, 1884; XVe eeuwsch bruyloftslied, mixed chorus, 1884; Stabat mater dolorosa (J. da Todi), male chorus, 1888; Rey van Burchtsaeten (Vondel), mixed chorus, 1892; Stabat mater dolorosa (Todi), mixed chorus, 1896; Stabat mater speciosa (Todi), mixed chorus, 1896; Caelestis urbs Jerusalem, mixed chorus, 1897; Chanson d'automne (P. Verlaine), mixed chorus, 1897; Carmen saeculare (Horace), mixed chorus, 1901; Oud paaschlied uit twente, mixed chorus, 1902; Veni creator spiritus, male chorus, 1906; Ecce quomodo moritur, male chorus, 1913

SOLO VOCAL

With orch, ens: Hymen an die Nacht (F. von Hardenberg [Novalis]), 1899: Gehoben ist der Stein, S, orch, Muss immer der Morgen wiederkommen, A, orch; Vondel's vaart naar Agrippine (J. Alberdingk Thijm), Bar, orch, 1903; Im grossen Schweigen (F. Nietzsche), Bar, orch, 1905–6; Die Nacht (F. Hölderlin), Mez,

orch, 1910–11; Bruiloftslied (J. Beukers), S, A, ob, triangle, vn, va, 2 vc, 1912; Lydische Nacht (B. Verhagen), spkr, Bar, orch, 1913

Unacc. S, A, T, B: Den uil, 1902; De groote hond en de kleine kat (A. Verwey), 1903; Auf dem See (Goethe), 1908; Ergo bibamus (Goethe), 1908; Gleich zu gleich (Goethe), 1908; Wanderers Nachtlied (Goethe), 1908

1v, pf: Blauw, blauw bloemelijn (G. Antheunis), 1880; Entsagung (J. Uhland), T, pf, 1883; Der Abend kommt gezogen (H. Heine), 1884; Dämmernd liegt der Sommerabend (Heine), 1884; Der Fischer (Goethe), T, pf, 1884; Mignon (Goethe), 1884, orchd 1907; De klare dag (F. van Eeden), 1884; Avondzang (J. Perk), high v, pf, 1885, orchd 1903; Maanlicht (A. Verwey), high v, pf, 1885; Meinacht (H. Swarth), 1885; Der König in Thule (Goethe), 1886, orchd 1907; Mignons Verklärung (Goethe), 1886; Die Liebende schreibt (Goethe), Mez, pf, 1887; Es war ein alter König (Heine), Mez, pf, 1890; La chanson de l'hypertrophique (J. Laforgue), 1895; Hinüber wall' ich (Novalis), 1897, orchd 1907

Ecoutez la chanson bien douce (Verlaine), S, pf, 1898, orchd 1907; Ik ben in eenzaamheid niet meer alleen (L. van Deyssel), 1898, orchd 1906; La lune blanche luit dans les bois (Verlaine), high v, pf, 1898; Clair de lune (Verlaine), 1898, orchd 1907; Lied der Spinnerin (C. Brentano), S, pf, 1898, orchd 1906; Zij sluimert (Perk), 1900, orchd 1903; Kann ich im Busen heisse Wünsche tragen (C. von Günderode), Mez, pf, 1902; Ils ont fermé le monastère (C. Daniélou), 1903; Les chats (C. Baudelaire), 1906, orchd 1907; Recueillement (Baudelaire), S, pf, 1907, orchd; Der Abend (Brentano), S, pf, 1908, orchd 1908; Celebrität (Goethe), 1908; Liebesklage (Günderode), Mez, pf, 1908

Mandoline (Verlaine), medium v, pf, 1909; Puisque l'aube grandit (Verlaine), medium v, pf, 1909, orchd 1916; En sourdine (Verlaine), medium v, pf, 1910; Berceuse (C. van Lerberghe), 1912, arr. Mez, vc, pf, orchd 1918; Serenade (E. Diepenbrock), 1912; L'invitation au voyage (Baudelaire), 1913; Simeon's Lofzang (Vondel), 1914; Les poilus de l'Argonne (A. Rameau), 1915; Waak op, Nederland (B. Verhagen), 1915; Beiaard (Vada), 1916; Belges, debout! (F.H. de Puymaly), 1916; Incantation (Gide), 1916; Le vin de la revanche (Puymaly), 1916; Come raggio di sol, 1917, arr. S, ww qnt

1v, org: Ave Maria, 1889, version for 1v, pf; Jesu dulcis memoria (Bernard of Clairvaux), 1889, version for 1v, pf; O Jesu ego amo te (St Francis Xavier), 1893, version for 1v, pf; Wenn ich ihn nur habe (Novalis), 1898, orchd 1906, arr. S, ww qnt, db, 1915; Wenige wissen das Geheimnis der Liebe (Novalis), 1898, orchd 1902; Memorare (Bernard of Clairvaux), 1902, version with It. trans. Preghiera alla madonna, 1v, pf, 1917

INSTRUMENTAL

Academische feestmarsch, wind orch, 1882, lost, orchd for wind C.L. Walther Boer from pf score, also orchd C. Dopper; Hymne, vn, pf, 1898, orchd 1899, rev. 1905, 1910, 1917; Marsyas of De betooverde bron [Marsyas or The Enchanted Well], suite, orch, 1909–10 [from incid music]; Avondschemer, pf, 1915; Arr. C. Debussy: Berceuse héroïque, 1916; Zegeklanken, carillon, 1916

INCIDENTAL MUSIC

Marsyas of De betooverde bron (B. Verhagen), 1909–10; Gijsbreght van Aemstel (Vondel), 1911–12; De Vogels (Aristophanes, trans. C. Deknatel), 1917; Faust (Goethe), 1918; Electra (Sophocles, trans. P.C. Boutens), 1919–20

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T. Braas: 'The Verlaine Songs of Alphons Diepenbrock', *Key Notes*, xxx/4 (1996), 16–20

TON BRAAS

Dieren, Bernard (Hélène Joseph) van (*b* Rotterdam, 27 Dec 1887; *d* London, 24 April 1936). Dutch composer, active in England. Though his father's family was Dutch with Leiden connections going back to at least the 17th century, his mother's ancestry was French, and it was this influence that dominated his childhood. He learnt the violin as a child, and despite showing an interest in science in his teens, he took up music when he left school in 1908. His friendship with Frida Kindler (1879–1964), also from Rotterdam and a Busoni piano pupil, was crucial. He followed her to England in 1909 and they married on 1 January 1910 in London, where he wrote a quick succession of large-scale works culminating in the Toccata for piano and the String Quartet no.1 of 1912. While visiting Berlin as a music correspondent in 1911 and 1912, he became friendly with Busoni and Schoenberg who encouraged his creative work, though he remained self-taught.

In 1912 there were the first signs of the kidney complaint that was to plague the remainder of van Dieren's life, composition being curtailed for long spells. During World War I he remained in London and became the central figure in a group of artistic friends, including the sculptor Jacob Epstein, on whom he later wrote a book (*Epstein*, London, 1920), the painter Matthew Smith, the Sitwell brothers, Warlock, Cecil Gray and later Sorabji, Lambert and Walton. His astounding intellectual gifts and wide-ranging interests, together with his stoic endurance of pain revealed a personality of irresistible fascination. His devotion to Mediterranean culture and his witty questioning of accepted judgments appealed greatly to the group. He was, for example, one of the first to encourage a re-assessment of the work of Donizetti, Alkan and Meyerbeer. His book of essays *Down Among the Dead Men* (London, 1935) cleverly displays many of these enthusiasms. During the 1920s and 30s, thanks to the efforts of these friends, some of his music was performed and published, but it never received more than grudging admiration from the public. Consequently, on the early deaths of van Dieren and many of his circle, his music slipped into obscurity. However, a revival of interest began in the 1970s when Denis ApIvor produced and distributed a performing edition consisting mainly of hitherto unpublished scores. In the Netherlands too, performances were encouraged and manuscripts collected by Willem Noske (and later passed on to Musica Neerlandica).

Prominent in van Dieren's music is a complex, lyrical counterpoint and an abundance of chamber music

textures. His harmonic language varies from Schoenbergian atonality – for example in the Toccata and First String Quartet – to melting Delian chords; especially noteworthy are the exquisite cadences. Thematic material is always economically employed, while, as Gray pointed out, each work demonstrates 'an entirely separate line of thought'. At the core of his output are the six string quartets which exhibit all these features. If the later ones, and his later music in general, show a lessening in complexity, there is no accompanying concession to the popular. Apart from the quartets and the collection of over 60 songs, little of Van Dieren's other music falls into familiar categories. He also shows a penchant for unusual instrumental combinations, as in his setting of Spenser's *Sonetto* vii, in which the tenor is accompanied by an ensemble that includes a basset-horn and a string group of two violins, two violas and double bass. In the Fourth String Quartet he substitutes a double bass for the cello; his interest in the double bass was related to the playing of Eugene Cruft, one of a number of first-rate instrumentalists whose skill inspired van Dieren in his later music.

Though some of his friends overstated his achievement (e.g. Gray's 'Van Dieren: the Modern Leonardo'), the more recent accusation of his having a baleful and indeed fatal effect on some is equally unjustified. His music may not have been of a uniformly high quality, but works such as the First String Quartet, the *Chinese Symphony*, and his settings of Spenser and Villon undoubtedly display an individual voice that formed an important and enriching link between the continental avant garde and British culture. His influence may be detected in particular in the music of his pupils Warlock and William Busch, of his friends Moeran and Lambert, and indeed of later composers as disparate as ApIvor and Stevenson.

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Stage: The Tailor (opera buffa, 3, R. Nichols and Dieren), 1917–30

Orch and ens: Elegy, vc obbl, orch, *c*1910; Sym. Epilogue to The Cenci, 1910 [after P.B. Shelley]; Ov., 16 insts, 1916; Introit to Les propous des beuveurs, 1921 [after F. Rabelais: *Gargantua*]; Serenade, 9 insts, *c*1923; Anjou Ov., 1935; Sym. in 3 Dance Movts, inc.

Choral: Sym. no.1 (Chinese Sym.) (Chin. poems, trans. H. Bethge), 5 solo vv, chorus, orch, 1914; Ave Maria a 4, *c*1917; Ave Maria a 5, 1921; Deus, Deus meus ad te luce vigilo, 1921

Solo vocal: Belsazar (H. Heine), Bar/unison male vv, orch, 1911; Diafonia (W. Shakespeare: *Sonnets*), Bar, 17 insts, 1916; 2 Poems (C. Baudelaire, F. Villon), spkr, str qt, 1917; 2 Songs (Shelley, T. de Quincey), Bar, str qt, 1917; Sonetto vii (E. Spenser: *Amoretti*), T, 11 insts, 1921; Marginalia in musica (de Quincey: *Murder Considered as One of the Fine Arts*), Bar, 4 solo vv, pf, lost; Hommages, T, 7 insts, 1931; Frammento di Zenobia (P. Metastasio), 1v, 8 insts, lost; over 60 songs for 1v, pf, incl. settings of T. Beddoes, J. von Goethe, J. Joyce, J. Keats, P. Verlaine and others

Str Qts: 1912, 1917, 1919, 1923, 1928, 1931

Other chbr: Impromptu Fantasiestück, vn (Leipzig, 1909); Canzonetta, vn, pf, *c*1909; 6 Sketches, pf, 1911; Toccata, pf, 1912; 13 Netherlands Melodies, pf, 1918; 3 Studies, pf, *c*1925; Sonatina Tyroica, vn, pf (London, 1927); Tema con variazione, pf, 1927; Sonata, vc, 1930; 2 estemporales, hp, 1931; Duettino, 2 vn, 1933; Piccolo pralinudettino fridato, pf, 1934; Sonata, vn (London, 1935)

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ALASTAIR CHISHOLM

Dies [Thies], **Albert Christoph** (*b* Hanover, bap. 11 Feb 1755; *d* Vienna, 29 Dec 1822). German painter, composer and writer. He learnt the trade of a painter and at the same time studied fine arts. He went to Rome in 1775, where he developed his skill as a landscape painter; later he became acquainted with Goethe (see the entry for 22 August 1787 in Goethe's *Italienische Reise*). During these years he also composed, though according to Thorn he later destroyed most of his works (those remaining have not been traced). In 1796 he worked in Salzburg and from 1797 in Vienna, where in 1806 he was appointed instructor in landscape painting at the Kaiserliche- und Königliche Akademie and court painter to Prince Esterházy. When lead poisoning impeded his work as a painter he turned more to music and to cultural and political writing (e.g. his essay in the *Vaterländische Blätter für den Österreichischen Kaiser-Staat*, January 1811). Esterházy sponsored the publication of his *Biographische Nachrichten von Joseph Haydn* (Vienna, 1810), for which Dies collected material from 30 conversations with the aged composer. Because of its factual tone and the typically Classical standpoint of its aesthetic judgments, this work occupies a significant position in early Haydn literature alongside Griesinger and Carpani; its neglect by later critical writers on Haydn was undeserved. Many Haydn documents appeared for the first time in the *Nachrichten*, and it contains a 'list of all the works Haydn composed in London', taken from the lost London notebook.

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HORST SEEGER

Dièse (Fr.). *See* SHARP.

Diesineer [Diesener, Diesneer, Diesner, Diessener, Disineer, Dissner], **Gerhard** (*b* *c*1640; *d* after 1683). German composer and teacher, active in England. He was a choirboy at the Kassel court, where his father Christoph was a musician, and spent some time in Paris in the late 1650s, probably studying composition. He returned to

Kassel in 1660, and may have worked there until he settled in London in or shortly before 1673; he contributed two pieces to Matthew Locke's *Melothesia*, published in that year. In the preface to his *Instrumental Ayrs* (1682) he stated that they were written 'for the Use and Practice of my Scholars, and the little Consort of Music I often have at my owne House, to entertaine my Friends'; a newspaper advertisement on 28 October of that year invited gentlemen to hear them on Wednesday nights at his house in Great Russell Street. He was paid in July 1684 for teaching the daughter of Sir Harbottle Grimston of Gorhambury, near St Albans. His keyboard music was also probably written for his pupils, including the lost *Kitharapaideia, or A Book of Lessons* for the harpsichord.

Two of Diesineer's consort pieces at Kassel are dated 1660 and 1661, and all four of them were probably written around then for the French violin band resident at the court. The 1682 collection consists of ten extended suites and seems to be only in three parts, despite being entitled *Instrumental Ayrs in Three, and Four Parts, Two Trebbles, Tenor and Bass*: no tenor part survives, and the collection was advertised as consisting of three books, 'Two Violins and a Base Viol'. Diesineer was over-praised by Ernst Meyer: he was a composer of limited technique and imagination, though on occasion he sometimes combined elements of the English Restoration style and the French orchestral idiom in an attractive way.

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Kitharapaideia, or A Book of Lessons, hpd (London, 1684), lost, advertised in *London Gazette* (27 Nov 1684)
2 sonatas, *D-Kl*: a 4, bc, 1660; a 6, bc, inc.
Branles nouveaux, B♭, a 4, 1661, ov., F, a 4, *Kl*, ed. J. d'Ecorcheville, *Vingt suites d'orchestre du XVIIe siècle français* (Paris, 1906/*R*)
Sonata, D, 2 vn, vc, bc, *GB-Lbl*
2 suites, c, B♭, 2 vn, b, *US-NYp*
Balletto, F, kbd, *GB-Lbl*
Ground, C, kbd, *Och*, ed. J.A. Fuller Maitland, *The Contemporaries of Purcell*, vi (London, 1921)

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PETER HOLMAN

Dies irae (Lat.: 'day of wrath'). The sequence of the Mass for the Dead (*LU*, 1810).

1. General and history to 1700. 2. Settings since 1700.

1. GENERAL AND HISTORY TO 1700. The text of the Dies irae, attributed to Thomas of Celano (*d c*1250), is thought to have grown out of a rhymed trope of the responsory *Libera me*, of which the verse 'Dies illa, dies irae' begins with the same melodic phrase as the sequence (ex.1). Thomas's poem has 18 rhymed stanzas (17 tercets, one quatrain), to which a later anonymous author added the final unrhymed couplet with 'Amen'. Its musical form, which incorporates more repetition than the standard sequence (*see* SEQUENCE (i), §9), may be represented as follows: *AABBCC/AABBCC/AABBCDEF*. Since the second phrase of *B* is identical with the first phrase of *A*, and since the second phrases of *D* and *E* are the same, not to speak of other resemblances, the degree of melodic unity is high. The poem began to be included in the Requiem Mass in Italy from the 14th century and in French missals of the late 15th century. It was one of the four sequences retained by the Council of Trent (1543–63), but it was not incorporated into the Roman Missal until the papacy of Pius V (1570).

Before the Council of Trent the Dies irae was not normally set polyphonically; Antoine Brumel's Requiem was exceptional in containing such a setting. Ockeghem, at the end of his lament on the death of Binchois, *Mort, tu as navré/Miserere*, set a slight variant of the final couplet of the sequence to a paraphrase of the chant. There are also settings by Giammateo Asola, Orfeo Vecchi, G.F. Anerio and G.O. Pitoni in their requiem settings.

2. SETTINGS SINCE 1700. Whereas in the 16th century and often in the 17th polyphonic settings of the Requiem had the Dies irae sung to the plainchant melody, or alternated verses of plainchant with verses of polyphony, orchestral requiem settings written after 1700 almost invariably include the entire sequence. Indeed, there is a tendency for the Dies irae to assume a central position, partly because of its length but equally because of the dramatic possibilities it offers to the imaginative composer. Though influenced by Michael Haydn's Requiem composed in 1771 for Archbishop Schrattenbach of Salzburg, the Dies irae of Mozart's Requiem (1791) was perhaps the first to aim at a truly graphic representation of the text, effectively contrasting such sections as 'Rex tremendae' and 'Recordare'. Cherubini's C minor setting (1816), with its opening gong stroke, attempts the kind of dramatic expression which is best realized in the requiem settings of Verdi (1874) and Britten (1962). The settings by Fauré (1888) and Maurice Duruflé (1947) achieve a more devotional spirit by omitting from the Dies irae everything except the last line, which in each case is set as a separate movement following the Sanctus. Several composers (e.g. Giovanni Legrenzi, Antonio Lotti and J.C. Bach) have set the Dies irae as an independent piece.

Pizzetti's unaccompanied Requiem (1922) uses almost the entire plainchant melody for the sequence, but this is rare in post-Classical settings. The plainchant has, however, been much cultivated by composers of secular music, who have traded upon its association with Thomas of Celano's vivid portrayal of the Last Judgment and its ability to inspire listeners (at least in Catholic countries) with a feeling of terror appropriate to a particular context. Since Berlioz's *Symphonie fantastique* (1830), a rich and productive symbolism has grown up round the ancient melody, embracing not only death and the fear of death,

Ex.1 *LU*, 1810



but also the supernatural (Bantock's 'Witches' Dance' in *Macbeth*, 1926; Saint-Saëns's *Danse macabre*, 1874), political oppression (Dallapiccola's *Canti di prigionia*, 1938–41; Ronald Stevenson's *Passacaglia on DSCH*, 1960–62), and even ophidiophobia (Respighi's *Impressioni brasiliane*, 1928).

Composers who have used the plainchant in this way have usually quoted only the first phrase and sometimes only the first four notes. For this reason it is not always certain whether a reference to the plainchant is intended, even where it is apt. Rachmaninoff, for example, in several of whose works the opening notes can be heard, may have intended its use only in the late Paganini Rhapsody and Symphonic Dances. Composers have also sometimes given the title 'Dies irae' to works that use neither the sequence text nor the plainchant melody, for example the second movement of Britten's *Sinfonia da requiem* (1940) and Penderecki's *Dies irae* (1967). The latter, written to commemorate those who died at Auschwitz during World War II, is a setting of words from the Bible, ancient Greek drama, and modern French and Greek poets.

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JOHN CALDWELL (1), MALCOLM BOYD (2)

Diesis (i) (It.). *See* SHARP.

Diesis (ii) (Gk.: 'separation'). A term applied to various intervals from the time of Pythagoras.

According to Pythagorean theory, transmitted by Boethius (iii, 5, 8) from Philolaus (ed. Diels, *Fragmente der Vorsokratiker*, 44 A 26), it was a diatonic semitone equal to the amount that the 4th is in excess of the ditone or major 3rd. Later the term 'limma' was substituted to refer to the same interval.

According to Aristoxenus, the *diesis* was any interval smaller than a semitone. His theory provided for tetrachords that might include a 'hemitone', equal to half of a whole tone; a 'very small chromatic *diesis*', equal to a third of a whole tone; or a 'very small enharmonic *diesis*', equal to a quarter of a whole tone (Aristoxenus 21, ed. Meibom, p.46; see also Cleonides, ed. Jan, pp.190ff; Adrastus as quoted by Theon, ed. Hiller, p.55).

According to Marchetto da Padova, the *diesis* was equal to a fifth of a whole tone. If a melodic whole tone is divided chromatically by the insertion of a leading note (for instance, C–C✖–D) the first interval is, according to Marchetto, a 'chroma', and the second a 'diesis'. Later 14th- and 15th-century theorists (e.g. Nicolaus de Capua, ed. A. de la Fage, p.32) associated the sign ✖ with the term *diesis*, so that in Romance languages the modern SHARP sign came to be called by that name (It. *diesis*; Fr. *dièse*).

Many Renaissance and Baroque theorists used the term for intervals of about a quarter-tone which were too small to be used melodically even though they were available on keyboard instruments tuned to some form of meantone temperament with split black keys for G♯ and A♭ and for D♯ and E♭. According to the corresponding arithmetic of just intonation, the difference between four pure minor 3rds and an octave, known as the 'greater diesis', has the ratio 648:625, i.e. $(6:5)^4:(2:1)$, and amounts to 62.6 cents; and the difference between an octave and three pure major 3rds, known as the 'lesser diesis', has the ratio 128:125, i.e. $(2:1):(5:4)^3$, and amounts to 41.1 cents.

LUKAS RICHTER

Diesener [Diesener], **Gerhard.** *See* DIESINEER, GERHARD.

Diessener, Gerhard. *See* DIESINEER, GERHARD.

Dieter, Christian Ludwig (*b* Ludwigsburg, 13 June 1757; *d* Stuttgart, 15 May 1822). German composer and violinist. In 1770 he entered the military orphanage, which two years later became the military academy and in 1781 the Militär-Hochschule. Here Dieter received an excellent free education, but in return had to pledge his life to the service of the Duke of Württemberg. His initial training was in painting, but as his musical gifts became increasingly evident he was soon destined for a musical career. From members of the court orchestra he learnt various instruments, especially the violin but also the viola, flute and bassoon. He studied composition briefly with the court Kapellmeister Antonio Boroni, and later with his successor Agostino Poli. Duke Karl Eugen believed in the importance of a thorough general education, and Dieter's specialized musical studies were supplemented by history, geography, languages and other subjects. He was a diligent student, excelling as a violinist and composer and frequently winning prizes; in 1779 his first German opera, *Der Schulze im Dorfe*, was performed with great success in the presence of the duke. But he disliked the strict discipline of the court and tried to run away in the spring of 1780; for this he was imprisoned in Ludwigsburg, but was pardoned after declaring his acquiescence to the duke's wishes. On 25 July 1781 Dieter was appointed *Hofmusicus* as first violinist in the court orchestra. The stipend was meagre, and as he eventually had a family of 11 children, he remained poor to the end of his life. He retired in 1817.

Dieter began his career in Stuttgart ten years after the departure of Niccolò Jommelli, and although German Singspiel had by then begun to predominate over the Italian opera, Dieter's works show that he was familiar with Jommelli's operas as well as with Hiller's Singspiels. His librettos follow Hiller's, 'reflecting the *Biedermeier* quality of the time' (Hermann Abert); his music exhibits features of both styles, especially in *Belmont und Constanze* (whose popularity was said to have been responsible for the very late arrival of Mozart's *Die Entführung aus dem Serail* on the Stuttgart stage, in 1795). His most characteristic numbers are simple folklike songs, intimate or gay, which stand in marked contrast to the pathos of the bravura italianate arias given mostly to characters of high social standing. But Dieter's concern was not generally with dramatic characterization; he was particularly successful in the musical depiction of dramatic, and especially comic, situations, making use of varied orchestral colour in the manner of Jommelli. Abert has traced evidence of Mozart's influence in his later works.

Dieter's horizons and influence were limited to his native locality, where he enjoyed great popularity: in

1802 Stuttgart audiences still looked forward eagerly to the last of his dozen operas, *Des Teufels Lustschloss*. His instrumental works were likewise popular (a critic reviewing some pieces for the *Allgemeine musikalische Zeitung* described them as 'agreeable and jolly'), and his church works, though not notable, were performed throughout Württemberg. His importance lies in his having established the Singspiel in his part of Germany, and for the short period of his activity he gave the genre a picturesque quality that was characteristically his own.

WORKS

for detailed list see Haering (1925), 188ff

STAGE

first performed at Stuttgart by the Herzogliche Nationale Schaubühne and, unless otherwise stated, in the Kleines Schauspielhaus auf der Planie; music lost unless otherwise indicated

Der Schulze im Dorfe, oder Der verliebte Herr Doktor (komische Oper, 3, G.E. Heerman), Ducal, 10 May 1779
Der Irrwisch, oder Endlich fand er sie (Spl, 3, C.F. Bretzner), 23 Nov 1779; score, formerly *D-DS* [destroyed in World War II]
Laura Rosetti (Schauspiel mit Gesang, 3, B.C. d'Arien), 9 Feb 1781
Belmont und Constanze, oder Die Entführung aus dem Serail (komische Oper, 3, Bretzner), 27 Aug 1784; score, *D-SWl* (2 copies)
Der Rekruten-Aushub, oder Die Familien-Heirath (Operette, 2), 1785
Die Dorfdeputirten (komische Oper, 2, G.E. Heermann, after C. Goldoni: *Il feudatorio*), Oct 1786; lib pubd
Das Freyschiessen, oder Das glükliche Bauernmädchen (Operette, 2, J.A. Weppen), 31 Aug 1787
Glücklich zusammengelogen (Spl), 1787–8
Der Luftballon (Spl, E. Schikaneder), 1789
Der Eremit auf Formentera (Spl, 2, A. von Kotzebue), 10 Jan 1791
Elisinde (komische Oper, 3, C.A. Vulpius), 1794
Ines von Castro (ballet, C. Morelli), ?Stuttgart, 1796
Des Teufels Lustschloss (Spl, 2, Kotzebue), 1802
Other ballets for court choreographers Jobst, Tramb

INSTRUMENTAL

Orch: Concert, fl (Brunswick, *c*1796); Concerto concertant, 2 fl, no.3 (Zürich and Paris, n.d.); Conc., bn, no.1 (Zürich and Paris, n.d.), no.2 (Zürich, n.d.); Concerto concertant, 2 bn, no.2 (Zürich, n.d.), ed. R. Angermüller (Vienna, *c*1987); others, lost
Chbr: 6 [12] Duetten, 2 fl (Stuttgart, *c*1792); 6 duos progressifs, 2 bn, op.2 (Zürich and Paris, n.d.); 3 [6] sonates, bn, vc acc., op.3 (Zürich and Paris, n.d.); 6 duos, fl, vn (Leipzig, 1806); 3 [6] duos, fl, vn, opp.9–10 (Offenbach, *c*1808); 3 [6] duos, fl, vn, vc acc., opp.21–2 (Leipzig, *c*1807), op.21 lost; Petites pièces d'une difficulté progressive, 2 fl, opp.23–4 (Leipzig, *c*1807), lost; 12 petites pièces d'une difficulté progressive, 2 fl, op.25, cahier 3e (Leipzig, *c*1808), lost; 12 pièces concertantes, 3 fl, op.26 (Leipzig, 1808), nos.1–4 lost; Concertino, fl, str qt, no.2 (Zürich and Paris, n.d.), no.4 (Zürich and Paris, n.d.); Thèmes d'Haydn, 2 ob, bk 1 (Paris, n.d.), bk 2 (Zürich, n.d.); others, lost

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ANNA AMALIE ABERT (with THOMAS BAUMAN)

Dieterich, Georg. *See* DIETRICH, GEORG.

Dietmar von Aist [Eist, Ast, Aste, de Agist] (*fl* 2nd half of the 12th century). German Minnesinger. The details of his life are unclear. Although he was previously thought to have died before 1171, it is now thought that he may have been a younger man. He might have come from a branch of a baronial family whose seat was near Mauthausen in upper Austria; otherwise he was possibly a minister to the barons of Aist. One of the earliest poets of German Minnesang, he wrote poems that are varied in both form and content, including both the simpler indigenous style and the more complex kinds of song influenced by the Romance poets. The difference between the two styles has given rise to much discussion as to whether there were several poets or whether one man had mastered the various techniques. No music has survived, but Aarburg identified one of his poems as a contrafactum and reconstructed the melody.

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BURKHARD KIPPENBERG/LORENZ WELKER

Dietrich, Albert (Hermann) (*b* Forsthaus Golk, nr Meissen, 28 Aug 1829; *d* Berlin, 20 Nov 1908). German conductor and composer. He attended the Dresden Kreuzschule from 1842 to 1847, studying the piano and composition with Julius Otto. He then studied with Ignaz Moscheles, Julius Rietz and Moritz Hauptmann at the Leipzig Conservatory and attended lectures at the university. In 1851 he went to Düsseldorf, where he was taken into Schumann's circle and became friendly with Brahms. In the autumn of 1853 he wrote the opening Allegro of the 'F–A–E' Violin Sonata (the other movements were composed by Brahms and Schumann) as a greeting for Joachim. Dietrich left Düsseldorf in 1854 and conducted the first performance of his Symphony in Leipzig on 9 December. He then worked in Bonn (1855–61), conducting the subscription concerts and acting as the city's music director, and at Oldenburg (1861–90), where he was court Kapellmeister and took over the musical education of the grand duchess. In 1890 he retired to Berlin, where he had been a member of the Akademie der Künste from 1888; he received the title of royal professor in 1899.

As a conductor Dietrich championed primarily the works of Bach, Schumann and Brahms and had little sympathy for the music of the New German School. As a composer he was a follower of Schumann, and his works enjoyed a considerable reputation during his lifetime; perhaps his greatest success was as a songwriter. Both his operas were performed in his lifetime; his incidental music to *Cymbeline* was played in England at the Lyceum revival in 1896. He also wrote a collection of memoirs of Brahms (*Erinnerungen an Johannes Brahms in Briefen, besonders aus seiner Jugendzeit*, Leipzig, 1898, 2/1899/*R*), which was translated into English the year after it first appeared.

WORKS

STAGE

Robin Hood (op, 3, R. Moser), op.34, Frankfurt, 1879,
Cymbeline (incid music, 5, W. Shakespeare), op.38, *c*1880, London, Lyceum, 1896,
Das Sonntagskind (op, H. Bulthaupt), Bremen, 1886, unpubd

Die Braut vom Liebenstein (dramatic scena, K. von Noorden), unpubd

OTHER WORKS

Vocal: numerous songs 1v, pf; mixed and male choruses, some with solo vv, orch acc.

Orch: Sym., d, op.20; Normannenfahrt, ov., op.26; Introduction and Romance, hn/vc, orch, op.27; Vn Conc., d, op.30; Vc Conc., g, op.32; Ov., C, op.35

Cbr: 2 pf trios, C, op.9, A, op.14; Sonata, C, vn, pf, op.15; Allegro, a, 1853, from Sonata 'F–A–E', vn, pf, collab. Schumann and Brahms, ed. E. Valentin and O. Kobin (Magdeburg, 1935)

Pf: 10 solo pieces, 4 as op.2, 6 as op.6; Sonata, G, pf 4 hands, op.19

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R.J. PASCALL

Dietrich [Dieterich, Theodoricus], **Georg** (*b* Meissen, 1525; *d* Meissen, 3 Sept 1598). German theorist and composer. He spent his life at Meissen; he was educated at the municipal school where Johannes Reusch was Kantor from 1543 to 1547 and Rektor from 1548 to 1555, and from 1549 at the Fürstenschule directed by Georg Fabricius where Michael Vogt was Kantor from 1549 to 1551 and Wolfgang Figulus from 1551 to 1588. In 1553 Dietrich was himself appointed Kantor at the municipal school where he remained until in 1585 a stroke rendered him unfit for work. He received a pension until his death and in 1599 a single payment was made to his widow. His treatise *Quaestiones musices brevissimae e variis authoribus excerptae* (Görlitz, 1573) clearly shows the influence of Reusch and Figulus; its layout and wording are based closely on the *Compendiolum* by Reusch's teacher Heinrich Faber, but it includes more music examples. Dietrich reproduced anonymously, as an appendix, three metrical works for four voices to be sung before and after lessons at Meissen; his unacknowledged source for these was *Melodiae scholasticae* by Martin Agricola, Figulus's teacher. In his preface Dietrich referred to the value of the music and claimed that, whereas many textbooks were too longwinded, his material was presented in a truly methodical format. The 31 solo funeral songs of his *Christliche Gesenge, lateinisch und deutsch, zum Begrebnuss der verstorbenen Christen* (Nuremberg, 1569) are, with only one exception, taken from older sources (see *ZahnM*); one is a sectional Passion work. His *Nun danket alle Gott*, a nine-voice motet (formerly in *D-PI*), is now lost.

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B.K.F. Wilson: *Choral Pedagogy: Crossroads of Theory and Practice in Sixteenth-Century Germany* (diss., Boston U., 1995)

MARTIN RUHNKE

Dietrich, Marlene [Maria Magdalene] (*b* Weimar, 27 Dec 1901; *d* Paris, 6 May 1992). American actress and singer of German birth. She studied the violin and piano first in Weimar then later at the Berlin Hochschule für Musik, but abandoned a career as a violinist to go on the stage, partly because of a wrist injury. After work as a chorus dancer and playing small parts, she entered Max Reinhardt's theatre school. In 1928 the composer Mischa Spoliansky cast her in a major role in his musical *Es liegt in der Luft*, in which she sang her first recorded song, 'Wenn die beste Freundin'. The following year Spoliansky's *Zwei Kravatten* brought her to the attention of the Austrian-American film director Josef von Sternberg who cast her as the cabaret singer Lola-Lola in *Der blaue Engel*, for which she sang four songs by Friedrich Hollaender, including 'Ich bin von Kopf bis Fuss aus Liebe eingestellt' ('Falling in Love Again'). Sternberg made six films with her in Hollywood (1930–35), now accepted as classics, but although Dietrich sang in several films at this time, it was not until she was reunited with Hollaender for *Destry Rides Again* (1939) that her vocal style came into its own. Including songs from that film ('See what the boys in the back room will have' and 'You've got that look'), she put together an act to entertain American and later Allied troops during World War II. The German song *Lili Marlene* in an English translation became one of her signature tunes.

After the war she returned to the stage and continued to perform in public until 1975. Although her singing voice was limited in its range, her musicality and the way she could invest lyrics with overtones of tragedy or irony made her one of the most influential and often-copied popular singers of the 20th century. Although decorated by the American and French governments for her work in the war, she later declared herself to be a pacifist and ended every recital with Pete Seeger's anti-war ballad *Where have all the flowers gone?*.

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PATRICK O'CONNOR

Dietrich [Dieterich, Theodericus, Theodorici], **Sixt** [Sixtus, Xistus] (*b* Augsburg, *c*1493; *d* St Gallen, 21 Oct 1548). German composer. From at least the beginning of 1504 he was a choirboy at Konstanz Cathedral. He left the choir on 21 August 1508 when his voice broke, and matriculated at Freiburg University. In 1517 he had to leave Freiburg because of debts, and stayed in Strasbourg for a short time with the cathedral chaplain and humanist, Johann Rudolphinger. In November 1517 the cathedral chapter in Konstanz made him *informator choralium*, with responsibility for teaching the cathedral choirboys grammar and singing. He gave up this post in 1519, probably after the death of his wife, and then took holy orders. In 1522 he was given an altar prebend in Konstanz Cathedral and was ordained priest. As he belonged to the choir, two of his duties were to help the succentors at choir practice and to lead the polyphony; he also wrote music for the choir. When in 1527 the Catholic clergy left Konstanz in the face of the Reformation's growing influence, Dietrich stayed behind and joined the new movement. Although his living was guaranteed, he

suffered artistic isolation in a town that followed the principles of Zwingli (whose attitude to polyphonic church music was unfavourable) more closely than Luther's. The town council tried to keep him busy, first with clerical jobs and errands, and later with music lectures. He visited Basle, Strasbourg, Cologne and Wittenberg. In 1537 he planned to go to England, but the Basle humanist Bonifacius Amerbach dissuaded him. In 1541 he declined a permanent post at Wittenberg University; he was a guest lecturer in music in the winter term 1540–41 and probably also in 1544. In Wittenberg he met Luther, and often sang with him. Dietrich was friendly with numerous humanists and church reformers. After Konstanz was taken by the Catholic imperial troops at the beginning of August 1548, Dietrich, probably already very ill, took refuge in St Gallen with some fellow reformers, and died there.

Dietrich's work can be divided according to the different periods of his life: his student days, his time in the Konstanz Cathedral choir from 1518 to 1527, and finally his period as a free composer from 1527 to 1548. As a student, he seems to have composed mostly secular songs. His appointment in Konstanz required him to produce liturgical compositions for the cathedral choir. In his last period he wrote not only commissioned works for the early Protestant service, but also pieces for the Catholic imperial choir and secular songs; nearly all his printed works belong to this period.

The greater part of his work is church music. Important examples survive in collections of *Magnificat* settings, antiphons and hymns. Dietrich used contemporary compositional techniques from the Netherlands, but in a thoroughly individual manner. For example, the harmonic implications of the music are not always supported by the rhythms, which results in a characteristic restless sound. Its melodies are closely modelled on the style then current in the Netherlands. Most of his church music is based on a *cantus prius factus*, and the range of different ways in which he treated the tenor, and his variety of imitation techniques, is typical of music from the Low Countries. He was most fond of using canon. Dietrich's eight sacred songs in German are Tenorlied settings containing both chordal and imitative sections, sometimes with breves and semibreves note against note in the simplest manner. A larger collection of these songs seems to have been lost. Dietrich probably also composed some tunes for the Konstanz reformed songbook, which apparently first appeared in 1533 or 1534. Some of his secular songs are chordal, but most are polyphonic; the voices are occasionally treated imitatively at the openings of the two sections of a piece, but otherwise are not melodically related. Some years after Dietrich's death, Matthias Apiarius intended to print some of his unpublished works, but died before he could do so.

Dietrich is the most important early Protestant composer next to Johann Walter (i); Luscinius ranked him among Isaac, Senfl and Grefinger as one of the leading German composers of the time. He remained strictly traditional both in his thinking and in his works, and only his sacred songs in German reflect his early Protestant views in their slight tendency towards a more modern style.

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Magnificat octo tonorum ... liber primus (Strasbourg, 1535), ed. M. Honegger and C. Meyer (Strasbourg and Stuttgart, 1992)
Novum ac insigne opus musicum 36 antiphonarum (Wittenberg, 1541), ed. W.E. Buszin (Kassel and St Louis, 1964)
Novum opus musicum tres tomos [122] sacrorum hymnorum (Wittenberg, 1545), ed, in EDM, 1st ser., xxiii (1942–60)
Laudate Dominum, 4vv (Augsburg, 1547) (canon; broadsheet)
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MANFRED SCHULER

Dietrichstein, Graf **Moriz von** (*b* Vienna, 19 Feb 1775; *d* Vienna, 27 Aug 1864). Austrian composer. After returning to Vienna from French captivity he began studying music with Maximilian Stadler. Besides many other positions he was Obersthofmeister of Napoleon's son in Vienna, the Duke of Reichstadt (from 1815), Hofmusikgraf (1819–26), and director of the court library (1826–45), where he founded the Musiksammlung. From his childhood he was in contact with many great artists of his time, including Beethoven, Albrechtsberger, Gyrowetz and Weigl, and he became an influential personality in Vienna. He greatly admired Schubert, and wrote for him a letter of recommendation in 1821, a gesture soon reciprocated by the dedication of Schubert's *Erlkönig*.

There is no evidence about the dates of Dietrichstein's compositions, but it seems (according to Nemecek) that most of the songs and dances were composed before 1811, while they were published between 1810 and 1825. Schubert was aware of the new Viennese editions – especially of songs – and was eager to surpass them. It is striking that between 1814 and 1816 Schubert set eight Goethe and four Hölty poems that appeared in Dietrichstein's settings in 1811 and 1812. Dietrichstein wrote about 76 songs (to a range of poets including Goethe, Hölty and A.F. von Steigentesch), some of which are through-composed, showing sensitivity in casting words to music and creating an appropriate mood and character.

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GEROLD W. GRUBER

Dietricus [Karlsruhe Anonymous] (*fl* mid-13th century). German theorist. His short treatise, *Regule super discantum et ad discernendum ipsas notas discantus*, appears only in the manuscript *D-KAsp* perg.29*a*, ff.7*v*–8*v*, with

a note indicating that he was at least the copyist: 'qui me scribebat Dietricus nomen habebat'. It cannot be dated precisely because the chronology of contemporary mensural treatises has not been established, but in minor respects it would seem to antedate the work of Franco of Cologne: the ligature forms have certain ambiguities which Franco eliminated, and the alteration of breves is not mentioned.

Despite its title, the treatise is concerned only with mensural rhythmic notation and not with the intervals, consonances or counterpoint of discant. The six rhythmic modes, in the order generally accepted by modern authorities, are outlined, and the 4th is said not to be in current use. Mutation from one mode to another is recognized. In his discussion of note shapes and ligatures, Dietricus clearly distinguished symbols with *plicae*, introducing for these an oblique form of the square *punctum*, and referred to the *proprietas* (including *proprietas opposita*) but not to the *perfectio* of ligatures.

The principle is stated that a long before another long is perfect. The semibreve is also recognized; two semibreves are said to equal a *recta* breve, although this does not represent unequivocally a reference to binary rhythm since an unequal transcription in ternary rhythm (1–2) may legitimately reflect Dietricus's meaning. Rests of the value of one *tempus* (a breve), two *tempora* (an altered breve or imperfect long) and three *tempora* (a perfect long) are indicated clearly by strokes spanning one, two or three spaces of the stave.

Dietricus's system is thought to correspond very closely to that used in the Bamberg manuscript of 13th-century motets.

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ANDREW HUGHES

Dietsch [Dietch, Dietzch, Dietz], **(Pierre-)Louis(-Philippe)** (*b* Dijon, 17 March 1808; *d* Paris, 20 Feb 1865). French composer. According to Fétis, he was a choirboy at Dijon Cathedral and from 1822 a pupil at Choron's Institution Royale de Musique Classique et Religieuse in Paris. In 1830 he entered the Conservatoire, studying counterpoint with Reicha and the double bass with M.-P. Chenie (winning the *premier prix* in the same year). He was active in Parisian churches and orchestras and in 1840 became chorus master at the Opéra on Rossini's recommendation. He taught at the Ecole Niedermeyer (Choron's Institution revived) after 1853 until his death. He succeeded Girard as conductor at the Opéra in 1860 but left after three years when he (or an orchestra member) had a disagreement with Verdi during a rehearsal of *Les vêpres siciliennes*.

Dietsch was involved in several controversies. In 1842 he presented a four-voice *Ave Maria* 'by Arcadelt', which he was credited with having discovered until various scholars, noting the faulty prosody of the work, began to suspect that he had composed it. Later research has shown that the *Ave Maria* was actually Dietsch's arrangement of Arcadelt's three-voice chanson *Nous voyons que les hommes*. His opera *Le vaisseau fantôme, ou Le maudit des mers* (2, P. Foucher and H. Révoil; *F-Po*) was first performed on 9 November 1842 at the Opéra. Wagner's assumption that Foucher and Révoil based their libretto on his scenario for *Der fliegende Holländer* (recently sold to the Opéra) has gained common currency. In fact, *Le vaisseau fantôme* bears only a passing resemblance to the *Holländer*, and was based on a variety of sources including Captain Marryat's *The Phantom Ship* and Scott's *The Pirate*. In 1861 Dietsch conducted the infamous Paris première of *Tannhäuser*, provoking Wagner's wrath through his incompetence and unwillingness to accept help.

Dietsch's compositions, mostly sacred works, are well constructed but conservative and unimaginative. Berlioz found *Le vaisseau fantôme* excessively solemn; other reviewers considered it an admirable achievement, though somewhat academic. The work was criticized for its two-act structure, thought to be inadequate for so portentous a subject. Dietsch may have written a ballet for a performance of Weber's *Der Freischütz* in 1841.

WORKS
(*selective list*)

all printed works published in Paris

Stage: Le vaisseau fantôme, ou Le maudit des mers (op, 2, P. Foucher and H. Révoil), Paris, Opéra, 9 Nov 1842, *F-Po*; Ballet music for a perf. of Weber: Der Freischütz, 1841, doubtful

Sacred vocal: 25 masses (some for chorus, some for solo vv), orch/org (*c*1834–58), include 2 requiems (one in memory of A. Adam); Répertoire des maîtrises et des chapelles … depuis Palestrina jusqu'a nos jours, org acc. (1841–65); TeD, 5 solo vv, choir, orch (1844); Numerous cantiques, 1–4vv (1848–61); at least 32 motets, 1–3vv (1848–63); Répertoire de musique religieuse … de la Madeleine (1854–7), incl. works by others; other works

Org: Répertoire complet de l'organiste contenant des morceaux pour toutes les parties de l'office divin (1840); Accompagnement d'orgue … pour le graduel romain (*c*1855), collab. Abbé Tessier

Pf: transcrs. of works by Arbeau, Lully, Gluck, Clapisson

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JEFFREY COOPER, BARRY MILLINGTON

Diettenhofer, Joseph [Giuseppe] (*b* Vienna, *c*1743; *d* ? London, after 1799). Austrian teacher and composer. He studied in Vienna with G.C. Wagenseil (counterpoint) and J.A. Štěpán (keyboard). He toured Germany and France for many years, and taught in Paris before settling in London in 1780. In the London press of 1788 he caused some controversy as a self-styled champion of Haydn, who had been criticized for providing previously published symphonies to the Professional Concert organizers as new. Diettenhofer later met Haydn in London (1791). In the same year he left London for Vienna, and from 1797 he was active in Berlin. By 1799, however, he had returned to London and was again teaching the piano, thoroughbass, singing and composition. A review of 1784 praises Diettenhofer's sonatas and especially his didactic keyboard arrangements, and commends his musical skill, knowledge and judgment.

WORKS

all printed works published in London

INSTRUMENTAL

Kbd: 6 Sonatas, pf/hpd, vn obbl, op.1 (1781); 6 Sonatas, pf, vn obbl, op.2 (1781); 6 Sonatas, pf/hpd, vn obbl (n.d.), mentioned in *GerberL*; 3 fugues, org/pf, in A Set of 10 Miscellaneous Fugues (before 1803); Praeambulum, 5 fugues, finale, org, *GB-Lbl*

Arrs: attrib. W. Byrd: Non nobis, Domine, for 2 vn, va, b (*c*1780), org (*c*1785), 4vv, 2vn, va, vc (1795); J.A. Štěpán: Conc., 2 pf/2 hpd, orch ad lib (as J. Haydn, HXVIII:G2) (1782); L. Boccherini: 6 Sonatas, G25–30, pf/hpd, vn obbl (1783)

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HOWARD PICTON

Dietz [Dietzsch], **Anton Ferdinand.** *See* TITZ, ANTON FERDINAND.

Dietz, Johann Christian (i) (*b* Darmstadt, 1773; *d* Holland, 1849). German engineer and instrument maker. His first invention was a friction idiophone called a MÉLODION, designed in 1805 when he had established his business at Emmerich. Similar to E.F. Chladni's earlier KLAVIZYLINDER, it was in the form of a small square piano, measuring approximately 122 cm by 61 cm, and it had curved metal bars sounded by contact with a rotating metal cylinder. Dietz demonstrated the mélodion in Westphalia and the Netherlands in 1806. He had a factory in the Netherlands before he moved to Paris, where on 18 February 1814 he patented his best-known invention, the claviharpe (*see* HARP-PIANO). This was an attempt to produce characteristic harp tone by means of a keyboard. It had a six-octave keyboard that operated plectra, which gently plucked silk-covered strings sideways. It was 2·15 metres high and resembled a giraffe piano without a soundboard and outer case. It was reckoned that even the most careful listener could not detect the difference between it and an ordinary harp. A claviharpe that Dietz made in 1814 is at Brussels Conservatory.

Dietz's son, JOHANN CHRISTIAN DIETZ (ii), and grandson also made claviharpes up to about 1895, but they did not come into general use, not least because such an instrument would be extremely difficult to keep in tune and properly regulated. An article in the *Harmonicon* (1828) states 'M. Dietz succeeded in resolving a problem of considerable difficulty, that of graduating and modifying sounds at will, but not of sustaining them'. The same fate befell Dietz's other inventions, including the TROCHLÉON (1812), described in the *Harmonicon* (1828) as 'an instrument of round form, furnished with metal plates of different sizes, sounded by means of a circular bow, set in motion by a pedal'. No example of this instrument survives.

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MARGARET CRANMER

Dietz, Johann Christian (ii) (*b* Emmerich, *c*1804; *d* Paris, 1888). German instrument maker, son of Johann Christian Dietz (i). He learnt his craft from his father, and made a claviharpe (an instrument invented by his father) for the exhibition at the Louvre in 1819. He continued the family tradition of invention and designed a grand piano with freely vibrating sides to the soundboard. He was awarded a medal at the 1827 exhibition in Paris, where he exhibited five different pianos. The one that received most approval was a grand with four strings to each note – the fourth undamped string increased the power of the instrument by providing sympathetic resonance. A few months later he invented the POLYPLECTRON, a bowed keyboard instrument (*see* SOSTENENTE PIANO); an account of it appeared in the *Harmonicon* (1828). To make the bow act on the strings like other string instruments, Dietz needed as many bows as notes. He dealt with this problem with 'numerous bows, composed of thin slips of leather', which circulated on a cylinder placed on the upper part of the instrument, and over pulleys in the lower part. The motion of the key brought the bow into contact with the string by means of a small, thin piece of copper. The sound could be varied a good deal according to the pressure used on the key. The instrument coped with fast passages very well and had the ability to sustain in a remarkable way, but it did not 'answer the expectations of those who wish to trace in it the sound of a Stradivarius or an Amati'. A panel of literary men and musicians who met in 1828, of whom Cherubini was a member, agreed however that Dietz had 'approached much nearer to perfection than any of his predecessors'.

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MARGARET CRANMER

Dietz [Dietzch], **Louis.** *See* DIETSCH, LOUIS.

Dieupart, Charles [François] (*b* ?after 1667; *d* *c*1740). French harpsichordist, violinist and composer, active mainly in England. He was known as Charles to his contemporaries and to Hawkins, the main source for the events of his life, but an autograph letter in French is signed F. Dieupart, (facs. in *Six suittes*, ed. P. Brunhold). A French notarial act published by Hardouin (1714) shows a François Dieupart, son of a Parisian candlemaker married in 1667, living in the parish of St James, Piccadilly, London. He was probably related to the French court wind player Nicolas Dieupart, the main copyist of an important manuscript of instrumental trios (*US-NH* Filmer MS 33), whose name appears in the accounts of the Ecurie Royale between 1667 and his death in 1700.

Dieupart's *Six suittes* (1701) are dedicated to the Countess of Sandwich, daughter of the Earl of Rochester, who went to France towards the turn of the century 'for her health'. The wording of the dedication suggests that

she became his pupil at some time before her return to England. Dieupart is first heard of in England in an advertisement for a concert at Drury Lane, London, on 11 February 1703, when he accompanied Gasparo Visconti in some of Corelli's sonatas. He wrote instrumental music, now lost, for Peter Motteux's masque *Britain's Happiness* (Drury Lane, 22 February 1704) and the following year he collaborated with Thomas Clayton and N.F. Haym at the same theatre in the production of *Arsinoe, Queen of Cyprus* (16 January 1705) again perhaps supplying instrumental music. According to Hawkins, Dieupart played the harpsichord and Haym the cello in this and Bononcini's *Il trionfo di Camilla* (Drury Lane, 30 March 1706), and he wrote an overture and chaconne for Motteux's pasticcio *Thomyris* (Drury Lane, 1 April 1707). He was evidently a prominent member of the Drury Lane musical establishment, representing the soprano Catherine Tofts in disputes with the manager, Christopher Rich.

In the winter of 1707–8 Dieupart was among those involved in setting up a rival operatic project at the Queen's Theatre in the Haymarket, London, and wrote and arranged music for its first production, Motteux's pasticcio *Love's Triumph* (26 February 1708); Motteux wrote in the preface that any success 'will owe not a little to Mr Dieupart, for his share in the Contrivance of the Entertainments and his supplying what Recitative and other Music was necessary'. According to Hawkins, Dieupart played continuo with Haym in Alessandro Scarlatti's *Pyrrhus and Demetrius* (14 December 1708), and he played in the Haymarket orchestra until about 17 November 1710, when he was apparently dropped; on that day the viola player W. Armstrong refused to come to a rehearsal in the theatre, declaring 'I once gave my Word I wou'd not Play except our Old Master Mr Du Parr was in also'.

Instead, Dieupart planned with Clayton and Haym to put on 'musical entertainments' at York Buildings, advertising them in letters to *The Spectator* on 26 December 1711 and 18 January 1712. Hawkins wrote that 'this association continued but a short time', and that Dieupart subsequently 'betook himself wholly to teaching the harpsichord, and in the capacity of a master of that instrument, had admission into some of the best families in the kingdom'. Nevertheless, he did not entirely retire from concert life: concertos by him were performed at Drury Lane for 'Two Hautboys and Two Flutes' (14 March 1722), 'Little Flute' (11 May 1722), 'Hautboys, Flutes and Violins' (15 May 1723), as well as a trumpet sonata (14 May 1726). He was evidently a regular member of the orchestra, for his salary was reduced to 6s. 8d. a night on 9 September 1726.

Hawkins wrote that Dieupart 'grew negligent' towards the end of his life, 'and frequented concerts performed in ale-houses, in obscure parts of the town, and distinguished himself not more there, than he would have done in an assembly of the best judges, by his neat and elegant manner of playing the solos of Corelli'. His last known appearance was in Hampstead on 11 September 1724, when he played 'Violin Concertino' and was billed as 'Capt Dupar, Scholar to the late celebrated Signor Corelli, and late Musick Master to his present Highness the Prince of Orange'. The concert included 'several pieces of his own composing, for the Violin and Harpsichord'. He died, according to Hawkins, 'far advanced in years, and in very necessitated circumstances, about the year 1740'.

Dieupart is best known today for his *Six suittes de clavessin*, partly because J.S. Bach copied them out (*D-F* Mus. Hs. 1538), and was supposedly influenced by them in his English Suites. The suites are all seven-movement sequences of overture, allemande, courante, sarabande, gavotte, menuet or passepied and gigue, and mix elements of French orchestral music with an idiomatic harpsichord style. Dieupart's treatment of the suite as a form, with a fixed number of movements in a fixed order, was without precedent in French harpsichord music, as was the prefixing of an overture to each suite. Some of the suite movements are linked thematically. Roger published them in two versions, for keyboard and for violin or recorder (voice flute and fourth flute) and continuo, but sold them together and advertised them as 'Mises in Concert', which suggests they were intended to be played together, though the harmony does not always exactly correspond.

The rest of Dieupart's music has been neglected in modern times, though it also reveals a lively imagination and sophisticated command of harmony, and shows that he achieved an effective synthesis of the French, Italian and English idioms. He seems to have been the first Frenchman to write solo recorder sonatas and orchestral concertos. The five concertos at Dresden were probably written for Drury Lane in the 1720s, and have points of contact with the post-Purcellian English trumpet sonata, the recorder concertos written about 1720 by William Babell, John Baston and Robert Woodcock, and Handel's op.3 concertos.

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Six suittes, rec/vn, bc (Amsterdam, 1702) [inst version of the above]; ed. H. Ruf (Celle, 1966)

[13] Select Lessons for the Harpsichord or Spinnett (London, 1705/*R*) [selection from *Six suittes*]

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Concs., a, s rec/fl/ob, 2 ob, bn, str, bc; A, vn, 2 ob, bn, str, bc; B♭, 2 vn, 2 ob, bn, str, bc; e, 2 fl, 2 hn, str, bc, inc.; b, tpt, 2 ob, str, bc, *D-Dl*, ed. C. Moutier (forthcoming)

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DAVID FULLER/PETER HOLMAN

Diez (Sp.). *See under* ORGAN STOP.

Díez, Consuelo (*b* Madrid, 6 Aug 1958). Spanish composer. She studied at the Madrid Conservatory, obtaining higher diplomas in piano and composition. She also graduated in the history of art from the Complutense University in Madrid. Between 1974 and 1984 she was in the USA, where she obtained an MA at the Hartt School of Music of the University of Hartford. She has received the following prizes: Real Art Ways (1986), Norman Bayles Memorial Award (1987) and II Panorama de Jovenes Compositores (1989). She was founder-director of the Laboratorio de Informática y Composición Electroacústica (1988–96) and has also been director of the de Ferraz Conservatory in Madrid (1992–6). Since 1997 she has been director of the Centro para la Difusión de la Música Contemporánea.

Díez was at first influenced by minimal and pop tendencies in American serious music, as can be seen in *Naggareth* (1986), *Jungle City* (1986) and *Tu y yo* (1987). Her careful formal elaboration is increasingly at the service of a personal intimacy of style, as can be seen in *Sabor a cristal* (1991–2), an ambitious electro-acoustic work which shows Díez's various expressive registers, and *Saxo, mentiras y cinta de audio* (1996), with its distant reminiscences of jazz.

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Chbr: Naggareth, 5 perc, 1986; Verde y negro, fl, pic, pf, 1988; Agua de la luna, 12 fl, mar, 1992; La flecha del tiempo, str qt, 1992–3; Iro, cl, va, gui, pf, tape, 1994; Magma, pf, elecs, tape, 1995

Solo inst: Endurance, pf, 1983; Sad, pf, 1983; Saxo, mentiras y cinta de audio, t sax, tape, 1996; Se ha parado el aire, pf, 1996; Sein und Zeit, pf, 1996

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JOSÉ IGES

Dièze (Fr.). *See* SHARP.

Diez Nieto [Dieznieto], **Alfredo (Anastasio)** (*b* Havana, 25 Oct 1918). Cuban composer, teacher, conductor and pianist. He studied music in Havana, where his teachers included Jaime Prats, Pedro Sanjuan and Roldán, then in 1947 went to New York to the Juilliard School of Music and studied with Steuermann (piano), Bernard Wagenaar (composition) and Fritz Mahler (orchestral conducting). He began teaching in 1936 in the Havana conservatories; in 1959 he founded and directed the Alejandro García Caturla Conservatory, ran the School for Instructors in the Arts, and was responsible for organizing specialized teaching at the Seminary for Popular Music. He was professor of music for the Band of the Staff of the Revolutionary Armed Forces of Cuba, at the National School for the Arts and at the Higher Institute for the Arts. He has taught the piano, harmony, counterpoint and fugue, composition and orchestration, and his writings embrace music theory, harmony and education. In 1965 he founded the popular classical orchestra 'Gonzalo Roig' and also directed other symphonic groups in Cuba. As a composer he was influenced by Roldán, and his work has continued a national aesthetic tradition, using techniques of the 20th century. This is shown in the Sinfonia no.1 (1943) and *Los Diablitos* (1969), the latter a symphonic scene of great rhythmic force evoking a dance of the *íremes ñañigos* (a secret society of black Cubans), inspired by Roldán's piano piece *El diablito baila*. His works are formal with a diaphanous content, while showing continuity within one stylistic conception. The Sonata for violin (1971) and the *Gran Sonata* for piano (1978) are notable; both challenge the performer and display a contemporary sonority in which the harmonic tensions do not obscure the formal clarity and thematic definition.

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Principal publisher: Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

Di Fazio [Facio], **Anselmo** [Fatius, Anselmus] (*b* Enna, Sicily; *fl* 1589–1628). Italian composer, poet and sculptor. He was an Augustinian monk. His earliest work, *Il primo libro de' madrigali a cinque voci* (Messina, 1589, inc.), was dedicated from Enna, and his *Sacrarum cantionum quinque vocibus liber primus* (Palermo, 1596) from Palermo; the latter is prefaced by two sonnets and 12 elegiac couplets by various authors praising the composer as 'organist, musician and poet, as well as a fine sculptor'. In *Il primo libro de' madrigali a sei voci* (Venice, 1601, inc.) he set his own verse; in the dedication he wrote he had 'composed it with doubled efforts, in the poetic invention of the words and in the artful composition of the music'. The collection was dedicated from Venice to his young pupil Silvio Yaci, probably of Messina, where Di Fazio had established himself in the preceding months. Nothing further is known of him until 1628 when his *Memoria artificiale di casi di coscienza*, a short moral treatise, was published in Messina.

Di Fazio's music is characterized by expressive liveliness and great dramatic power, to which artifice is always subordinated. Together with his fellow citizen Tommaso Giglio, he is represented in a Nuremberg anthology, *De fiori del giardino* (RISM 1604[12]), by reprints of two six-voice madrigals (ed. in MRS, vi, 1991). Both composers are representative of the second phase of the *seconda pratica*, where the syntax and rhetoric of texts are absorbed into the harmonic structure, which then becomes logically and harmonically independent.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Diferencia (i) [differencia] (Sp.). A term for 'variation' in 16th-century Spanish instrumental music. One of its earliest appearances was in Luys de Narváez's *Los seys libros de delphín* (1538). *See* VARIATIONS, §5.

Diferencia (ii) (Sp.). The term is used in the equivalent English sense of DIVISION – the subdividing of long notes into shorter ones.

Difference (Lat. *differentia*). In Latin monophonic psalmody, the formula with which a psalm tone may end (termination). *See* INFLECTION, (1) and PSALM, §II, 7(iv). *See also* MODE.

Difference tone. When two pure tones are sounded, a lower note of frequency equal to the difference of the frequencies of the two individual notes may be heard. This is the simple difference tone (also sometimes called the 'Tartini tone'). It is usually ascribed to non-linearities in the audio system producing the sounds or to non-linearities in the hearing mechanism, and is one of the combination tones with frequency f_2–f_1. Another combination tone with frequency $2f_1$–f_2, is also sometimes heard; this is the cubic difference tone. Difference tones are most frequently audible in a musical context when two instruments, e.g. flutes, are played together in the high register. *See also* SOUND and COMBINATION TONE.

CLIVE GREATED

Differentia (Lat.: 'difference'). In Latin monophonic psalmody, the formula with which a psalm tone may end (termination). *See* INFLECTION, (1) and PSALM, §II, 7(iv). *See also* MODE.

Di Giacomo, Salvatore (*b* Naples, 12 March 1860; *d* Naples, 5 April 1934). Italian poet, novelist, playwright, writer on music and theatre historian. In 1880 he gave up studying medicine to become a journalist, and contributed to the *Corriere del mattino*, *Corriere di Napoli*, *Pungolo* and *Pro patria*. Besides his work as director of the Lucchesi Theatre library and inspector of the library of S Pietro a Majella, Naples, he organized the Filippini Archives and indexed the Girolamini Music Archives; he was also artistic director of the Collezione Settecentesca, published by Sandron of Palermo. In 1929 he was awarded the title Accademico d'Italia.

Di Giacomo was an outstanding historian of Neapolitan vernacular culture, especially that part of it centred on the Piedigrotta district. In his musical research he concentrated on opera and particularly on musical life in Naples from the 16th century to the 18th; his book on the four Neapolitan conservatories remains a standard reference work. His literary writings, admired by Croce, are characterized by vivid realism and spontaneity of expression; they chiefly depict small-scale but highly emotional situations. Those that provided inspiration for musical settings include his collections of poems *'O funneco verde* (1886), *Ariette e sunette* (1898) and *Canzoni e ariette nuove* (1916), his short stories *Minuetto settecentesco* (1883), *Il voto* (1889), *Pipa e boccale* (1893), *Novelle napolitane* (1914) and *L'ignoto* (1920) and his dramas *Malavita* (in collaboration with G. Cognetti, from the short story *Il voto*, 1889), *A San Francisco* (from a short poem of the same title, 1896), *Assunta Spina* (1909) and *Quand l'amour meurt* (1911). His poems have been set by Costa, Tosti, Pizzetti and many other Italian composers.

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FERRUCCIO TAMMARO

Di Giovanni, Edoardo. *See* JOHNSON, EDWARD (ii).

Dignum, Charles (*b* Rotherhithe, *c*1765; *d* London, 29 March 1827). English tenor and composer. As a boy he sang in a Roman Catholic chapel and was taught by Samuel Webbe and then Thomas Linley (i). He made a successful début as Young Meadows in the pasticcio *Love in a Village* at Drury Lane in 1784 and remained there,

singing in many English stage works, until his retirement in 1812. His short, plump figure and abundant good nature fitted him for roles such as Tom Tug in Dibdin's *The Waterman* and Crop in Storace's *No Song No Supper*. He appeared at the London pleasure gardens and was a leading oratorio soloist, singing in the first English performance of Haydn's *Creation* (1800).

Dignum wrote tunes for sentimental and patriotic ballads, of which *Fair Rosalie*, and *The Fight off Camperdown* were particular favourites. His *Vocal Music* (1803) contained more than 70 songs, duets and glees; in it he thanked Webbe, Shield, Hook, Callcott, Arnold and others for providing the accompaniments. The volume was dedicated to the Prince of Wales and the subscribers included the cream of aristocratic, theatrical and musical London.

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OLIVE BALDWIN, THELMA WILSON

Dijk, Jan van (*b* Oostzaan, 4 June 1918). Dutch composer and teacher. He studied the piano with Jaap Callenbach and composition with Pijper (1936–46) at the Rotterdam Conservatory. A musical populist at heart, he has written copiously (nearly 1000 opus numbers) in virtually every genre. He was theory and composition teacher at the Brabant Conservatory, Tilburg (1955–83), and at the conservatories in Rotterdam and The Hague. He has devoted himself, through composition and performance, to the improvement of musical life in the southern Netherlands.

Despite sporadic use of serialism, van Dijk's music is prevailingly tonal; an adventurous use of counterpoint sometimes leads to pungent dissonances. He has written numerous occasional pieces and music for amateur instrumental groups. The Baroque instrumental suite is a preferred model, as in the three *Suites da sonar* and *Suite alla francese*. He is a proponent of 31-tone (microtonal) music, having composed works for the Teyler Museum organ in Haarlem and for other instruments (*see* MICROTONE). In addition, he has set texts by many of the Netherlands' major poets, provided music for Masonic rites (*Musica Sacra I, II* and *III*, linked with Pijper's 6 *Adagios*) and written a variety of concertos, some for unconventional instruments such as the accordion, pianola and carillon.

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HARRISON RYKER

Dijon. Capital City of the Côte-d'Or, historically the principal city of BURGUNDY, France.

1. History. 2. Churches and sacred music. 3. Secular music.

1. HISTORY. The city was founded by the Romans as a military fortress, became the site of the Benedictine abbey of St Bénigne in the 6th century, came under the jurisdiction of the bishops of Langres in the 9th century, and in 1015 was ceded to the dukes of Burgundy of the house of Capet.

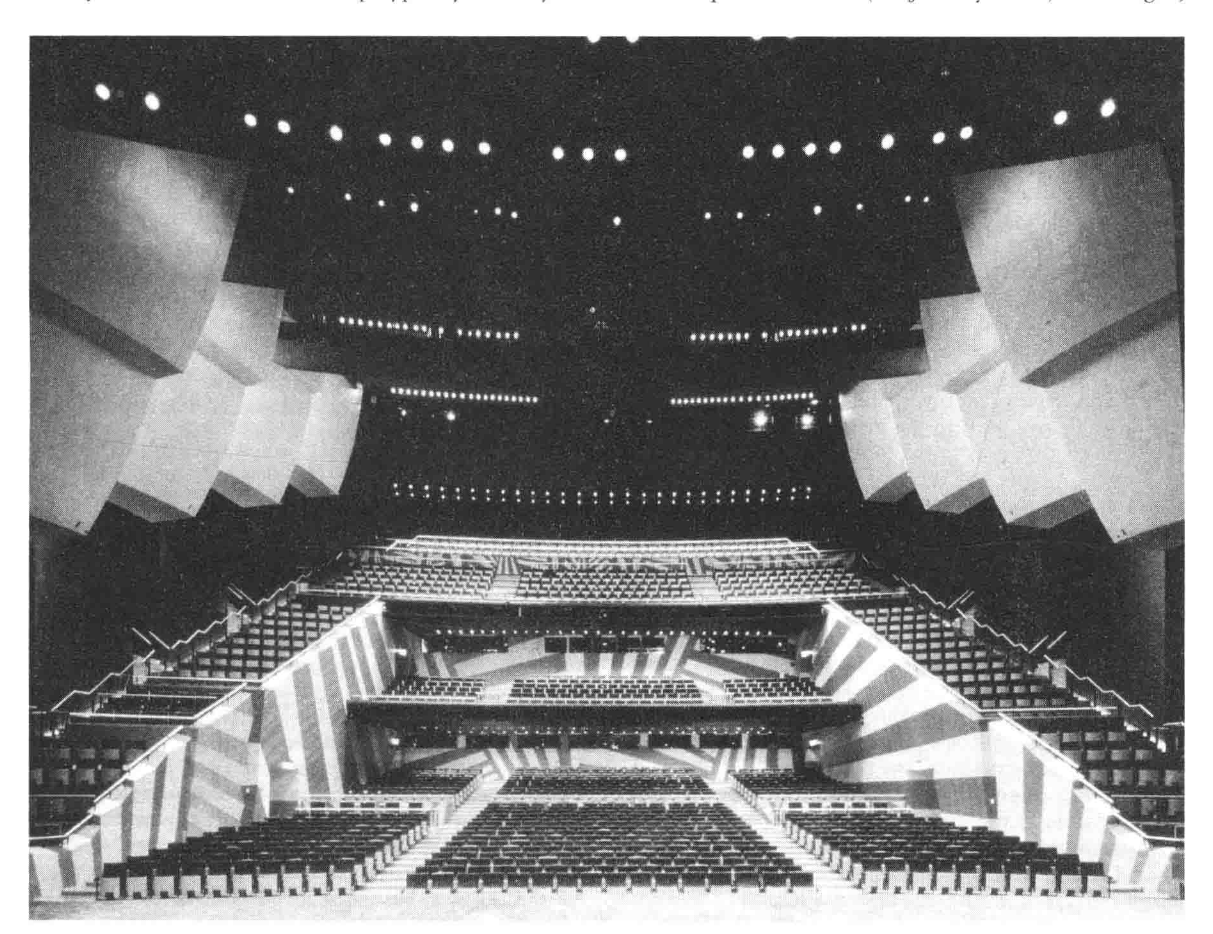
Under the Valois dukes of Burgundy (1364–1477) Dijon became one of the artistically important French provincial cities. The dukes attracted minstrels to their court, patronized native performers and supported the musical institutions of the local churches, particularly the choir of the Ste Chapelle. After the death of Charles the Bold in 1477 and the resulting annexation of the duchy to the French crown lands, the capital of Burgundy experienced two centuries of artistic decline, until the expansionist reign of Louis XIV when it enjoyed an economic and cultural revival. After the Revolution there

was again a renewed growth of musical life which continued throughout the 19th century.

2. CHURCHES AND SACRED MUSIC. The musical life of the town was dominated during the 11th, 12th and 13th centuries by ecclesiastical institutions, St Bénigne being an important centre for teaching Gregorian chant and compiling plainsong manuscripts. Guillaume de Dijon (de Fécamp, de Volpiano; *d* 1031), 39th abbot of this monastery, 'so corrected and perfected the singing of antiphons, responsories and hymns that nowhere in the realm of the Roman church could chant be heard sung more correctly'. Eight Marian antiphons for Matins of the Assumption have been attributed to him. The famous Montpellier antiphonal (*F-MOf* H159), written in both neumatic and alphabetic notation, was copied at St Bénigne in the 11th century. The Ste Chapelle was founded in 1172 as a collegiate church for the Capetian dukes of Burgundy and received additional endowments from the Valois dukes during the 14th and 15th centuries. Philip the Bold gave six livres to the choirboys of St Etienne and of the Ste Chapelle, and to several minstrels who sang and played before him on Christmas Day 1371. In 1425 Duke Philip the Good endowed the Ste Chapelle to support four choirboys and a master who was 'to teach them the art of music including singing, counterpoint and discant'. In 1432 the Ste Chapelle became the chapel of the Order of the Golden Fleece, which established a weekly round of votive masses in polyphony in that year and engaged four singers 'well versed in the art of music' in the next. Between about 1438 and 1446 Philip's physician and astrologer, Henri Arnaut de Zwolle, a resident of Dijon, compiled the earliest treatise to describe in detail the construction of the harpischord, clavichord, organ and lute (*F-Pn* lat.7295).

In the mid-16th century the choirmaster of the Ste Chapelle was the composer and lutenist Richard de Renvoisy who was burnt at the stake for sodomy in 1586. A contract signed by Claude Derey (1670–1714) in 1691 shows that in that year the choirmaster was to compose '12 masses, motets, hymns or psalms for the major feast days of the year and 15 for ferial days'. He was also to instruct the choirboys in singing, plainsong, counterpoint, sight-reading and composition, and was encouraged to present one public concert each week.

When Dijon was made a bishopric in 1731 the ancient abbey of St Etienne, which had possessed a singing school (*maîtrise*) since the 14th century and an organ since the early 15th century, became the cathedral. Claude Rameau and the composer Claude Balbastre (1729–99) served successively as organists there from 1737 until 1750. The Swabian organ builder Karl Joseph Riepp (1710–75) settled at Dijon in about 1735 and installed a magnificent case at St Bénigne. The Revolution was a disaster for the Dijon churches: the chapters were dissolved, the choirs and singing schools disbanded, and the church organs sold at public auction (23 January 1793). St Bénigne,



Auditorium de Dijon (opened 1998) by architects Arquitectonica, Miami and Paris, with Artec Consultants Inc., New York

which became the cathedral of Dijon in 1801, reinstituted its singing school in 1810. It has 100 enrolled choristers and is one of the major choir schools in France.

3. Secular music. Chansons and chanson texts by the 13th-century trouvères Guiot de Dijon and Jocelin de Dijon show that secular music was heard in the town in the Middle Ages. In the late Middle Ages the magistrates of Dijon employed a band of shawm players each evening during Advent to perform the *dorauo*, to sound their instruments while parading through the streets. This tradition was supplanted during the 16th century by the activities of the Mère-folle, a guild devoted to buffoonery whose members danced, sang, clowned and processed in town on holidays. After witnessing operatic productions by touring companies during the late 17th century, in 1717 the town council rented a local hall, the Tripot des Barres, installing a stage and billiard room; the stage became the first municipal theatre. In subsequent years companies from Paris were engaged to perform *opéras comiques* by Favart, Mouret, Rousseau, Duni, Philidor, Monsigny, Gossec, Grétry and others. Much of the music heard in Dijon in the early 18th century was provided by members of the Rameau family. Jean Rameau (*d* 1714), father of the composer and theorist, served successively as organist at St Michel, St Bénigne, St Etienne and Notre Dame. Jean-Philippe Rameau, born and educated in Dijon, was organist at Notre Dame in 1709; his younger brother Claude (*d* 1761) worked variously as organist at St Bénigne, the Ste Chapelle, Notre Dame and St Etienne, and in 1725 founded the Académie de Musique; serious operas, including Rameau's *Hippolyte et Aricie* (May 1734), and public concerts were performed under its aegis (to 1738), and later in the 18th century by the Concerts des Amateurs and the Société Dramatique d'Amateurs. Mozart, his sister Nannerl and father Leopold visited Dijon for 15 days in July 1766 and played in the old Hôtel de Ville. The accompanying performers, five violins, one viola, three cellos, two oboes and one bassoon, proved less than satisfactory; Leopold's evaluation of each of them varied from 'mediocre' to 'miserable'.

During the Revolution patriotic hymns, marches and songs replaced theatre productions and concert pieces as the musical staple of the town. The current Grand Théâtre (cap. *c*1000) was built to the plans of a local architect, Jacques Cellerier, next to the former palace of the dukes of Burgundy (now the Préfecture); building work was begun in 1810 but, owing to the political situation, not completed until 1828. Audiences there heard the standard operatic repertory during the 19th century and, in 1907, a production of Rameau's *Dardanus* directed by d'Indy. The Société Philharmonique (1832–50) gave 104 concerts there, Liszt and Thalberg gave recitals during the 1840s, and the Société Chorale (established 1870) performed works by Handel, Beethoven, Berlioz, Rossini and Gounod during the 1870s and 1880s. Performances by the Opéra de Dijon and the Orchestre de la Société des Concerts du Conservatoire have continued regularly since the mid-19th century. In the 1990s the opera company was the last in France to be run by an impresario under the concession system, with a municipal subsidy.

The Dijon Conservatoire, founded in 1869, offers courses in practical and theoretical music. The Bibliothèque Publique, situated next to the Conservatoire, has a rich collection of monastic manuscripts and incunabula, and two important 15th-century music manuscripts, MS 517 (the Dijon chansonnier; *see* Sources, ms, §IX, 8) and the fragmentary MS 2837, both of which may have emanated from the court of the dukes of Burgundy.

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CRAIG WRIGHT/BARBARA H. HAGGH

Diktonius, Elmer (Rafael) (*b* Helsinki, 20 Jan 1896; *d* Nikkilä, 23 Sept 1961). Finnish poet, critic and composer. He studied composition with Furuhjelm and Melartin at the Helsinki Music Institute (1915–20). His début as a composer was at a students' concert in spring 1917 with a piano suite, described by a critic as 'extremely daring harmonically'. Critical reaction was frankly hostile after another concert (4 May 1920) when six songs by Diktonius were performed after much trouble with the musicians. The rigid conservatism of Finnish musical life

led Diktonius to approach Schoenberg with a view to becoming a pupil, but Schoenberg declined, replying in a letter that he too was conservative. Diktonius found release in a poem published in his collection *Hårda sånger* ('Hard songs') beginning:

> One spring I went out into the world
> to polish off Skryabin
> send that ninny Debussy sprawling
> rap the knuckles of Schoenberg

The harmony of Diktonius's songs is not very adventurous, but it is well suited to the Expressionist force of the texts. Partly as a result of the reception accorded his songs, he abandoned composition for poetry (often with musical themes, forms or metaphors) and criticism.

WRITINGS

Hårda sånger [Hard songs] (Helsinki, 1922) [verse]
Stark men mörk [Strong but dark] (Helsinki, 1930) [verse]
Opus 12 (Helsinki, 1933) [collection of criticism pubd in *Arbeitarbladet* and *Nya argus*; repr. in *Meningar* [Opinions], ed. O. Enckell (Helsinki, 1957)]
Gras och granit [Grass and granite] (Helsinki, 1936) [verse]

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ERIK WAHLSTRÖM

Dīkṣitar, Muttusvāmi (*b* Tiruvarur, Tamil Nadu, 24 March 1776; *d* Ettayapuram, Tamil Nadu, 21 October 1835). South Indian composer and musician. He was a member of the Karnatak *trimūrti* ('trinity') of singer-saints (*see* also TYĀGARĀJA and ŚYĀMA ŚĀSTRI). Unlike the other two composers of the 'trinity', Muttusvāmi Dīkṣitar was born into a musical family. While he was still young his parents took him to Manali, an estate outside Madras, where his father, Rāmasvāmi Dīkṣitar, had been asked to perform. It was there that Muttusvāmi received his first training in *vīṇā* and vocal music from his father. At the age of 15 he accompanied a *yogī* on a pilgrimage to Varanasi, where he remained for five years. This period in the North is said to account for his long and serious compositions, which may be influenced by *dhrupad*. He is known as a *bhakta* of Devi and Subrahmanya, whose *darśan* as an old man inspired his first *kriti* '*Śrī nātadhi guruguha*' in *rāga Māyāmāḷavagauḷa* (from which he took his *mudrā*, 'signature'). Like the other two members of the 'trinity' he refused to sing at court and, on occasion, he lived in poverty. His two brothers were also accomplished musicians, and the youngest, Balasvāmi Dīkṣitar, was the first to use the Western violin to perform Karnatak music. The musicologist Subbarāma Dīkṣitar, author of the *Saṅgīta-sampradāya-pradarśinī*, was the grandson of the second brother, Ciṇṇasvāmi.

Whereas Tyāgarāja's and Śyāma Śāstri's compositions were largely in Telugu, Muttusvāmi Dīkṣitar is noted for his Sanskrit texts. He composed at least 600 pieces, most of them *kriti*, and like Tyāgarāja used a great many different *rāga*. His frequent use of ornamentation, corresponding to that of the *vīṇā*, shows the influence of his early training on the instrument. Muttusvāmi Dīkṣitār's *kriti* display a virtuoso grasp of *rāga*, and two of them are famous as *rāgamālikā*, one containing 10, the other 14, sequences of different *rāga*. Other outstanding compositions include: the sequence of nine *kriti*, *Navagraha*, one to each of the nine planets; the group of 11 *kriti* known as *Kamalāmbā navāvaraṇam*, in praise of the goddess; and his eight *kriti* in praise of Śrī Tyāgarājasvāmi, sung at the temple in Tiruvarur.

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MARIA LORD

Diletsky [Dilezki], **Nikolay** [Nikolai] (**Pavlovich**) [Dylecki, Mikołaj] (*d* Moscow, after 1680). Ukrainian theorist and composer, active in Russia. He studied in Vilnius, where in 1675 he published *Toga złota* ('The golden toga'); now lost, it was probably a panegyrical pamphlet. He may have been associated with the important Jesuit academy in the city; the pamphlet, however, was published by the Franciscan press in Vilnius. He lived for some time in Smolensk, and then in Moscow. His compositions, which survive in collections in Ukraine and Russia (mainly in *RUS-Mm*), include four- and eight-part settings of the Divine Liturgy, an eight-part setting of the Easter kanōn and other liturgical works (some ed. N.O. Gerasimova-Persids'ka, *Mikola Dilets'ky: Khorovi tvori* [Diletsky: Choral works], Kiev, 1981).

Diletsky's Ukrainian origins are known through a brief remark by the theorist I.T. Korenev, who described him as a 'resident of the city of Kiev'; the two theorists appear to have worked together and their treatises are often paired in manuscript sources. Diletsky apparently moved from Ukraine to Vilnius, where his *Toga złota* was published. The work, now lost, was probably a panegyrical pamphlet. Diletsky may have been associated with the important Jesuit academy in Vilnius, although the pamphlet was published at the city's Franciscan press. Other biographical information comes from the three preserved versions of his theoretical treatise: *Grammatika musikiyskago peniya* ('A grammar of musical song' (Smolensk 1677)); *Idea grammatiki musikiyskoy* ('An idea of musical gramma' (Moscow, 1679)) and another version from Moscow, extant in variants from 1679 and 1681, *Grammatika peniya musikiyskago* ('A grammar of musical song'). These texts are in Russian; Diletsky apparently wrote a version of his treatise in Polish while in Vilnius although no source survives. Apart from the evidence of the treatise itself no independant data has been found on Diletsky's career in Moscow and it is often assumed that he died soon after completing the third version of his treatise in 1681. One of the later sources preserving the *Grammatika* is a Ukrainian-language version (based on the Smolensk text) written in St Petersburg in 1723. Some scholars suggest that this is an autograph source, pointing out that it is written in what was apparently Diletsky's native language; they interpret several passages as indicating that Diletsky was alive at the time the source was written and they note that the signature 'Mikolai Diletskii' is followed by a mark which they decipher as 'M' (*manu propria*). They therefore propose a much later date for Diletsky's death. Other scholars interpret the evidence differently, pointing to the many errors in the text (unlikely if this source is indeed an autograph), and noting that passages suggesting that the author was still living also appear in much later sources. They suggest that the 'MP' sign might also be interpreted as 'T' (in Cyrillic), indicating simply *tvorets* (author). Although it seems reasonable that Diletsky,

along with many other Ukrainian singers, might have found a place in St Petersburg in the early 18th century, it is impossible to resolve this issue without a thorough archival investigation, a procedure no one has yet undertaken.

The *Grammatika* is a composition treatise, an introduction of the *kontsert* style to Russian-speaking students by an early master of *kontsertï* (polyphonic *a cappella* works created by means of a subtle interplay between contrasting elements such as rhythms, meter and texture, and unified by interwoven melodic and harmonic material). Diletsky's treatise uses hexachordal terminology and constructs to introduce the fundamentals of music, and teaches composition through a series of rules exploring the elements of the style. He provides many examples, citing his own works as well as those of other Russian and Polish composers, including Marcin Mielczewski and Jacek Różycki. One of his constructs is called a musical circle, in which a melody might pass through each of the major or minor keys at the interval of a 5th; it is introduced as a way of lengthening a composition and is presented on a circular staff. This is the first circle of fifths to appear in a theoretical treatise, antedating Western examples by several decades.

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CLAUDIA R. JENSEN

Dille, Denijs (*b* Aarschot, 21 Feb 1904). Belgian musicologist. After studying philosophy and theology at Mechelen Seminary, he taught at Mol College, near Antwerp (1928–36), and at the Antwerp teachers' training college until 1961. Concurrently he undertook research in Romance philology and musicology, concentrating on contemporary music, particularly that of Bartók, whom he knew personally, and giving regular lectures on Belgian Radio. From 1961 until his retirement in 1971 he was director of the Bartók Archives, founded in Budapest (1961). In this capacity he did important work on Bartók's biography and on the source materials and publication of his early works; he also edited the series Documenta Bartókiana (1964–70) and a number of his early compositions including the Scherzo for orchestra and piano (1904), *Kossuth* (1903), the Violin Sonata (1903) and two volumes of early songs and piano pieces (*Der junge Bartók*, Mainz and Budapest, 1963–5).

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JÁNOS KÁRPÁTI/SYLVIE JANSSENS

Dilliger [Dillinger], **Johann** (*b* Eisfeld, Franconia, 30 Nov 1593; *d* Coburg, 28 Aug 1647). German composer, publisher and editor. He received his early academic and musical training at the Lateinschule in Eisfeld. When his formal studies were over he went, after a short stay in Naumburg, to Magdeburg, where he apparently became a student of Michael Praetorius from 1611 to 1616, as is indicated by an entry that Praetorius made in 1616 in an album kept by Dilliger (*D-Cl* M.49). The album also contains inscriptions by many local musicians, ministers and public officials that provide clues to the diversity of talent and widespread musical activity in Magdeburg at the time. Dilliger next moved to Wittenberg, in 1618, and matriculated at the university to study theology. He married following his appointment as Kantor at the Haupt- und Schlosskirche later that year. In 1623 he was granted the degree of Magister. Two years later he accepted a post as Kantor in Coburg, the city that became his home. The years 1625–33 were musically the most productive of his life, yielding some 30 collections, but in 1633 he entered the ministry. (His largest work, *Thesaurus musicus novus*, a collection of 136 pieces, had been lost in the destruction of Magdeburg in 1631 in the Thirty Years War.)

Dilliger's years in Coburg were filled with cares and sorrow. Devastation, famine and plague ravaged the land; death invaded his home, claiming his mother in 1635 and his wife Margaretha in 1641. But despite frequent severe illness he remained active in the ministry up to the final year of his life. Details of his life are summarized in the funeral address delivered by Archdeacon Georg Pfrüscher at his memorial service on 1 September 1647 and printed in Coburg in the same year.

Dilliger composed only sacred vocal works, but they exhibit the major musical trends in the Germany of his day: choral music for trained singers with and without accompaniment, and congregational song. They include over 100 contrapuntal motets, many based on chorales (some polychoral, showing the influence of Hieronymus Praetorius), some 200 homophonic songs for four and

five voices and italianate concertos with affective text-setting for up to six voices with continuo. Dilliger wrote all these types of music up to 1633, but then, after his change from musician to minister, he concentrated on devotional songs for the layman.

Like similar works by Schein, Dilliger's motets for two and three voices form a bridge between the 16th-century contrapuntal style and the newer instrumentally accompanied vocal concerto in having the lowest voice simultaneously texted and figured. But he is most modern in his concertos, which demonstrate a keen interest in the *stile nuovo*, reflected also in the number of compositions by Italian composers that he included in his publications.

WORKS

COLLECTIONS CONTAINING ONLY WORKS BY DILLIGER
published in Coburg

Musica votiva, Deo sacra, de Tempore, 18 pieces (16 Ger., 2 Lat.), 2–5vv, insts (1622)
Musica christiana cordialis domestica, 2–4vv (1630)
Musica poenitentiaria et consolatoris, 20 pieces, 3–5, 7, 8vv (1630)
Musica oratoria et laudatoris oder Bet- und Lobmusica, 30 pieces, 3–5vv (1630)
Musica Thanatobuleutica et excitatoria, 41 pieces, 3–6, 8vv (1631)
Flores musicales, sive musica ad epulum coeleste invitatoria, 48 pieces, 2–6vv (1631, 2/1633 as Musica invitatoria ad opulum coeleste, lost)
Musica christiana castrensis, 22 pieces, 4vv (1632)
Musica christiana rastrensis, 13 pieces, 1 of them by G. Finette adapted by Dilliger, 2–4vv (1633)
Prodromus musicae christianae scholasticae & academicae, 7 pieces, 4, 5vv (1633)
Jeremias poenitentiarius in 52 deutschen Busssprüchen, 2vv (1640), lost
Musica christiana valedictoria, 26 pieces, 3vv (1642), lost

COLLECTIONS INCLUDING WORKS BY OTHER COMPOSERS
titles of individual compositions contained in the collections are given in Thümmler

Decas I. prodromi triciniorum sacrorum sive neue geistliche Liedlein, 3vv (Wittenberg, 1621), lost
11 pieces certainly and 5 others possibly by Dilliger, 3vv, in Decas triciniorum sacrorum altera, … sequuntur Concerti aliquot sacri clariss (Wittenberg, 1622), lost
9 pieces in Triciniorum sacrorum decas tertia (Magdeburg, 1623), lost
3 pieces in D.O.M.A. Exercitatio musica I, continens XIII selectissimos concertos (Magdeburg, 1624), lost
36 pieces, 2–4vv, bc (org), in Neues geistliches musicalisches Lustgärtlein … Concerten und Lobgesänglein (Coburg, 1626)
7 pieces, 1–6vv, insts, bc (org) in Musica concertiva (Coburg, 1632)

OTHER

Over 40 pieces in a variety of styles (polychoral, motets and devotional songs, 4–8vv, and concertos) composed for specific occasions: civic and academic functions, engagements, weddings, birthdays, seasonal church festivals and particularly funerals [detailed lists given by Adrio (*MGG1*), Eby and Thümmler]

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MARGARETTE FINK EBY

Dillon, Fannie Charles (*b* Denver, CO, 16 March 1881; *d* Altadena, CA, 21 Feb 1947). American composer, pianist and teacher. After graduating from Pomona College, Claremont, California, she moved to Berlin where she studied the piano with Godowsky (1900–06) and composition with Kaun and Heinrich Urban; she later studied composition with Goldmark in New York. Dillon made her début as a pianist in Los Angeles in 1908 and subsequently gave concerts on the West and East coasts of the USA. On 9 February 1918 she played her own works at a piano recital for the Beethoven Society of New York. She was a member of the music faculty at Pomona College (1910–13) and from 1918 until her retirement in 1941 taught in Los Angeles public schools. In 1921, 1923 and 1933 she was in residence at the MacDowell Colony.

The musical language of Dillon's early works (chiefly piano music) owes much to late 19th-century Romanticism, but by the time of her *Eight Descriptive Pieces* (1917) her style had become more pictorial: the pieces are freer in form and Impressionist in character, with descriptive titles and texts. Dillon also wrote music for plays that were performed at the Woodland Theater she founded in Big Bear Lake, California.

WORKS
(*selective list*)

Orch: Celebration of Victory, 1918; The Cloud, 1918; The Alps, 1920; A Western Saga, pf conc., 1945; In a Mission Garden; A Letter from the Southland
Pf: 6 Preludes (1908); 8 Descriptive Pieces (1917); Heroic Etude (1917); Bird Stories in Music (1922); Songs of the Seven Hills (1927); From the Chinese (1944)
Solo inst: Woodland Flute Call, fl (1953); A Medieval Minstrelsy (suite), pipe org
1v, pf: The Message of the Bells (1917); An April Day (1949); Saul (R. Browning)
Incid. music for pf: Prince Su Ming (W. Fao), 1935; Nevertheless: Old Glory!; Tahquitz (G. Holme: *The Desert Play of Palm Springs*, rev. Whiting and D. Belasco); The Desert Calls

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'California's Brilliant Composer-Pianist, Fannie Dillon', *Musical Courier* (16 Nov 1916), 45 only

CAROL NEULS-BATES

Dillon, James (*b* Glasgow, 29 Oct 1950). Scottish composer. His early musical experience involved pipe bands, and in his teens, rock bands. Apart from brief music studies at Keele University, and a year studying North Indian music, he is basically self-taught; greater stimulation came from tertiary studies of acoustics and linguistics, as well as private investigations of ancient hermetic philosophical and numerological traditions, reflected in an early group of vocal pieces setting Hebrew texts.

Dillon's inclusion at the beginning of the 1980s in the group of young composers associated with 'new complexity' was in many respects an accident of circumstance. The involved, meticulous rhythmic notation of their early works, the continuous textures, the technical demands, and even the performers associated with them suggested a common purpose which in reality had more to do with

their distance from other British music of the period. However, Dillon's music had a mixture of ruggedness (*... Once Upon a Time*) and glittering nocturnal sensuality (*Zone (... de azul)*) which set him apart from other members of the group, and his approach to musical form had more in common with Varèse's (and Xenakis's) concept of sound-masses in a continual state of evolution than with the post-serial structuralism typical of the 'complexists'.

In the mid-1980s Dillon was attracted to aspects of the Parisian 'spectralist' movement (Grisey, Radulescu and others); in works such as *Windows and Canopies*, *Überschreiten* and *helle Nacht*, the harmony is extrapolated from the overtones of very low fundamentals. The ideas and images underlying these pieces, whether drawn from literature (Hölderlin, Rilke, Borges), nature, or the physical sciences, typically involve paradoxes (e.g. 'bright night') and polarities (opacity and transparency, or regularity and irregularity) which collide or interact to create broad formal processes.

The organization of works into sets and cycles is clearly important to Dillon (the 'German triptych' of *Überschreiten*, *Blitzschlag* and *helle Nacht* being an important example), though many major chamber works, including two string quartets and two works for string trio, are 'free-standing'. During the 1980s and early 1990s, Dillon's output was dominated by work on *Nine Rivers*, a 2½-hour cycle of nine pieces for very divergent forces including, in the later pieces, live electronics. The first eight, 'tributary' parts (all performable separately) finally converge in *Oceanos*, a highly impressive work which combines the forces of all the preceding pieces. Other works of the decade, notably the cycle *L'évolution du vol*, are more eclectic in style, while retaining the same creative preoccupations.

WORKS

† – *included in Nine Rivers cycle*

Orch: Überschreiten, chbr orch, 1986; Windows and Canopies, chbr orch, 1985, helle Nacht, 1987; Blitzschlag, fl, orch, 1988–96; ignis noster, 1992

Chbr: ...Once Upon a Time, a fl + pic, ob + eng hn, cl, bn, hn, tpt, trbn, db, 1980; East 11th St. NY 10003, 6 perc, 1982†; Zone (...de azul), cl, hn, tpt, pf, vn, va, vc, 1983; Le rivage, wind qnt, 1984; Str Qt, 1983; L'ECRAN parfum, 6 vn, 3 perc, 1988†; La femme invisible, fl + pic, a fl + b fl, ob, eng hn + ob, cl, b cl, 2 s sax, 3 perc, pf, 1989†; L'oeuvre au noir, b fl + a fl + pic, bn, t trbn + b trbn, 2 perc, hp, 2 vc, db, live elecs, 1990†; éileadh sguaibe, 2 hn, 2 tpt, t trbn + b trbn, b trbn, tuba, live elecs, 1990†; Introitus, 6 vn, 2 va, 2 vc, 2 db, tape, live elecs, 1990†; Str Qt no.2, 1991; Str Trio, 1991; Lumen naturae, str trio, 1992; Vernal Showers, vn, fl + pic + a fl, ob, perc, hpd, hp, mand, gui, va, vc, db, 1992; Redemption, cl, vn, pf, 1995; Todesengel, cl, vib, 1996

Vocal: Who do you love, 1v, fl + pic + b fl, cl, perc, vn + va, vc, 1980; Evening Rain, 1v, 1981; A Roaring Flame, female v, db, 1982; Come live with me, female v, fl + pic + a fl, ob + ob d'amour + eng hn, perc, pf, 1982; Time Lag Zero, female v, va, 1982; L'évolution du vol, female v, E♭-cl + b cl + cb cl, 2 perc, pf + hmn, db, 1993; Temp'est, female v, chbr orch, 1994; Viriditas, 4 S, 4 A, 4 T, 4 B, 1994†; Oceanos, 16 vv, orch, 1996†

Solo inst: Dillug-Kefitsah, pf, 1976; Crossing Over, cl, 1978; Ti.re-Ti.ke-Dha, perc, 1979; Spleen, pf, 1980; Parjanya-Vata, vc, 1981; Sgothan, fl, 1984; Diffraction, pic, 1984; Birl, hpd, 1986; Shrouded Mirrors, gui, 1988; Del cuarto elemento, vn, 1988; La coupure, perc, live elecs, 1989–97†; Siorram, va, 1992; black/nebulae, 2 pf, 1995; Traumwerk, 2 vn, 1995; The Book of Elements, i, pf, 1997

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RICHARD TOOP

Di Lorenzo, Mariano (*fl* Noto, 1602–34). Italian composer. He was a priest and a canon, and was *maestro di cappella* of the city of Noto between 1611 and 1625. Rocco Pirri (*Sicilia sacra*, iii (Palermo, 1638), 256) stated that he had published many compositions, but Antonio Mongitore knew of only three publications, two of which are now lost, and one that is incomplete. The latter contains a missa brevis, nine psalms, a *Magnificat*, intonations in *falsobordone* on the eight psalm tones and the *Te Deum* intonation in *falsobordone* in the eighth tone.

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1 madrigal, in Infidi lumi (Palermo, 1603), lost, mentioned by Mongitore and in *VogelB*

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Dilthey, Wilhelm (Christian Ludwig) (*b* Biebrich, nr Wiesbaden, 19 Nov 1833; *d* Seis, nr Bozen [Bolzano], 1 Oct 1911). German philosopher and writer on music. He studied theology at Heidelberg for one year, then philosophy at the University of Berlin (*Habilitation* 1864), with the classical philologist P.A. Boeckh, the historian Leopold von Ranke and the philosopher F.A. Trendelenburg. He was professor of philosophy at the University of Basle (alongside Jakob Burkhardt, 1867–8), at Kiel (1868–71), Breslau (1871–82) and Berlin (1882–1905). Dilthey contributed to metaphysics, moral philosophy and the theory of knowledge; he wrote on the Renaissance, the Reformation, the German Enlightenment and German Idealism, and his studies of poetry influenced 20th-century literary criticism.

Whereas his writings on German composers and music are primarily of historical interest, his contributions to hermeneutics, including his essay 'On Understanding Music' (*c*1906), are highly significant for musicology. Moreover, the resistance to positivism in late 20th-century thought, not least in music, has its roots in Dilthey's general philosophy, making it of compelling interest today.

Dilthey fought against the ascendancy of the natural sciences in his time by asserting the independent existence of the 'human sciences' (*Geisteswissenschaften*), which included history and philosophy. These are based in the primacy of human experience. Whereas the laws of science are abstractions from objects, the ultimate ('primordial') reality consists of the 'lived experiences' (*Erlebnisse*) of objects within our consciousness. The theatre of operations of such experience is the 'life-nexus' (*Lebenszusammenhang*), within which our sense of the world interacts

with our sense of self, and perceptions (in the context of self-awareness) become experiences. In the course of this discussion (*Introduction to the Human Sciences*, i, 1883) the duality of 'inner' and 'outer' becomes prominent. By 1867–8 Dilthey had begun to deploy a distinction between 'explanation' (*Erklärung*) and 'understanding' (*Verstehen*), appropriated from J.G. Droysen, which was to become the cornerstone of his hermeneutics: 'to explain' is to give an account of the effects of something (e.g. a physical force), whereas 'to understand' is to re-create it in one's psyche, to experience it, to compare it with other experiences and so to understand it (*Selected Works*, Princeton, 1985–, iv, 229–30). The former is the way of the natural sciences, the latter of the human sciences. The coordination of elementary acts of understanding to grasp a complex expression is called 'interpretation' (*Auslegung*) and its methodology is 'hermeneutics'.

In *The Formation of the Historical World of the Human Sciences* (1910), Dilthey conceived actions, texts, works of art and other 'manifestations of mental content' as 'expressions' (*Ausdrücke*); these distinguish the human sciences from the natural sciences. In the former, 'we experience human states, give expressions to them and understand these expressions' (*Selected Writings*, Cambridge, 1976, p.175). Connecting this to the idea of life-nexus, he remarks: 'Understanding of other people and their expressions is developed on the basis of experience and self-understanding and the constant interaction between them' (ibid., 218). Understanding a work of art involves exploring the artist's 'mental life and its relation to environment and circumstances': hence the relation between creation and creator (ibid., 223–4). The interpreter must be aware of the limitations of his own mental experience, and must transport himself into the work of art and its world and so 'relive' it. This bridging of the worlds of experience of artist and interpreter through empathy represents the highest form of the hermeneutic process.

Dilthey received early musical instruction from his grandfather, a court Kapellmeister, and enlarged his knowledge of music theory during his student years in Berlin. In the 1870s he wrote reviews of music and music books as well as a number of more extended articles on music. His sketch for an essay 'On Understanding Music' survived unpublished as part of the planned continuation of his *Formation* (1910). In it he robustly declares: 'No history of music has the slightest idea how experience is converted into music'. In music, there is 'no dualism of experience and music, no twin worlds, no transference from one to the other .... There is not even a prescribed path' (*Gesammelte Schriften*, Berlin and Leipzig, 1914–36, vii, 222). How a succession of notes and rhythms means something other than itself is, he says, an unfathomable mystery. For meaning operates not (as with the written word) between parallel surfaces (to use 20th-century terms) of 'signified and signifier' – that is, experience and expression – but between past and present in the stream of musical sound. He tries to articulate this by describing expression as 'an operation of the imagination wherein experience "shines into" the historically unfolding world of tones', inserting itself into the stream of musical sound like a beam of light and illuminating it from within.

If Kretzschmar's celebrated paper 'A Stimulus to Promote a Hermeneutics of Music' (1902, 1905) was prompted by Dilthey's work, then 'On Understanding Music' is perhaps a rejection of Kretzschmar's programme, for he states firmly: 'There is no psychological correlation between states of mind and a representation of them in the imagination: anyone who pursues this is barking up the wrong tree', concluding (ibid., 223):

> The edifice of music history as it stands today needs to be completed with a theory of musical meaning. This is the missing link which should connect the other theoretical branches of musicology with creativity, and ultimately with the life of the composer and the formation of musical schools – a relational system between the two, the site of the true secret of the musical imagination.

Whereas Dilthey contributed significantly to the critical literature on poetry, which for him exemplified the workings of the human sciences, he made no similar major contribution to music. Nevertheless, his writings on music are well informed, disciplined and deeply thought. The long essays on individuals take the personality of the composer, in the light of cultural and artistic milieu, and explore the nature of his creativity through a study of selected works: in Bach's case particular cantatas, oratorios and passions, in Mozart's case three late operas. As 'Beginnings of Great German Music' makes clear, Dilthey believed that with Bach and Handel mastery of the art of music had passed from the Italians and French to the Germans, where it had rested for more than two centuries in a steady development unrivalled by any of the other arts.

See also HERMENEUTICS and PHILOSOPHY OF MUSIC.

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IAN D. BENT

Di Luca, Severo [Saverio]. *See* DE LUCA, SEVERO.

Diluendo (It., from *diluere*: 'to become weaker'). A performance instruction meaning almost the same as DIMINUENDO and MORENDO.

Dima, Gheorghe (*b* Braşov, 10 Oct 1847; *d* Cluj, 4 June 1925). Romanian composer, conductor and teacher. After schooling in Vienna, he studied at the polytechnic school in Karlsruhe, but then took musical instruction from Giehne in Baden, and subsequently in Vienna and Graz from Uffmann and Thierot. He concluded his training with a diploma at the Leipzig Conservatory under Jadassohn and Reinecke. As a baritone, he appeared in some Meyerbeer roles at the Klagenfurt Stadtheater (1868). He returned to his own country and began a diverse career successively in Sibiu, Braşov and Cluj. At first he gave song recitals in Bucharest, Iaşi and several Transylvanian cities, but later conducting and composition, even more than teaching, became his principal occupations.

As the head of various choral societies, with the Metropolitan Choir of Sibiu and in cooperation with the municipal orchestras, he performed oratorios of Handel, Haydn, Mendelssohn and Gade, and operas by Mascagni and Kreutzer. Through these activities he contributed to the development of the musical culture of the country. As a teacher, he worked in public schools, and in 1919 he founded in Cluj the State Conservatory that now bears his name. His own music is cast in a Romantic idiom, and he drew upon folk elements in his songs, ballads, romances and choruses. Some of his ballads are written for voices and orchestra, and one of them, *Mama lui Stefan cel Mare* ('The Mother of Stephen the Great'), is virtually an oratorio. With his songs to the poems of M. Eminescu he founded the tradition of modern Romanian songwriting. He was a founder member of the Society of Romanian Composers (1920).

WORKS
(*selective list*)

published in Vienna, before 1906, unless otherwise stated

SACRED

2 Liturgia sfîntului Ioan Gură-de-Aur [Liturgy of St John Chrysostom], 4vv
Numerous other sacred choral pieces

SECULAR

Mama lui Stefan cel Mare [The Mother of Stephen the Great] (ballad, D. Bolintineanu), solo vv, 4vv, orch, 1884
Hora (V. Alecsandri), 4vv, orch
2 cants., solo v, 4vv, orch (Braşov, 1900; Vienna, 1902)
[30] Cîntece poporale şi melodii vechi românesti, 4vv; 18 others, male vv
Patru cîntece [4 songs], 4vv
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ROMEO GHIRCOIAŞIU

Di Maggio, Francesco (*b* Castelvetrano, Sicily; *d* Castelvetrano, 1688). Italian composer. A priest of noble birth, he was a pupil of Giuseppe Palazzotto e Tagliavia and thus represents the fourth and last generation of the school of Sicilian polyphonists founded by Pietro Vinci. He may be identifiable with the Francesco Maggi who sang alto in the choir of the Chiesa della Madonna della Steccata in Parma from 22 May 1659 until after 12 February 1663. At his death he was a canon of the collegiate church of S Pietro, Castelvetrano. As a composer he is known only by his *Sacra armonia di musicali concenti . . . con una messa a 5 concertata* (Milan, 1670), for two to five voices and continuo, which in addition to the mass contains 15 motets. The splendid sonorities of the motets vividly portray the sense of the texts; sections of contrasting rhythm and harmony are linked through a free approach to form that is typical of Sicilian and Neapolitan music of the time.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Di Martinelli, Guillelmus-Carolus (*b* Ghent, bap. 12 June 1662; *d* Diest, bur. 9 Sept 1728). Flemish composer, active in the Netherlands. He moved to The Hague early in his life, where he married on 6 August 1682, and organized opera performances as a *maître de musique*. On 2 November 1682 he succeeded Carolus Hacquart as an organist of the Oud-Katholieke Gemeente. On 8 May 1695 he became schoolmaster and violin teacher to two choirboys in the town of Diest. He was attached to St Sulpitius there as a violinist and as choirmaster from 1720 to 1728. He established a music library and instrument collection, which were added to by his son Antonius (*b* The Hague, bap. 30 Aug 1687; *d* Diest, bur. 13 Aug 1748) and grandson Johannes-Antonius (*b* Diest, bap. 27 July 1730; *d* Diest, bur. 23 Dec 1818), both violinists and violin teachers at St Sulpitius (1729–48 and 1751/2–97 respectively). Antonius was probably the composer of *Six simphonies en quatre parties* (Paris, 1749) and a *Simphonia a 4*. Johannes-Antonius was a notary and treasurer of the *Concertvolontairelijck*.

A number of works by Guillelmus-Carolus Di Martinelli survive. Other anonymous works found among his papers may be by him. If this is the case, his compositional style followed European (especially Italian and French) trends closely, with expressive harmonizations, clear rhetorical effects, an original distribution of parts and concertante elements. A nine-part concerto grosso reveals the influence of Corelli.

Two other sons, Jacobus-Ludovicus (*b* The Hague, bap. 25 July 1686; *d* Leuven, bur. 16 Nov 1757) and Johannes (*b* ?The Hague, c1694; *d* ?Paris, after 1730)

were also musicians, the first a bassoonist and singer at St Pieters, Leuven, the second possibly a composer.

WORKS
all in B-LVu

In te Domine speravi; Tantum ergo

Signed only 'ex chartis Di Martinelli': Aurae non me provocate; Hue me; Im omnibus quaecumque; Miserrime homo; O amantissime Jesu; O Deus; Quam pulder; Regina coeli; Veni in hortum

4 sonatas, a 3-6, 2 inc.

Doubtful: 5 masses, 20 motets, *c*20 sonatas, 1 intrada, 2 concerti grossi, some inc.

Lost: 1 motet, cited in a music inventory in Oudenaarde

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EUGEEN SCHREURS

Di Micheli, Antonino [De Michaele, Antoninus] (*b* Tusa, Sicily; *d* Tusa, 1680). Italian guitarist and music editor. He was a priest. His only known publication is *La nuova chitarra, di regole, dichiarationi e figure, con la regola della scala … con l'aggiunta d'arie siciliane, e sonate di vari autori* (Palermo, 1680, 2/1698), a collection of dances and Sicilian songs for five-string guitar in Italian tablature. The music is preceded by rules for tuning the guitar and for obtaining five-note chords; each of 24 triads is indicated by a letter of the alphabet. The texts of the Sicilian songs are given below the letters of the tablature; appropriate numbers indicate the string in each chord that plays in unison with the voice, allowing the basic melody to be reconstructed. Rhythmic indications are added to the dances, 'included for those who know how the tune should be sung', to provide an accompaniment for familiar melodies. Di Micheli claimed to have taken the songs from other publications, where the vocal line was fully notated, in particular from works, now lost, by Mario Albioso, Silvestro Orlando and Pietro Renda.

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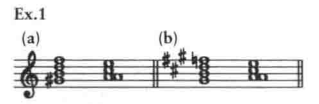
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PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Dimidietas (Lat.). A 15th-century term for that type of diminution which reduces the relative value of note shapes in the ratio 2:1, the *proportio dupla* of the system of PROPORTIONAL NOTATION of the late Middle Ages and the Renaissance. *See also* NOTATION, §III, 3(vii).
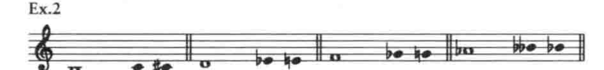
Diminished interval. A perfect or minor INTERVAL from which a chromatic semitone has been subtracted. The perfect 5th C–G is made into a diminished 5th by raising C or lowering G (i.e. C♯–G or C–G♭). The diminished 3rd (e.g. F♯–A♭) is the inversion of the augmented 6th. A doubly diminished interval is made by subtracting two chromatic semitones from a perfect or minor interval, for example G–F♭♭, G♯–F♭ and G𝄪–F are all doubly diminished 7ths derived from the minor 7th G–F.

Diminished seventh chord. A chord formed from a diminished triad with added diminished 7th, for example B–D–F–A♭; it thus contains two tritones (B–F and D–A♭) and is tonally unstable. It is typically found on the raised 7th degree of a minor key and functions, in its standard resolution to the tonic (ex.1*a*), like a dominant chord, the
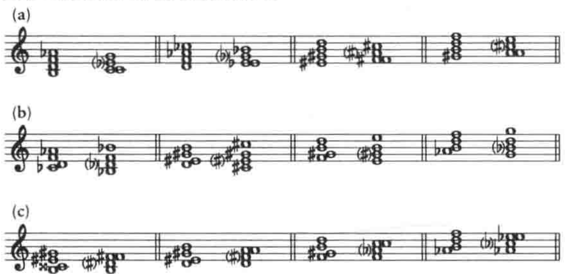


7th (G♯ in ex.1*a*) rising by semitone to the tonic while the other notes fall; it is commonly borrowed for equivalent use in the major mode (ex.1*b*). Its root may be defined conventionally, as the lowest note when the chord is rearranged as a sequence of thirds (G♯ in ex.1*a* and *b*; *see also* ROOT, ex.1*a*); however, because of the manner of its resolution, the chord is sometimes interpreted as an incomplete dominant 9th with the root omitted (in ex.1*a* and *b* the 'missing root' would be E).

Because the four notes in the diminished 7th chord are a minor 3rd (or augmented 2nd) apart, the chord divides the octave into four equal segments (ex.2); as a result of



this symmetry and of the phenomenon of enharmonic equivalence, the multiplicity of possible diminished 7th chords may be reduced to three distinct pitch collections (B–D–F–A♭, B♯–D♯–F♯–A and C♯–E–G–B♭), with all their respellings and inversions. By means of such reinterpretation, and by permitting resolutions in which the lowest note either falls by semitone or remains at the same pitch, any one of these pitch collections can resolve to a major or minor triad on any pitch. Ex.3 sets out 24 possible resolutions of the collection B–D–F–A♭: in ex.3*a* the lowest note rises by semitone, while in ex.3*b* it falls by semitone, and in ex.3*c* it stays constant. The existence of



so many different possibilities for resolution gives the diminished 7th chord ambiguous tonal implications, making it an important tool in modulation (see J. Saslaw: 'Gottfried Weber and Multiple Meaning', *Theoria*, v (1990–91), 74–103).

JANNA SASLAW

Diminished triad. A chord built of two minor 3rds, for example B–D–F or C–E♭–G♭.

Diminuendo (It., from *diminuire*: 'to diminish', 'become softer'). A performance instruction sometimes abbreviated *dim.* and sometimes expressed by means of a 'hairpin' (for its history *see* CRESCENDO). *Decrescendo* (from *decrescere*: 'to decrease', 'wane'), sometimes abbreviated

decresc., is virtually synonymous, but *diminuendo* is sometimes preferred as being more positive.

Diminuendo and *decrescendo* seem to have come into regular usage rather earlier than *crescendo*, since they represent an effect more fundamental to the nature of Western music – just as *rallentando* and *ritardando* have a longer and richer history than *accelerando*. The 12th-century *Nibelungenlied*, for instance, includes the description: 'Dô klungen sîne seiten daz al daz hûz erdôz . . . süezer unde senfter videlen er began' ('then his strings sounded so that all the house relaxed . . . and he began to fiddle more sweetly and more quietly'). In his *Combattimento di Tancredi e Clorinda* (1624) Monteverdi gave the direction 'questa ultima nota va in arcata morendo' ('this final note is played with a diminishing bowstroke'). In Purcell's verse anthem *They that go down to the sea in ships* the instruction 'soften the voice by degrees' is found in the alto solo where the word 'still' is held for 11 bars; yet the use of the 'hairpin' began extremely late, and in the final ritornello of 'Glory to God' in *Messiah* Handel denoted the effect of dying away with terraced dynamics – from *f* to *p* to *pp*.

Even when it became an accepted part of musical notation the 'hairpin' was liable to misunderstanding: Norman (1961) has shown how Schubert's scores before about 1819 were written so that the *diminuendo* and the horizontal accent were often indistinguishable, and how thereafter he often required a fast *diminuendo* in places (particularly on final chords) where one would be more likely to expect an accent. Macdonald (1969) found something very similar in Berlioz, as did Deathridge (1977) in Wagner, and the whole subject is complicated further by the lack of agreement among composers as to how heavily accented an accent should be: there are also examples of *fp* being used to denote a relatively fast *diminuendo* rather than the sudden one the sign would normally suggest (e.g. in *Die Fledermaus*, ed. H. Swarowsky, 1968, p.28).

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H. Macdonald: 'Two Peculiarities of Berlioz's Notation', *ML*, l (1969), 25–36
J. Deathridge: 'Wagner's Sketches for the "Ring": some Recent Studies', *MT*, cxviii (1977), 383–9

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Diminution. (1) A term used in the context of improvised embellishment during the Renaissance and Baroque periods to describe a melodic figure that replaces a long note with notes of shorter value. Diminution is close in meaning to the English 'division', the Italian *passaggio*, the Spanish *glosa*, and the French *double*. Whereas specific graces such as trills or appoggiaturas were applied to single notes, diminutions served to decorate the transition from one note of a melody to the next with passage-work, giving scope for virtuoso display. 16th- and 17th-century instruction books provide tables of diminution formulae for the most used musical intervals, in various note values, which performers could learn by rote and apply to any piece of music. Written-out examples in musical works by leading performers of the time show that in practice diminutions were most often combined with specific graces to decorate the repeat of a phrase or section of a work, or verses of a strophic song after the first, giving the effect of a musical variation. By extension, a melody so embellished was sometimes called a 'diminution'. In the 17th century, diminution techniques were employed with particular sophistication in the French *air de cour*, *air* and *air sérieux*, and in the English DIVISION upon a ground. While by the end of the Baroque period French and German composers were notating much of the ornamentation they considered appropriate in their music, extempore diminutions were still required for a stylish interpretation of music in the Italian style, especially the slow movements of the sonata and concerto, and the repeat of the A section in the performance of da capo arias. *See also* IMPROVISATION, II, 1 and 2; ORNAMENTS; VARIATIONS; and VIOLA BASTARDA.

(2) The statement of a theme or melodic fragment in note values that are shorter (usually uniformly so) than those originally associated with it. Diminution is found in mensural notation, notably in isorhythmic motets and cantus firmus masses, and again in baroque and subsequent contrapuntal and especially canonic or fugal techniques (*see* FUGUE). In PROPORTIONAL NOTATION a range of signs is available for the purpose of reducing the value of note shapes in a variety of mathematical ratios. Diminution is the opposite of AUGMENTATION.

See also DIMINISHED INTERVAL.

GREER GARDEN (1), ROBERT DONINGTON/R (2)

Dimitrescu, Constantin (*b* Blejoi-Prahova, 19 March 1847; *d* Bucharest, 9 May 1928). Romanian composer, cellist, conductor and teacher. After studying in Bucharest with Alexander Flechtenmacher and Eduard Wachmann, he completed his education in Vienna with Schlessinger and in Paris with Franchomme. He was a cellist in the Romanian Philharmonic Society Orchestra and at the National Theatre. Later he conducted the orchestra of the Ministry of Public Instruction (the successor to the Philharmonic). Dimitrescu was also a moving spirit in chamber music as the founder of the first permanent quartet in Bucharest (1880). As teacher of cello at the Bucharest Conservatory, he helped to form a Romanian cello school. His music reflects these activities. The seven quartets and the three cello concertos, among other works, were the first of the genre in Romanian music. An opera and some operettas were written for the National Theatre and for other Bucharest opera companies.

WORKS
(*selective list*)

many MSS in RO-Ba

Stage: Sergentul Cartuş [Sergeant Cartouche] (operetta, 2, I. Apostolini), 1883; Renegatu [The Renegade] (op, 3, M. Dimitriade), 1886 (Bucharest, 1893); Sanda (comic op, 2), 1886; Nini (comic op, 3, D. Ionescu-Zane), 1897; Sînziana şi Pepelea (musical fairy play, 5, V. Alecsandri), 1899; other fairy plays, musical comedies and incid music

Orch: Preludio, 1880; 3 vc concs., no.1, A, op.45, 1889 (Bucharest, 1894), no.2, b, 1886 (Bucharest, n.d.), no.3, d, 1890 (Bucharest, n.d.); 2 ovs., 1885, 1907

Other works: 8 mélodies, pf, op.16; 7 str qts (Leipzig, n.d.), no.1, G, op.21, 1883, no.2, d, op.26, no.3, B, op.33, no.4, g, op.38, no.5, F, op.42, no.6, e, op.44, 1898, no.7, a, 1923; 3 choruses, male vv (Bucharest, 1899); pieces for vc, pf; songs

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T. Moisescu and M. Păun: *Opereta: Ghid* (Bucharest, 1969)
V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970) [with list of works]

E. Dolinescu: *Compozitorul Constantin Dimitrescu* (Bucharest, 1977)
O.L. Cosma: *Hronicul muzicii româneşti*, viii (Bucharest, 1988); ix (Bucharest, 1991)

ROMEO GHIRCOIAŞIU

Dimitrov, Georgi (*b* Belogradchik, 2 May 1904; *d* Sofia, 12 March 1979). Bulgarian composer. He began his musical training at the Bucharest Conservatory of Music and in Lwów (1923–4) before attending the Warsaw Conservatory (1927–9) as a student in the education faculty. He worked as a music teacher and choral conductor in Warsaw until 1938. In 1939 he returned to Bulgaria and was made inspector of music at the Ministry of Education; he was artistic secretary to the Sofia National Opera (1940–48) and director of the Council for Creative and Interpretative Arts in Music (1948–58). Additionally, he was appointed lecturer in conducting at the Bulgarian State Music Academy in 1949, becoming professor in 1962. Dimitrov specialized in writing *a cappella* songs. Many of his 500 or so pieces have enjoyed considerable popularity in Bulgaria, and he showed a particular gift for humorous and children's choral songs. He wrote *Besedi po vaprosa na khorovoto iskustvo* ('Conversations on the question of choral art', Sofia, 1968).

WORKS
(*selective list*)

Vaspev na prirodata [Song of Praise to Nature], children's chorus, girls' chorus, male chorus, mixed chorus (1960); Na nashite buditeli [To our Enlightener] (K. Penev), chorus, 1961
Iszbrani khorovi pesni [Selected Choral Songs] (1968)
Many other choral songs, some solo songs

Principal publisher: Nauka i iskustvo (Sofia)

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LADA BRASHOVANOVA/MARIYA KOSTAKEVA

Dimitrova, Ghena (*b* Beglej, Pleven, 6 May 1941). Bulgarian soprano. After studies at the Bulgarian State Conservatory, Sofia, she joined the National Opera and made her début as Abigaille (*Nabucco*) at Sofia in 1967. In 1970 success in an international competition in Sofia brought her engagements in Italy (including her La Scala début as Amelia in *Ballo in maschera*, 1973), France and Spain, five seasons at the Teatro Colón, Buenos Aires (from 1977), and her Vienna Staatsoper début (1978). Her American début was at Dallas in 1981 as Elvira (*Ernani*). She sang Turandot at La Scala in 1983 and made her Covent Garden début in the same role the following year. She sang Lady Macbeth on the Royal Opera tour to Greece in 1986, and Aida in the 'on-site' production at Luxor, 1987. In 1988 she made her début at the Metropolitan Opera, as Turandot, which she also sang with the company of La Scala in Korea and Japan that year. Dimitrova is a powerful *lirico spinto* soprano whose often thrilling singing compensates for an intermittent lack of dramatic involvement. Among her notable recordings are Abigaille, Amneris and Turandot, as well as discs of arias by Verdi, Puccini and Tchaikovsky.

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NOËL GOODWIN

Dimmler [Dimler, Dümler], **Franz Anton** (*b* Mannheim, 14 Oct 1753; *d* Munich, 7 Feb 1827). German composer and instrumentalist. He was a horn pupil of Joseph Ziwini and from 1775 was taught composition by Georg Joseph Vogler in Mannheim. From 1766 until 1770, he was a supernumerary in the Mannheim orchestra, gaining a full position of horn player in 1771; the account lists record his salary in 1776 as 100 florins, but by 1778 it stood at 330 florins. In 1778, when the seat of the court moved to Munich, he was listed among the 'accompanying persons'. After 1784 he was a double bass player in the Munich orchestra.

As a composer Dimmler wrote mainly theatrical works, including several Singspiele for Munich in the late Mannheim tradition and a great many ballets which were well thought of in their time. Little has survived of these works, however, and his extant music is primarily instrumental: concertos for various instruments and several chamber pieces. His set of six string trios in two volumes, comprises simple domestic pieces, always in three movements, very short and not very original. The slow movements (mostly andantes) belong stylistically to the *Empfindsamkeit*; the finales are simple rondos.

Various other members of the Dimmler family were musicians active in Mannheim and Munich. Dimmler's brother Joseph Dimmler (*b* Mannheim, Feb 1761; *d* Munich, 13 Oct 1783), also a horn player, was a supernumerary in the Mannheim orchestra (1770–78) and then in Munich. Gerhard Dimmler, perhaps another brother of Franz Anton, appears as a flautist in the Munich orchestra lists from 1785, though according to a petition he addressed to the court in 1792 he appears to have been in the service of the Elector Palatine in Mannheim as early as 1777. He was dismissed on 24 December 1799 but returned in 1806 at the order of the Bavarian king, Maximilian I. He is last recorded in the orchestra lists in 1816. Dimmler's son Anton Dimmler (*b* Munich, 24 April 1783; *d* Munich, 22 Dec 1817) was a clarinettist in the Munich orchestra and a guitarist. According to Lipowsky he made his first public appearance in Munich on 14 May 1795, playing a concerto by his father. An unmarried female dancer named Dimmler is recorded on the lists of the Mannheim Hoftheater until 1777.

WORKS

STAGE

Singspiele: Der Guckkasten, Munich, Hof, 1797; Die Schatzgräber (Les fosseyeurs), Munich, Schloss Seefeld, 1798, *F-Pc*, *D-Mbs*; Das Hängeschloss, *Mbs** [frag.]; Die Zobeljäger, mentioned in *LipowskyB*
Ritterliebe (incid. music), Munich, Hof, 1796
Ballets: *c*185, incl. Arlequin als armer Mann, *Mbs*; Les caprices amoureux, *c*1785, arr. hpd, *DO*; Le premier mort, 1787, arr. kbd, vn, va, vc, *DO*; others lost

OTHER WORKS

Welch erhabne Wonne (cant., F. von P. Labermayr), 1791, *Mbs*
Concs.: 2 for vn, 1793, *D-Rp*, *F-Pc*; 1 for cl, *Pc*, ed. G. Balassa and A. Fodor (Zürich, 1973); 1 for fl, *S-L*; others for fl, ob, hn, kbd
Chbr: 6 str trios as 3 angenehme und leichte Terzette, 2 vn, vc, i (Munich, 1802), ii (Munich, 1806), *D-Mbs*; 2 str qts, *Mbs*; 6 Menuette, orch, ed. A. Ott (Giebing, 1969)

12 allemandes, hpd, *DO*; pieces for solo gui

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H. Schneider: *Makarius Falter (1762–1843) und sein Münchner Musikverlag (1796–1827)*, i (Tutzing, 1993)

ROLAND WÜRTZ/ROBERT MÜNSTER

Dimov, Bojidar (*b* Lom, 31 Jan 1931). German composer of Bulgarian origin. He studied at the Sofia Conservatory with Mara Petkova (piano) and Vesselin Stojanov (composition), and completed his studies at the Vienna Music Acadamy, where his teachers included Karl Schiske, Friedrich Cerha and Hanns Jelinek. He also attended the Darmstadt summer courses, where he was influenced by Cage, Ligeti, Boulez and Stockhausen, and Kagel's class at the contemporary music courses in Cologne. In 1968 he moved to Cologne, where he founded the ensemble 'trial and error' (1970), which aimed to promote unconventional concepts of programming, collective improvisation and concert practice. He has taught at the Rheinische Musikschule (from 1970) and the Pädagogische Hochschule, Cologne (from 1972), and was appointed lecturer of composition at the Robert Schumann Hochschule, Düsseldorf (1995). He has received stipends and prizes from the Art Fund of Vienna and the Youth Cultural Week of Innsbruck, and numerous commissions from institutions including WDR, SWF, Radio Bremen, the Banque Lambert (Brussels), the Royan Festival and the Styrian Automn Festival (Graz), as well as from international ensembles and soloists.

As both a teacher and composer, Dimov initially concerned himself with experimental music, drafting a number of projects for artistic competitions; these include the *Bonner Raumspiel* (1971), *Invocation* (1971) and *Kieler Signallandschaft* (1972). After the mid-1970s traditional genres began to figure more prominently in his works. The dance opera *Die Hochzeit von Susa* (1973–), which explores the fusion of East and West, is one of his most important compositions.

WORKS
(*selective list*)

Stage: Die Hochzeit von Susa (Tanzoper, 2, Dimov), 1973–; Auftrag für Baschandra (Jugendoper, 2, Dimov), 1984–7

Inst: Komposition III, wind qnt, 1967–8; Continuum II 'Trauerminuten für Dana Kozanovà', chbr orch, 1968–9; Bonner Raumspiel, 3 groups of variable forces, 1971; Invocation, 2 solo inst/2 grps of insts, 1971; Kieler Signallandschaft, variable forces, tape montage, 1972; Kontaktspiele, eng hn, cl, tpt, vc, gui, 1973–4; Zusammenklänge im Raum, ob/eng hn, cl/basset hn, tpt, vc, gui, pf, 1973; Bewegliche Signallandschaft, 12 insts, perc, 1975; Hauch der Nymphe, shakuhachi/fl, 1975 [rev. basset-hn]; Vereinigungen II, ob, cl, tpt, va, vc, db, perc, 1978; Pothos, ob, cl, hn, bn, vn, vc, va, db, 1979–80; Fuga, 3 orch, 1980; Zeichen, ob, cl, tpt, va, vc, db, 1980; Polyelei, orch, 1982; Largo carpaccioso, cl/vn, b cl/vc, pf, 1983 [after J.S. Bach]; Trio Rituals, cl, b cl, pf, 1983–; Rituals, str qt, 1984–9; Rituals, 2 cl, 1985–; Perc Rituals, 2 perc, 1986; Pf Rituals, 1986–; Witten Rituals, wind septet, 1988–9; Passion Camille, fl, gui, 1995 [arr. for spkr, fl, gui, glass harmonica, perc, opt. sextet, 1995–7]; Salomé, pf, 1997

Vocal: Incantationes II (Solomon, medieval texts), S, fl, tpt, 2 va, hp, perc, 3 loudspeakers/microphones, 1957; Raumspiel (Dimov), S, pf, fl, ob, cl, hn, tbn, vn, va, vc, db, 1969–70; Vereinigungen I (Socrates), 2 mixed choruses, 1975–6; Turandoht (Dimov), S, chbr orch, 1976–7; Milarepa (Dimov), B, chbr orch, 1976–7; Selbstbildnis mit Richard Wagner und anderen Erscheinungen des Tages und der Nacht (Dimov, Wagner, Nietzsche), spkr, S, T, ob, cl, tpt, perc, pf, va, vc, db, 1982–3; Hymnen der Sirene (Dimov, J. Joyce, R. Musil, J. Jonkor), 5vv, 2 cl, 1986; 3 poèmes (N. Liliev), 1v, pf, 1987–8; Anrufung (Dimov, after Wagner's *Ring*), S, ob, cl, tpt, perc, pf, va, vc, db, 1989; Balkan (Dimov), spkr, S, Bar, 10 insts, 1991–2; EINMAL und andere Liebesgesänge (R. Rilke, H. Hesse, H.-A. Heindrichs), S, vn, pf, 1992–3; Traum (Dimov), 4 female vv, pf, 1994; Kleitos (Dimov), Bar, pf, 1997

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MONIKA LICHTENFELD

Di Murska, Ilma. *See* MURSKA, ILMA DE.

D'India, Sigismondo (*b* Palermo, *c*1582; *d* ?Modena, before 19 April 1629). Italian composer and singer. He was perhaps second only to Monteverdi as the most distinguished composer of secular vocal music, especially monody, in early 17th-century Italy.

1. LIFE. Documentation on d'India is unusually scarce. The title-pages of his publications state that he was of noble Sicilian birth. He was probably a relation, possibly even the son, of Don Carlo d'India, a 'nobleman of Palermo' resident in Naples in 1592. Sigismondo may thus have spent his formative years in that city. In the preface to his *Musiche* of 1609 he stated that from 'learned men of music' he learnt 'how to compose for several voices and how to sing solo'. These mentors may have been part of the circle of composers in Naples affiliated with the academy of Don Fabrizio Gesualdo, the foremost of whom was Giovanni de Macque. D'India probably spent the years 1600–10 travelling about Italy, visiting various courts. A dedication (*Le musiche e balli*, 1621) to the former Maria de' Medici, Queen Mother of France, suggests that he was in Florence as early as 1600. He implied in the dedication of his first set of five-voice madrigals (1606) that in 1606 he was in Mantua, where he may have met Monteverdi. From the 1609 preface it is known that in 1608 he visited Florence, where his songs were performed and admired by Vittoria Archilei and Giulio Caccini, and later Rome, where Cardinal Farnese and 'the most famous musicians and singers' acclaimed his songs; he probably went to Naples too in that year, and he may also have been there some years earlier. In 1610 he was in the duchy of Parma and Piacenza and provided music for festivities there.

In 1611 d'India was appointed director of the chamber music at the court of Carlo Emanuele I, Duke of Savoy, in Turin, where he remained until 1623. Most of his publications date from this period: ten collections of secular music. The emphasis on secular music is a reflection not only of d'India's predilection for it but also of the tastes of the duke, who was a poet and painter and an enthusiastic admirer of the new monodic style. The malicious gossip of certain courtiers forced d'India to leave the court of Savoy in May 1623. After travelling about Italy for five months he settled temporarily at the Este court at Modena from October 1623 to April 1624. He then moved on to Rome to come under the patronage of Cardinal Maurizio of Savoy, his former master's son and another enlightened patron of the arts. In 1625 his sacred opera *Sant' Eustachio* was performed in Maurizio's palace, and in 1626 he wrote for Pope Urban VIII his *Missa 'Domine, clamavi ad te'*, which was performed with great success in the Cappella Giulia. Early in the same year he took a permanent position at the Este court, and in the autumn he directed a mass of his own – possibly the one composed in Rome – for the funeral of Isabella d'Este. In April 1627 he was still in Modena. In the summer and autumn of 1627 he was competing for the
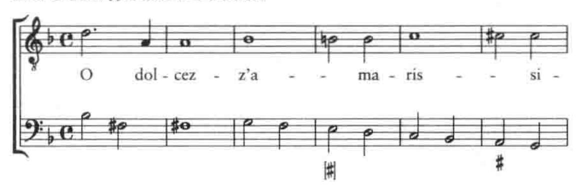
commission of wedding music for the marriage of Duke Odoardo Farnese of Parma to the daughter of Cosimo de' Medici, a commission finally awarded to Monteverdi. There is further evidence that he was given an appointment at the court of Maximilian I of Bavaria, but it is not known if he went there. A document in Modena dated 19 April 1629 addressed to 'the heirs of Sig. d'India' suggests that he died there before that date.

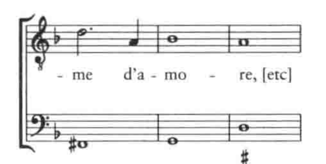
2. Works. D'India's 84 chamber monodies are contained in the first and in the last three of his books of *Musiche*. They comprise every kind of song found in the early monodic repertory: strophic arias, strophic variations on stock basses, madrigals, laments, *lettere amorose* and formulae for singing ottavas and sonnets.
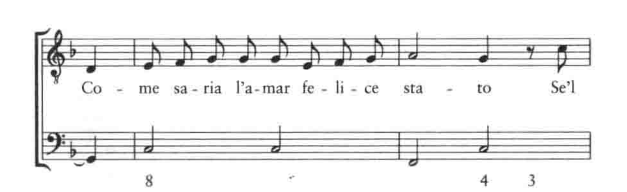
D'India's strophic arias comprise about a quarter of his monodic output. They are all either dance-songs or canzonettas: concise diatonic tunes set to light lyric verses by poets such as Chiabrera. The dance-songs are in the triple metre of correntes (3/2) and *nizzardi* (6/8), with symmetrical phrases and repeated rhythmic patterns and with the voice and bass in similar rhythmic motion. The canzonettas are in common time and have a more authentic monodic texture: a rapid syllabic melody over a more slowly moving bass. D'India's solo madrigals contain some of his most original and expressive music. They are typically through-composed settings of serious, sophisticated poetry (sonnets, ottavas and madrigals) by such poets as Rinuccini, Guarini and Marino. All are in an arioso style, but they nevertheless encompass several types of melodic writing. The lighter settings, whose texts are love-poems, are diatonic madrigals with melodies consisting of a blend of speech rhythms and somewhat more stylized motifs; such melodies tend towards some kind of formal unity. D'India's most characteristic madrigals are expressive chromatic settings of the anguished outpourings of rejected lovers. They are marked by gliding semitone steps in both voice and bass lines, unusual harmonic progressions, and sharp dissonances irregularly resolved. These formless chromatic madrigals are not unlike the polyphonic madrigals of Gesualdo, particularly in their juxtaposition of languid chromatic and lilting diatonic passages, as in ex.1. (Another solo madrigal is cited below as ex.3*b*.) D'India's written-out ornaments are a specially noteworthy feature of his solo madrigals: they have much more rhythmic variety than Caccini's and contain such unusual features as chromaticism and rests.
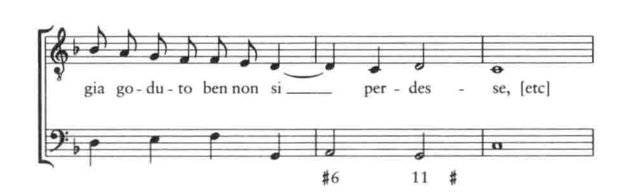
Although no theatre works by d'India have survived, the composer's mastery of dramatic monody is evident in his last three books of *Musiche*. The chromatic mannerism and vocal display of the first book's madrigals give way to more spare, declamatory sonnet-settings and to extended dramatic monologues in pure *stile rappresentativo*. Among the latter are the five laments, fashioned in the style of Monteverdi's *Lamento d'Arianna*. In these recitatives, the texts of which he wrote himself, he displays an outstanding dramatic sense, comparable with that of Monteverdi. He transcended the monotony of much early recitative by means of bold melodic contours and varied phrase lengths and by avoiding frequent cadences in favour of the long line and the calculated climax. Often several lines of text are united in one climactic musical span through melodic sequences and a carefully controlled rise and fall of the vocal melody (ex.2). An advance towards theatrical monody is also evident in the general plan of these later books, which all have a dramatically functional programme: each volume is comprised of a balanced succession of sonnet-settings in madrigal style, arias, and dramatic recitatives, framed by symbolic

Ex.1 *O dolcezz'amarissime d'amore*
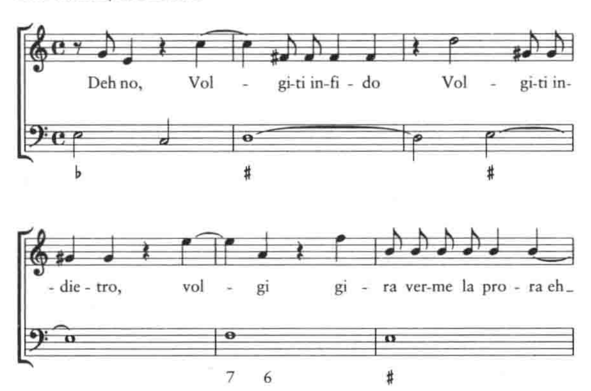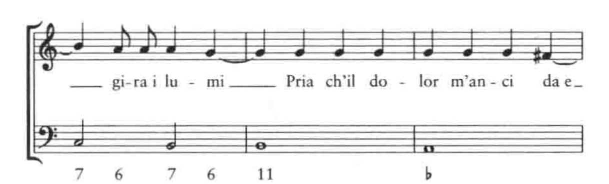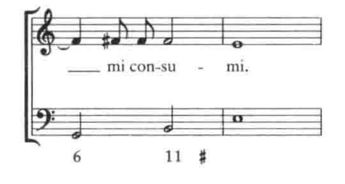








Ex.2 from *Infelice Didone*
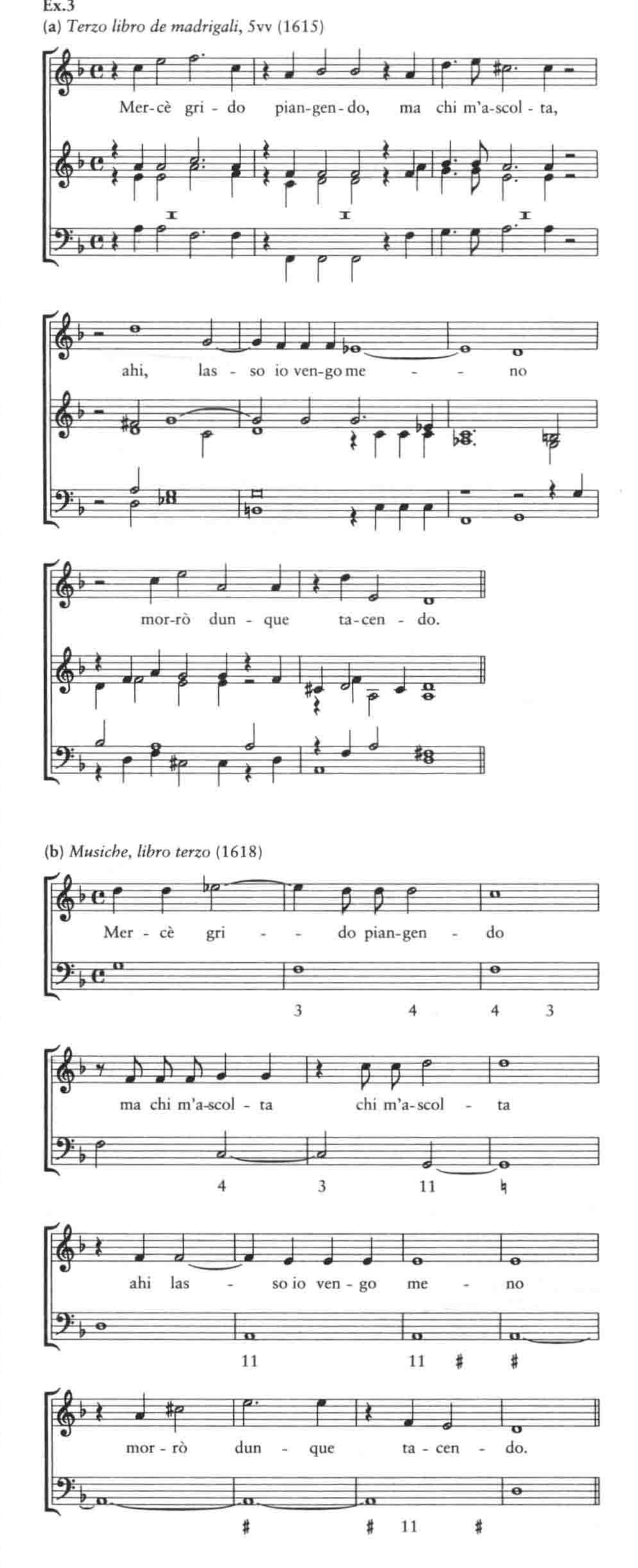






opening and closing pieces. The fifth book, for example, alternates the solemn ariosos of the goddesses Virtue and Diana, the dramatic recitatives of the heroes, Dido, Jason and Olympia, and the pastoral aria-canzonettas of the mortals.

All but three of d'India's duets have continuo accompaniment. The continuo duets, comprising all of the second book of *Musiche* and a few pieces in the first and fourth books, are written for two sopranos or two tenors. They include recitative dialogues, and duets in metrical rhythm in which points of imitation and passages in block harmony alternate. The second book of *Musiche* contains both aria and madrigal duets, with elaborate ornamentation in some of the latter.

D'India's reputation has rested primarily on his monodies, but in the field of secular music he also composed eight books of polyphonic madrigals, three books of motets and two of villanellas (the sixth book of madrigals does not exist, but he may have regarded the *Musiche e balli* of 1621 as equivalent to it). From the 1590s until the 1630s a number of composers (e.g. Cifra, Marco da Gagliano and Domenico Mazzocchi) alternately endorsed monody and the older polyphonic forms, largely because they considered the former incapable of disclosing the complete art of the contrapuntist or his most advanced harmonic idiom. It is not surprising, then, that although d'India early established his reputation with a collection of monodies (1609) it had been preceded by a volume of madrigals in 1606, which shows that he was already thoroughly schooled in the techniques and expressive devices of the late Renaissance polyphonic madrigal. The appearance of a book of *villanelle alla napolitana*, printed in 1608 in Naples by Carlino, Gesualdo's principal publisher at this date, points to possible Neapolitan influence on d'India in his formative years, and the first volume of madrigals reinforces this suspicion. His setting there of *Crud'Amarilli* suggests that Artusi could have singled it out instead of Monteverdi's setting for its handling of dissonance. At the words 'io mi morrò tacendo' in the same piece, however, the harmonic language involving double chromatic inflection is decidedly more reminiscent of Gesualdo and some of his Neapolitan contemporaries.

Alfred Einstein has suggested that d'India was Gesualdo's 'most outspoken and unmistakable' successor, but this opinion appears to be based on a knowledge of the first volume alone. While there is evidence in the later books of this stylistic connection it is as intermittent as it is conspicuous. As late as the seventh book (1624), d'India's setting of a text used by Gesualdo, *Ecco morirò dunque*, is an open homage to Gesualdo. Earlier, in book 3 (1615), his setting of *Mercè grido piangendo* (ex.3*a*) invites a direct comparison with Gesualdo's setting of the same text, not because of chromaticism but because of the breathless phrasing of an essentially chordal style and the flagrant use at 'piangendo' of a momentarily isolated 6-4 chord – surely a direct challenge to Gesualdo's style. The descending line with repeated notes at 'ahi, lasso, io vengo meno' and the employment of a falling 7th at 'morrò dunque tacendo' anticipate d'India's monody on the same text in his third book of *Musiche* of 1618 (ex.3*b*) and emphasize the relationship between polyphonist and monodist.

As the title-page of d'India's third madrigal book (1615) makes clear, the continuo part, optional for the first 12



pieces in the volume, is obligatory for the last eight. But surprisingly there are no such pieces in his fourth, fifth and seventh books, and indeed the style of this music does not suggest a continuo part. Other characteristics, how-
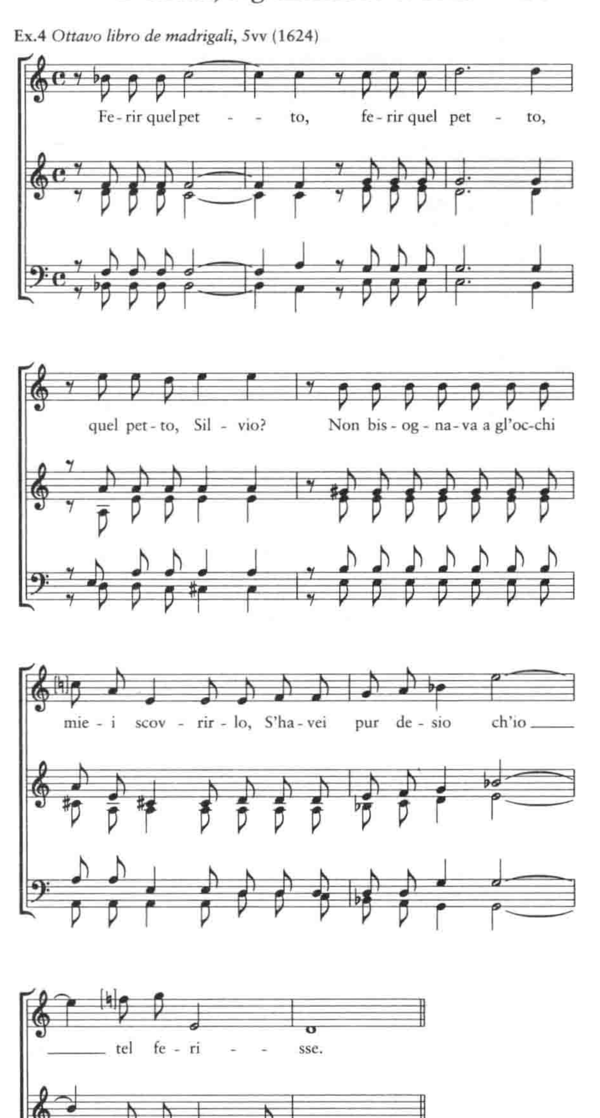
ever, are endorsed in these volumes. *Strana armonia d'amore* (book 4), to a text by Marino, is one of d'India's most curious pieces. It displays a kinship through its conflicting key signatures with Rore's *Crudele, acerba, inexorabil morte*, and with Marenzio's *O voi che sospirate* through enharmonic progressions, but it promotes a language of consistently greater tension and expressive urgency.

In other madrigals in books 2–7 d'India variously proclaimed his relationship with Gesualdo, Marenzio, Wert and Monteverdi: Gesualdo largely in harmonic manner and in phraseology, Marenzio and Wert in texture, and Monteverdi in rhythmic and melodic figuration and in treatment of dissonance. The admixture is sometimes complete within a single madrigal. Other madrigals tend to develop one tendency or another, but from the third book Wert and Monteverdi – especially through their prominent use of declamatory repeated notes and textural dialogue – are evidently the prevailing influences.

It was in his eighth and last book (1624) that d'India simultaneously returned to the continuo madrigal and used Guarini's *Il pastor fido* for the most extended madrigal cycle he ever wrote. He followed the practice of other composers of the time in that he chose not to set the impressive extended choruses but turned instead to the soliloquies and narrative passages. In book 8 the concertato madrigal provides the ideal medium for such texts. In the concluding piece, *Silvio, come son lassa*, d'India adopted solo writing more conspicuously than in any other piece in the cycle. Not just a texture but a relationship between voice and character may be apprehended here. In the context of the continuo madrigal, monody and polyphony and verisimilitude of character and choral declamation are united: in fact this is a miniature operatic scene, unlike anything else that d'India – or Marenzio, Wert or Monteverdi for that matter – ever achieved in a *Pastor fido* setting. He enhanced his textures not only with the melodic freedom of his monodies but with a harmonic language born of his work as a polyphonic composer. The five-part opening of *Ferir quel petto* (ex.4) in the same cycle illustrates the astonishing music that occasionally results.

It is perhaps reasonable that d'India has been remembered mainly for his monodies, yet his compelling personality can be understood only by complementary appraisal of his ensemble madrigals, which in some respects are no less 'modern' than his monodies and also show, as does the output of, for example, Monteverdi, that the basso continuo could not totally replace the need for genuine polyphony or a precisely notated harmonic vocabulary. In the preface to his final publication, the 1627 volume of motets, d'India lamented that composers increasingly tended to delight in facile melodies rather than attempt the ingenious elaborations of genuine counterpoint. His three books of motets, which include works for two to six voices, illustrate the same range of textures as the madrigals, some with continuo, some without. Several of the motets illustrate his craftsmanship as well as his lyric gifts: his sacred output may be somewhat uneven in quality, but pieces such as *Timor et tremor*, *Sub tuum praesidium* and *Dilectus meus* are the work of a composer who had learnt much from both Venetian and Roman practice.

Ex.4 *Ottavo libro de madrigali*, 5vv (1624)



D'India's polyphonic works, and especially the madrigals, offer vivid proof that not all the most forceful and impressive music of early 17th-century Italy was produced in the genres of monody and opera. He demonstrated the stylistic compatibility of the styles of Marenzio, Wert, Gesualdo and Monteverdi and blended them more tellingly than did any other composer. In his work the seeming opposition of late mannerist gesture and early Baroque texture is laid bare as a myth, and subtle developments in style and taste are thereby illuminated.

WORKS

Editions: *Sigismondo d'India*, ed. J. Joyce and G. Watkins, MRS, ix, x, xv etc. (1980–) [J]

S. d'India: *Madrigal a cinque voci, libro I*, ed. F. Mompellio, CMI, x (1942) [M]

Sigismondo d'India: The First Five Books of Madrigals in Five Parts, ed. J. Steele and S. Court (New York, 1997–) [S]

SECULAR SONGS AND DUETS

all ed. in J ix

Le musiche, 1, 2vv, bc (hpd/chit/arpa doppia/other insts) (Milan, 1609) [1609]
Le musiche, 2vv, bc (Venice, 1615) [1615]
Le musiche ... libro III, 1, 2vv, bc (Milan, 1618) [1618]
Le musiche, con alcune arie, con l'alfabetto per la chitarra ... libro IV, 1, 2vv, bc (chit/hpd/arpa doppia/other insts) (Venice, 1621) [1621]
Le musiche, con alcune arie, con l'alfabetto per la chitarra ... libro, V, 1v, bc (chit/hpd/arpa doppia/other insts) (Venice, 1623) [1623]

for 1v

Ahi! chi fia che consoli, 1618; Amico, hai vinto (B. Tasso), 1621; Ancidetemi pur (d'India), 1623; Andate a mitigar, 1609; Apertamente dice la gente (Chiabrera), 1609; Arditi baci miei (Leoni), 1618; Bellissima Dori, 1609; Ben'è ver ch'ei pargoleggia (Chiabrera), 1609; Cara mia cetra andianne, 1609; Che farai, Meliseo? (Sannazaro), 1609; Che stringo? ah' dove sono? (d'India), 1621; Che veggio, ohimè, che miro? (d'India), 1621; Come'è soave cosa (Guarini), 1618; Crud'Amarilli, che col nome ancora (Guarini), 1609; Da l'onde del mio pianto, 1609; Di quel rosignuolo, 1621; Donna i' vorrei dir molto (Marino), 1609; Donna, mentr'io vi miro (Guarini), 1609; Donna, siam rei di morte (Marino), 1618

Ecco la luce (Chiabrera), 1609; E pur tu parti (Castellano), 1618; Ferma, ascolta, Licori, 1609; Ferma, Dorinda mia, 1609; Forsennata gridava (Tasso), 1609; Forse vien fuor l'aurora, 1609; Giunto a la tomba (Tasso), 1618; Hor che 'l ciel (Petrarch), 1618; Infelice Didone (d'India), 1623, inc. polyphonic version *I-MOe*; Intenerite voi, lagrime mie (Rinuccini), 1609; Io che del ciel, 1623; Io son del duol sì vinto (Pocaterra), 1609; Io veggio pur pietade ancora (Guarini), 1618; Io viddi in terra (Petrarch), 1609

Lagrimat'occhi miei (Villifranchi), 1618; Là tra le selve, 1609; Là tra 'l sangue (Tasso), 1609; Ma che? squallid'e oscuro (Tasso), 1609; Mentre che'l cor (Petrarch), 1621; Mercè grido piangendo, 1618; Mirate dal gran tronco (Marino), 1609; Misera me fia vero (d'India), 1623; Misera non credea (Tasso), 1609; Nelle guancie di rose, 1609; O bella destra (Tasso), 1618; O ben mio, dove sei? (Caccianemici), 1618; Occhi begli, et amorosi, 1609; Occhi, convien morire, 1618; O che gradita, 1623; O del cielo d'amor unico sole, 1623; O gioia de' mortali, 1623; Oh quanto in sua beltà, 1609; O primavera, gioventù dell'anno (O dolcezz'amarissime d'Amore, Ma se le mie speranze, Qui pur vedrolla, O lungamente sospirato) (Guarini), 1609; O se torna io mio sol, 1609

Pallidetta qual viola è (Ferranti), 1621; Piange, madonna (Marino), 1609; Pianget', occhi miei lassi (Petracci), 1609; Piangono al pianger mio (Rinuccini), 1609; Piansi e cantai (Bembo), 1621; Qual fiera si crudel (Sannazaro), 1609; Quell'infedele (Querini), 1621; Quella vermiglia rosa (Rinuccini), 1609; Questo dardo, quest'arco, 1623; Riede la primavera (Marino), 1609; Scherniscimi, crudele (Marino), 1618; Se bel rio (Chiabrera), 1609; Se 'n me donna movete, 1609; Sfere fermate, 1623; Son gli accenti ch'ascolto, 1609; Sovente all'hor (E diceva piangendo, Forse averrà) (Tasso), 1609; Sprezzami, bionda (Ferranti), 1621; Sù, sù, destati, Clori, 1623

Torna, dunque, deh torna (Marino), 1621; Torna il sereno zefiro, 1623; Tu mi lasci, o cruda (Bonardo), 1621; Tu parti, ahi lasso (Marino), 1609; Tutto il dì piango (Petrarch), 1618; Una placid'auretta, 1609; Un dì soletto (Chiabrera), 1609; Vaghe faville, 1609; Voglio il mio duol scoprir (Ferranti), 1621; Voi ch'ascoltate (Petrarch), 1618; Vorrei baciarti, o Filli (Marino), 1609; Vostro fui, vostro son (Tasso), 1609

for 2vv

Alla guerra d'amore (Marino), 1615; Ardo lassa o non ardo (Ma se non è piacer, Ma se quest'è pensier, Colpa mia fora ben, Amo o non amo, Io gelo, dunque io ardo, È gentil cosa Amor, Anzi amiamo) (Marino), 1615; Argo non vide mai (D'auro ha, Così qualhor, Hor dalla nube, Fa nove crespe l'aura, Stassi l'avaro sguardo, Dolce color, Ma nella bocca) (Tasso), 1615; Che fai, Tirsi gentile (Marino), 1609; Chi nudrisce tua speme (Chiabrera), 1615; Della nascente aurora, 1618; Dove potrò mai gir, 1609; Ecco Filli mia bella, 1615; Fresch'herbette novelle (Gualtierotti), 1609

La mia Filli crudel, 1615; Langue al vostro languir (Guarini), 1615; Occhi della mia vita, 1621; O leggiadr'occhi, 1615; Porto celato il mio nobil pensier (Nudrisco il mesto cor, Giamai l'alma respira, Così per ben amar), 1615; Questa mia Aurora, 1618; Soccors'ohimè ben mio, 1618; Sù, sù, prendi la cetra, 1615; Voi bacciatrici, 1615

MADRIGALS ETC.

Il primo libro de madrigali, 5vv (Milan, 1606) [1606]
Villanelle alla napolitana, libro I, 3–5vv (Naples, 1608, lost; 2/1610) [1610]
Libro secondo de madrigali, 5vv (Venice, 1611) [1611]
Libro secondo delle villanelle alla napolitana, 3–5vv (Venice, 1612) [1612]
Il terzo libro de madrigali con il suo basso continuo da sonar con diversi instromenti da corpo a beneplacito; ma necessariamente per gli 8 ultimi 5vv, bc, inst (Venice, 1615) [1615]
Il quarto libro de madrigali, 5vv (Venice, 1616) [1616a]
Il quinto libro de madrigali, 5vv (Venice, 1616) [1616b]
Le musiche e balli, 4vv, bc (Venice, 1621) [1621]
Settimo libro de madrigali, 5vv (Rome, 1624) [1624a]
Ottavo libro de madrigali, 5vv, bc (Rome, 1624) [1624b]

A Dio, Filli, ben mio, 1621; A gli amori, 3vv, 1612; Ah ch'io ardo a bei lumi, 1624a; Ah con che novi inganni, 1624a; Ahi Filli, non credevi, 3vv, 1610; Ahi per uscir di pene, 3vv, 1610; A le gemme, ai tesori, 1621; Alla bella cagion de' miei martiri, 3vv, 1612; Alme luci beate, 1624b, J x; Al nascer mio per sort'iniqu'e fella, 3vv, 1610; Al partir del mio sole (Guarini), 1606, S i, M; Al tuo vagho pallore, 1616a; Al vostro dolce azzurro (Tasso), 1616a; Amiam, Fillide, amiamo (Guarini), 1611, S ii; Amor fatto di neve, 1616b; Amorosi miei sol', 5vv, 1610; Andianne a premer latte (Manno), 1611, S ii; Anima del cor mio, 3vv, 1612; Ardemmo insieme, bella donna et io (Guarini), 1615, J xv, S iii; Aure placid'e volanti, 1621

Belle dive ai suoni, 4vv, 1612; Candidete viole, 1611, S ii; Care note amorose, 3vv, 1610; Chiari lumi del ciel, 3vv, 1612; Ch'io non t'ami (Guarini), 1606, S i, M; Chi per sentier alpestre (Lodovico d'Agliè), 1621; Chi vuol haver felice (Guarini), 1615, J xv, S iii; Cor mio, deh non languire (Guarini), 1606, S i, M; Crud Amarilli, che col nome ancora (Guarini), 1606, S ii, M; Crudel, perchè mi fuggi?, 1611, S ii; Crudel, se si m'odiate, 1611, S ii; Cura gelata e ria (Guarini), 1616b; Da che l'alba i poggi indora (d'Agliè), 1621; Da l'animata rosa, 1611, S ii; Da ria man al tuo sen, 1624a; Deh chi mi fa languire, 1615, J xv, S iii; Deh s'io v'ho dato, 1615, J xv, S iii; Dhe, poi ch'era nei fati (Guarini), 1616a; Dispietata pietate (Tasso), 1615, J xv, S iii; Dite del foco mio, 1624a; Dolci e bei fratelli amori, 3vv, 1612; Donna, longe da voi (Tasso), 1616a; Donna, quanto più a dentro (Tasso), 1615, J xv, S iii; Dorinda, ah dirò mia (Guarini), 1624b, J x; Dove, ah dove te n' vai?, 1615, J xv, S iii; Dove fuggi, crudel, 3vv, 1612; Dove misero mai (Chiabrera), 1616a; Dov'è quel sol, 1621; Dove son io?, 1615, J xv, S iii; Dovrò dunque morire, 1615, J xv, S iii

Ecco autunno, 1621; Ecco Cintia che torna, 1624b, J x, S iii; Ecco il sol che ne vien fuori, 1621; Ecco il sol, mirate homai, 1621; Ecco l'Aurora, 3vv, 1612; Ecco l'onde d'argento, 1616b; Ecco morirò dunque, 1624a; Ecco un legato d'amore, 1621; È partito il mio bene (Marino), 1615, J xv, S iii; Felice chi vi mira, 3vv, 1610; Felice chi vi mira (Guarini), 1606, S i, M; Felice primavera (Tasso), 1616b; Ferir quel petto Silvio (Guarini), 1624b, J x; Feritevi, ferite (Marino), 1611, S ii; Fiero Nume, 1621; Fillide mia, de la tua bianca mano, 3vv, 1610; Filli, mirando il cielo, 1606, S i, M; Filli, nel tuo partire, 3vv, 1610; Fiume, ch'a l'onde tue (Ongaro), 1606, S i, M; Foglio de' miei pensieri (Marino), 1611, S ii; Fronde e fiori novelli, 4vv, 1612; Fronde, tremole odorate, 1621; Fuggi, mio core (Marino), 1611, S ii; Fugg'io quel disleale, 1616b; Fuor d'amor non s'è vivo, 1611, S ii

Gioite, voi prole, 1621; Gite al ciel del mio amor, 3vv, 1612; Godea del sol, 1624b, J x; Guerrieri vestiti, 1621; Ha di serp'l velen, 1606, S i, M; Hoggi nacque ben mio (Guarini), 1616b; Hor ch'è giunto il partire, 1616a; Hor che lungi da voi (Chiabrera), 1611, S ii; Hor che per l'onde, 1621; Hor chi fia, 4vv, 1612; I forti scudi, 1621; Il sol d'honore, 1621; Indarno Febo il suo bell'oro (Chiabrera), 1615, J xv, S iii; Intenerite voi, lagrime mie (Rinuccini), 1606, S i, M; Interdette speranz'e van desio (Sannazaro), 1606, S i, M; Io ardo e l'ardor mio, 3vv, 1610; Io mi sento morir (Guarini), 1616b; Io mi son giovinett'e rido, 1615, J xv, S iii; Io moro, e consolato (Guarini), 1624a; Io parto, anima mia, 1624a; Io parto si ma parte meco (Marino), 1611, S ii; Ite, sospiri ardenti, 1624a; I vostri dolci sguardi, 3vv, 1610

Là dove sono i pargoletti amori (Tasso), 1616b; La giovinetta scorza (Tasso), 1616b; Langue l'anima mia, 1624a; Lasso, dicea Fileno, 1615, J xv, S iii; Le più belle citelle (Guarini), 1616b; Lidia, ti lasso

(Marino), 1624b, J x; Lilla, un bacio ti chiesi, 1624a; Lume di due serene e giovinette, amorose pupille (Chiabrera), 1616a; Ma che tardi, Mirtillo (Guarini), 1616a; Ma con chi parl', ahi lassa? (Guarini), 1606, S i, M; Madonna, udite (Guarini), 1616b; Ma se con la pietà (Guarini), 1624b, J x; Mercè grido piangendo, 1615, J xv, S iii; Messaggier di speranza, 1616a; Mirate nel cielo notturno (d'Agliè), 1621; Ne Amor sì acuti strali, 3vv, 1610; Nei vostri dolci baci (Tasso), 1616a; Ne le grotte, 1621; Non da l'Indiche vene, 1624a; Non è di gentil core, 1615, J xv, S iii; Non più nell'horide selve, 1621; Non più saette ardenti, 4vv, 1610; Non più veda, 1621; Non saettar più amore, 3vv, 1610

O aventurosi amanti, 1621; O begl'occhi, o pupilette, 1621; O bramato Arione, 1621; Occhi belli, occhi sereni, 5vv, 1610; Occhi de la mia vita, 1624a; Occhi, de' miei desiri, 3vv, 1612; O chiome errante (Marino), 1611, S ii; O com'è dolce il gioir, 1621; O dei alpi alteri numi, 3vv, 1612; O de numi altero Nume, 4vv, 1612; O de più fertil colle, 5vv, 1612; O di Pindo almo cantore, 3vv, 1612; O dolce e care spene, 3vv, 1612; O felice a sì bel lume, 1621; O fortunata rosa, 1616a; O fortunati miei dolci sospiri, 3vv, 1610; O fugace, o superba, 1615, J xv, S iii; O gioia de mortali, 5vv, 1612; Oh che luce, oh che gioia, 1611, S ii; Ombros'e care selve (Guarini), 1615, J xv, S iii; O piaggie selvaggie, 1621; O rimembranza amara (Rasi), 1615, J xv, S iii

Pallidetto mio sole (Marino), 1624b, J x; Pargoletta è colei (Marino), 1616a; Parlo, miser, o taccio? (Guarini), 1606, S i, M; Pensier che nato sei, 1624a; Perchè non mi mirate, 1615, J xv, S iii; Per lo soverchio affanno, 1614a; Presa fu l'alma al laccio, 3vv, 1610; Pur venisti, cor mio (Guarini), 1606, S i, M; Quale Amor mercede, 1621; Quando farai ritorno, 3vv, 1612; Quando mia cruda sorte (Guarini), 1616b; Quando quel bianco lino (Marino), 1616b; Quando tra le dorate, 1616b; Quasi tra rose e gigli, 1606, S i, M; Quel augellin che canta (Guarini), 1615, J xv, S iii; Quel neo, quel vago neo (Marino), 1616b; Qui fra l'herbette e i fior', 4vv, 1612; Ridono per li prati, 1624b

Scherzan qui leggiadri amori, 3vv, 1610; Schiera d'aspri martiri (Chiabrera), 1611, S ii; Se la doglia e 'l martire (Marino), 1616a; Sentiassi, Eurillo, 1611, S ii; Se tu felice sei, 1624a; Se tu, Silvio crudel, mi saettasti (Guarini), 1624b, J x; Silvio, come son lassa (Guarini), 1642b, J x; Son sì belle le rose, 4vv, 1610; Sospir che del bel petto (Marino), 1616b; Sovra le verdi chiome (Tasso), 1616b; Strana armonia d'amore (Marino), 1616a; Stringi'l forte amante, 1621; Sù, ninfe leggiadre (d'Agliè), 1621; Sù rapidi, correte, 1621; Tempesta di dolcezza (Marino), 1611, S ii; Tornate, o cari baci (Marino), 1611, S ii; Tosco, non foco (Marino), 1616a; Tu m'uccidi, cor mio, 3vv, 1612; Tu non miri, Coridon, 1621; Udite, lagrimosi spirti (Guarini), 1624a; Uscite a rimirar, ninfe e pastori, 3vv, 1610; Vagheggiate, ignote genti, 1621; Vago cielo d'amore, 1624a; Voi ché la morte mia negl'occhi havete (Marino), 1616a; Voi dissi e sospirando (Guarini), 1616b

SACRED

Novi concentus ecclesiastici, 2, 3vv, bc (Venice, 1610) [1610a]
Liber secundus sacrorum concentuum, 3–6vv (Venice, 1610) [1610b]
Liber primus motectorum, 4, 5vv, bc (Venice, 1627) [1627]
Missa 'Domine, clamavi ad te', 1626, lost

Ad te Domine levavi, 4vv, 1627; Angelus Domini, 4vv, 1627; Anima mea quam bonum, 2vv, 1610a; Assumpta est Maria, 4vv, 1627; Audite omnes gentes, 2vv, 1610a; Beata es Virgo Maria, 2vv, 1610a; Beati immaculati, 4vv, 1627; Circumdederunt me, 4vv, 1627; Clamavi ad te Domine, 3vv, 1610a; Deus meus, 4vv, 1627; Dilectus meus, 2vv, 1610a; Diligam te Domine, 2vv, 1610a; Domine Deus meus, clamavi, 2vv, 1610a; Domine Deus meus, in te speravi, 3vv, 1610a; Domine Deus vite mee, 4vv, 1627; Domine prevenisti, 4vv, 1627; Domine, probasti me, 5vv, 1610b

Ecce Sponsus venit, 2vv, 1610a; Ego sum panis vivus, 4vv, 1610b; Et vidi alterum angelum, 4vv, 1610b, 1627; Exaudi Deus orationem meam, 4vv, 1627; Exaudi Domine vocem meam, 4vv, 1627; Filiae Hierusalem, 3vv, 1610a; Gaude Maria, 4vv, 1627; Heu mihi Domine, 4vv, 1627; Hodie Christus, 4vv, 1627; In principio creavit Deus, 4vv, 1627, *GB-Och*; Iste cognovit, 4vv, 1627; Isti sunt duae olivae, 2vv, 1610a; Isti sunt duo viri, 2vv, 1610a; Isti sunt qui viventes, 2vv, 1610a; Isti sunt viri sancti, 2vv, 1610a; Istorum est, 4vv, 1627; Lauda anima mea, 6vv, 1610b; Legem pone mihi, 5vv, 1610b

Magnum haereditatis, 3vv, 1610b; Memento nostri Domine, 2vv, 1610a; O admirabile commercium, 2vv, 1610a; O altitudo, 3vv, 1610b; O anima mea, 2vv, 1610a; O bone Iesu quid fecesti, 2vv, 1610a; O dulcis Iesu quam amabilis, 2vv, 1610a; O patria mea, 2vv, 1610a; Osculare o beata peccatrix, 2vv, 1610a; Pacem relinquo vobis, 5vv, 1610b; Pastor egregie, 4vv, 1610b; Plorabitis et flebitis, 3vv, 1610a; Proba me Domine, 2vv, 1610a; Quatuor animalia, 6vv, 1610b; Qui coelorum contines, 5vv, 1610b

Salve o pia mater, 2vv, 1610a; Sancta Maria, ora pro nobis, 4vv, 1627; Sitivit in te, 2vv, 1610a; Sit tibi laus, 3vv, 1610b; Sub tuum praesidium, 3vv, 1610b; Super flumina Babylonis, 3vv, 1610a; Timor et tremor, 5vv, 1610b; Tradent enim, 4vv, 1627; Transfige Domine, 4vv, 1627; Tu es gloria mea, 4vv, 1610b; Tui recordatio nominis, 2vv, 1610a; Veniens de Libano, 2vv, 1610a; Veni sponsa Christi, 4vv, 1627; Venite exultemus, 3vv, 1610a; Vias tuas Domine, 3vv, 1610a; Videte miraculum, 3vv, 1610a

STAGE

Zalizura (pastoral, L. d'Agliè), inc., *I-Tn*; title and authorship doubtful, see Walker, 1990
Sant' Eustachio (sacred drama, L. d'Agliè), Rome, 1625, lost
Canzonetta maritima (B. Morendo), Piacenza, 1610, possibly by d'India, according to *MGG1*

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JOHN JOYCE, GLENN WATKINS

D'Indy, Vincent. *See* INDY, VINCENT D'.

Dinescu, Violeta (*b* Bucharest, 13 July 1953). Romanian composer, active in Germany. After studying composition with Marbe at the Bucharest Academy (BMus 1977, MMus 1978), she taught at the George Enescu Lyceum (1978–82). In 1982 she received a grant to study in the Federal Republic of Germany and settled there. She taught at the Hochschule für Kirchenmusik in Heidelberg (1987–90), the Frankfurt Conservatory (1989–91) and the Hochschule für Kirchenmusik in Bayreuth (1990–96); in 1996 she became professor of applied composition at Oldenburg University. Her works have been performed worldwide and she has been awarded many commissions and prizes. She has lectured in Europe, South Africa and the USA.

Dinescu is receptive to new compositional techniques and systems without allowing her inspiration to become subservient to them. She achieved stylistic individuality during the post-serial period when Romanian composers asserted their avant-garde tendencies against the restrictive totalitarian ideology. Her time spent collecting and studying Romanian folk music (1972–8) has provided a vital reservoir of musical material, ranging from rhythmic characteristics such as rubato or a constantly varying pulse to improvisational development, heterophonic techniques and a rhapsodic quality of melody. Though this folk influence plays a central role it does not limit her compositional language, which is often complex, experimental and rich in virtuoso instrumental writing. Dinescu often employs mathematical operations in her works, notably in *Anna Perenna* (1979), in which numerical sequences and ratios generate the musical content and define the parameters of the work.

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(*selective list*)

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OCTAVIAN COSMA

Ding Shande (*b* Kunshan, Jiangsu, 12 Nov 1911; *d* Shanghai, 8 Dec 1995). Chinese composer. He studied the piano with Boris Zakharov and composition with Huang Zi then Wolfgang Frankel at the Shanghai Conservatory. After studying with Noël Gallon, Aubin and Boulanger at the Paris Conservatoire, he returned to Shanghai in 1949 to work as a music teacher and eventually became deputy director of the Conservatory. Ding was an eminent composer, pianist, teacher and theorist in China; his Romantic piano miniatures, particularly those for children, are popular with the Chinese urban middle-class. One of his orchestral works, *The Long March Symphony* (1959–62), which depicts the pursuit of the Communist Army by Nationalist Army units in the mid-1930s, won him a gold record in Hong Kong. He wrote mainly for Western instruments in an idiom inspired by 19th-century and particularly Russian Romantic music; some of his late piano works are reminiscent of Skryabin. Though his career was interrupted in the early 1960s by political upheavals and the ensuing Cultural Revolution (1966–76), he resumed composing in 1978. His style was barely affected by the influx of contemporary Western music into China in the later years of his life.

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FRANK KOUWENHOVEN

Dinicu, Grigoraş (*b* Bucharest, 3 April 1889; *d* Bucharest, 28 March 1949). Romanian violinist and composer. He studied at the Bucharest Conservatory (1902–6) with Kiriac-Georgescu (theory and solfège), Rudolf Malcher, Gheorghe A. Dinicu and Carl Flesch (violin), Dimitrie A. Dinicu (chamber music) and Alfonso Castaldi (orchestra) and later with Cecilia Nitzulescu-Lupu and Vasile Filip (violin). He was a violinist in the orchestra of the Ministry of Public Instruction (1906–8) and solo violinist with the Bucharest PO, directed popular music concerts (1906–46) and was leader of the Bucharest Pro Musica (1938–40). In addition, he made tours abroad, collected and arranged Romanian popular melodies and composed several pieces for violin and piano. Among these *Hora staccato* (1906) has achieved particular popularity as a violin encore; others include *Hora spiccato*, *Hora de concert*, *Improvisation à la Dinicu*, *Hora martisorului*, *Hora de la Chiţorani*, *Hora Expoziţiei de Paris*, *Orientale à la tzigane* and *Sirba lui Tanţi*.

ANDREW LAMB

Dinis [Denis], Dom, King of Portugal (*b* 1261; ruled 1279–1325; *d* 1325). Portuguese ruler and troubadour. He was the grandson of Alfonso X of Castile and León, by whom he was knighted. He married Isabel of Aragon. His court was the last refuge of the Galician-Portuguese lyric tradition. Dom Dinis's extant literary output includes 137 compositions: 73 *cantigas de amor*, 51 *cantigas de amigo*, 10 satirical songs and 3 *pastorelas*. His poetry, written in Galician-Portuguese, was highly regarded in his own time and beyond; although rooted in the indigenous lyric tradition, it betrays direct influence from such troubadours as Bernart de Ventadorn and Jaufre

Rudel. The music survives only for the seven *cantigas de amor* in a fragmentary folio detached from a lost songbook written about 1300, found by Harvey Sharrer at the Arquivo Nacional da Torre do Tombo, Lisbon, in 1990. The melodies, whose range is close to an octave, are unusually dense: at the very beginning they tend to be syllabic, but neumatic articulation then becomes the norm; the songs have, on average, three notes per syllable. Some of them follow an inverted-arch contour rarely encountered in troubadour or trouvère sources, in spite of musical influence from both traditions. Influence from ecclesiastical chant seems to have been minimal. Conjunct progression and melodic unisons are predominant, but 3rds are given an important structural role. Most songs include some repetition of musical phrases; the musical forms seem to vacillate between the troubadour *oda continua*, the Iberian solo refrain forms and the northern French repetitive forms. The notation in the surviving source (derived from pre-Franconian notation, with Iberian traits) allows characterization of Dinis's rhythmic style as generally slow, florid and isosyllabic; this, together with the exalted status of their author and poetic genre, makes these songs unambiguous examples of *cantus coronatus* as it was adopted in Iberian troubadour circles.

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MANUEL PEDRO FERREIRA

Diniz, Jaime (Cavalcanti) (*b* Água Preta, Pernambuco, 1 May 1924; *d* João Pessoa, Paraíba, 26 May 1989). Brazilian musicologist. He studied philosophy at the Olinda Seminary and theology at the Seminário Central do Ipiranga in São Paulo (1950–56), where he also studied the organ with Furio Franceschini and composition with Pedro Sinzig; in the late 1950s he studied the organ, sacred music, composition and musicology with Potiron and Bihan at the Institut Grégorien and the Conservatoire in Paris, and with Anglès at the Pontificio Istituto di Musica Sacra in Rome. On his return to Brazil he established the music department of the Federal University of Pernambuco (1960), where he became the conductor of the university madrigal choir and (from 1962) a lecturer in music history, music education and composition, while also working as a parish priest in Recife. In 1961 he was appointed a member of the Brazilian Academy of Music. His work as a musicologist has revealed hitherto unknown documents and music manuscripts of colonial church music from the states of Pernambuco and Bahia. His discovery in 1967 of the manuscript copy of the *Te Deum* by the 18th-century composer Luiz Álvares Pinto, one of the earliest extant works of colonial repertory, was an important contribution to the history of Brazilian colonial music. His later writings have concentrated on the music history of Recife and Bahia and the history of church music in Brazil.

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GERARD BÉHAGUE

D'Intino, Luciana (*b* San Vito al Tagliamento, nr Pordenone, 22 Aug 1959). Italian mezzo-soprano. She won attention as a prizewinner at Spoleto and the Maria Callas awards. A début as Azucena in *Il trovatore* was followed in 1984 with 'a dark-toned Rosina, rather lacking in sparkle' (*Opera*) at the Macerata Festival. Appearances in rare operatic revivals included the roles of Ernestina in Rossini's *L'occasione fa il ladro* and Pippo in *La gazza ladra*, both at Pesaro, and Phaethon in Jommelli's *Fetonte* at La Scala. She made her American début in 1989 as Fenena in a concert performance of *Nabucco* at Carnegie Hall in New York, appearing the following year at the Metropolitan as Federica in *Luisa Miller*. With a steadily broadening concert repertory, D'Intino gained the reputation of an exceptionally musical singer, and it was in this capacity rather than for great volume or opulence of tone that her Eboli won praise in the revival of *Don Carlos* at La Scala in 1993. Her voice was found rather too light for Dalila at Macerata and Amneris in Buenos Aires, but she has continued to impress in the bel canto repertory, such as *I Capuleti e i Montecchi*, which she sang at Genoa in 1996. Among her recordings, those of *Don Carlos* and *La gazza ladra* (as Lucia), both made 'live', testify to her fine powers of nuance as well as to the beauty of her well-mannered voice.

J.B. STEANE

Diomedes. *See* CATO, DIOMEDES.

Dionigi, Marco (*b* Poli, nr Rome; *d* probably at Parma, shortly before 4 May 1668). Italian music theorist. He settled at Parma, where until 1648 he was a priest at the Collegio di S Girolamo attached to S Pietro Apostolo. Before 1648 he was nominated apostolic prothonotary. On 13 February 1649 he was appointed *guardiacoro* of the third Office in Parma Cathedral; the cathedral records show that his successor was named on 4 May 1668 because of his death. He wrote a two-part treatise on plainsong, *Li primi tuoni, overo Introduttione nel canto fermo* (Parma, 1648, enlarged 2/1667). It is a manual for practical use, but it also includes a certain amount of theoretical discussion. The first part concentrates on psalm tones and recitation formulae, while the second, after a survey of the intervals, treats the eight modes in

the 'pseudo-classical' tradition, by means of the interval species.

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AGOSTINO ZIINO/R

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Dionysius Trebellianus. *See* TREIBER, JOHANN PHILIPP.

Dionysus [Dionysos; Bacchus; Bakchos]. Ancient Greek god. He chiefly represents the unreasoning, irresistible life-force. His worship probably came into Greece from both Thrace and Phrygia. Among Homer's Olympians he is a newcomer, seldom mentioned; only one passage in the *Iliad* (vi.132–6) has any substance. During the 6th century BCE, this Hellenized Thraco-Phrygian deity appropriated the characteristics of Zagreus, a non-Olympian Zeus figure worshipped in Crete, and came under the refining influences of Orphic doctrine (*see* ORPHEUS), receiving a place of honour at Delphi in the religion of APOLLO. Although the syncretistic relationship to Zagreus suggests a measure of identity with Zeus (see Euripides: Nauck, frag.475), Dionysus was generally taken to be his son, born to Semele.

The mythic tradition concerning his birth, the one circumstantial Homeric reference and the three HOMERIC HYMNS to Dionysus (i, vii and xxvi) foreshadow later references in associating strangeness, violence and madness with him. They do not, however, link him with music; this link was given special prominence in modern thought by Nietzsche's assertion in *The Birth of Tragedy* that plastic art is the province of Apollo and music that of Dionysus. This has distorted the true picture: on the one hand, Apollo cannot be dissociated from music, and, on the other, the Attic festivals of Dionysus accorded only secondary – though real – importance to choral and instrumental performance (e.g. that of the DITHYRAMB).

The actual relationship between these two deities was complex, as one detailed example may show. Since the Hellenic age, the symbolic distinction – real or supposed – between the Apollonian lyre or kithara and the Dionysiac aulos has influenced the interpretation of Greek culture. The aulos was undeniably the instrument of Dionysus's followers and worshippers, yet in Greek art and literature the god himself is never represented playing it. The 7th-century poet ALCMAN, however, stated that Apollo was an aulos player (Edmonds, frag.83); this is an apparent transference to Apollo of a Dionysiac attribute. Eventually Plato (*Laws*, ii, 672c8–d3) was to link the two: he maintained that musical consciousness was given to men 'by the Muses, Apollo and Dionysus'. He nevertheless sought to banish the aulos from the god's liturgy (*Republic*, iii, 399d2–e3). At Athens, such worship had become a quiet and decorous affair; hence Plato tolerated the Phrygian mode (*Republic*, iii, 399a3–c4), although it was pre-eminently an aulos mode just as the Dorian was a kithara mode (Aristotle, *Politics*, viii, 1342b1–3). These affinities were an important aspect of the relationship between Apollo and Dionysus. For Aristotle (*Politics*, viii, 1341a18–1342b5), the festivals of Dionysus, with their emphasis upon drama, were apparently the only proper occasions for the 'exciting' music of the aulos.

Greek vase painters occasionally showed Dionysus, and often his followers, with the BARBITOS (*see* ALCAEUS).



Dionysus singing ecstatically to the accompaniment of his barbitos and attended by two satyrs playing crotala: detail from a cup attributed to the Brygos Painter, Attic Red-Figure style, c490 BCE *(Bibliothèque Nationale, Paris)*

The aulos, already discussed, was still more closely associated with the satyrs and maenads who attended him. Clappers (crotala), cymbals and double-headed drums originally had particular connections with his cult. Euripides used the actual metre of Dionysiac cult-hymns in the *Bacchae* when the maenads sing of their ecstasy, recalling the drums' deep rumble (156) and the clear tones of the aulos (127–8). All these instruments, together with the syrinx, are mentioned by later writers in descriptions of Dionysus's power (e.g. Ovid, *Metamorphoses*, iv.391–3, and Nonnus, *Dionysiaca*, xx.327–32; xxiv.151–4). The *rhombos*, or bullroarer, often associated with the rites of CYBELE, is a Dionysiac instrument in Euripides' *Helen* (1362–3).

The altar of Dionysus at Olympia was placed with that of the Muses (Pausanias, v.14.x); an inscription from Naxos even gives him Apollo's epithet 'Mousagetēs', 'leader of the Muses'. In Italy, where he was worshipped as Bacchus, music continued to have an important place in his liturgy (Livy, xxxix.8.5–6; Catullus, lxiv.261–4; and Ovid, *Metamorphoses*, xi.15–18 are representative sources). Roman artists frequently took for their subjects satyrs and maenads, in many instances holding or playing an instrument; the god himself rarely appears. Only upon Greek soil could his cult truly flourish, and it is by virtue of the religious sensibility and musical culture of Greece that we must reckon with Dionysus.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Dioxeian (Gk.: 'through a higher [note]'). The earliest Greek name for the interval of a 5th, found in the writings of Philolaos of Crotona (6th–5th century BCE). By the time of Aristoxenos it had been replaced by the term *diapente*.

Di Paula [di Paula di Catanzaro], **Innocentio** (*b* ?Catanzaro, Calabria; *fl* 1615). Italian composer. He is known only by *Libro primo delle canzone villanesche* (Naples, 1615[19]), for three voices, which he dedicated from Catanzaro. Most of the pieces in it are settings of four or five four-line stanzas; all have two sections, which in about half the pieces cadence at the same pitch. The pieces are competently written and very short, with only touches of chromaticism and triple metre. The book also includes pieces by Francesca (one) and Fabio Mancuso (four) of Catanzaro, the latter of whom published a book of five-part motets (now lost) at Naples in 1615 (*PitoniN*).

KEITH A. LARSON

Direct (Fr. *guidon*; Ger. *Wächter*; It. *guida*; Lat. *custos*). The symbol placed at the end of a staff (or page) to indicate the first note of the next staff. It is found in musical sources from the 11th century onwards, in the earliest manuscripts sometimes as an alternative to using a clef on the next line. It is the equivalent of the 'catchword' in literary works. The direct is sometimes used nowadays without reference to pitch but merely as a sign of continuation, and may therefore be regarded as the musical equivalent of '&c.'. The direct may take one of several slightly varying forms based on the sign later used for the mordent.

RICHARD RASTALL

Direction (Fr.). *See* CONDUCTING.

Dire Straits. English rock group. Its original members were Mark Knopfler (*b* Glasgow, 12 Aug 1949; vocals and guitar) his brother David (*b* Glasgow, 27 Dec 1951; guitar), John Illsley (*b* Leicester, 24 June 1949; bass guitar) and Pick Withers (drums), but after various personnel changes in the early 1980s the nucleus became Mark Knopfler and Illsley. Their first hit song, *Sultans of Swing* (Vertigo, 1978), introduced Mark Knopfler's relaxed, drawling vocal style (influenced by Bob Dylan and the American singer-songwriter John Cale) and clipped, melodic guitar solos. The song affectionately described a pub-rock band and showed Knopfler to be a wry and observant lyricist. Subsequently he used these assets to build a reputation for Dire Straits as one of the best-known mainstream rock groups in the world, with multi-million sales for successive albums. The best of these was *Brothers in Arms* (Vertigo, 1985), which showed Knopfler's range as a writer, through the gently satirical *Money for Nothing* and the jaunty *Walk of Life* to the moving and compassionate title song. Knopfler has also had a prolific career as a composer of film soundtracks including *Local Hero* (Vertigo, 1983) and *The Princess Bride* (Vertigo, 1987). He was made an OBE in the New Year's Honours, 2000.

DAVE LAING

Direzione (It.). *See* CONDUCTING.

Dirge. A burial song or (less commonly) one sung in commemoration of the dead; a song of mourning or an instrumental piece expressive of similar sentiments. The word is a contraction of 'dirige', the first word of the first antiphon in the first nocturn at Matins in the Roman Office for the Dead ('Dirige, Domine Deus meus, in conspectu tuo viam meam'). When, as often happened, the invitatorium ('Venite, exsultemus Domino') was omitted, the office would begin directly with the antiphon, and so in late medieval English the word 'dirge' came to be used in reference to the service as a whole. However, as in the similar case of 'placebo' (the initial word at Vespers in the same Office for the Dead), it soon took on a more general meaning and could be used for any song in the vernacular sung at a burial. In this sense a dirge has much the same connotation as a THRENODY or a lament, though each term carries its own shade of meaning. The dirge has perhaps the most doleful character of them all; it is more specifically associated with the time of burial and often has a march-like tread, reminiscent of a funeral procession.

As a poetic form the dirge is peculiarly English, and most settings of dirges are therefore by British composers. The best-known of medieval dirges is the anonymous 15th-century *Lyke-wake Dirge* from the north of England, which has been set a number of times, notably by Stravinsky in his Cantata (1952) and by Britten in his Serenade (1943). Both settings employ exact repetition to achieve that sense of fateful monotony that might be considered a hallmark of the true dirge, but the two composers employ very different methods to avoid any tedium that might result from this. Stravinsky divided the poem's eight stanzas into four pairs, which he used to form a prelude, postlude and two interludes for other English lyrics, contrasted in mood. Britten's setting is a passacaglia in which the normal roles are reversed, the solo tenor continually repeating the melody, while the orchestral accompaniment changes for each strophe. Its processional character (the tempo marking is 'Alla marcia grave'), and its crescendo to a central climax followed by a gradual lessening of volume and intensity, recall Vaughan Williams's impressive setting of Whitman's *Dirge for Two Veterans* in his cantata *Dona nobis pacem* (1936).

Among Shakespearean dirges, that for Fidele in *Cymbeline* ('Fear no more the heat o' the sun') has attracted several composers. Vaughan Williams set it for two voices and piano in 1922, and Gerald Finzi's setting for baritone and piano (or string orchestra) was included in the cycle *Let us Garlands Bring*, dedicated to Vaughan Williams on his 70th birthday in 1942. Among purely instrumental dirges must be mentioned the dirge canons which precede and follow the setting of Thomas's *Do not go gentle into that good night* in Stravinsky's *In memoriam Dylan Thomas* (1954).

MALCOLM BOYD

Dirigieren (Ger.). *See* CONDUCTING.

Diringus, Richard. *See* DERING, RICHARD.

Diruta, Agostino (*b* *c*1595; *d* after 1647). Italian friar, organist and composer, nephew and pupil of Girolamo Diruta. In 1617 while still a friar and a student of theology he was organist at S Stefano, Venice. In the dedication of his *Messe concertate* (22 October 1622) he stated that he had been organist and choirmaster at Asola for two years.

He titled himself as a priest and bachelor of theology. In 1630 he identified himself on a title-page as organist and choirmaster of S Agostino, Rome, a position he still held in 1647, the date of his last known work.

WORKS

Sacrae cantiones, 1–4vv (Venice, 1617)
Davidis exultantis cantica, 1–3vv, op.2 (Venice, 1618)
Messe concertate, 5vv (Venice, 1622)
Compieta concertata, con l'antifone della BVM e con un Miserere, 5vv, bc, op.5 (Venice, 1623)
Sacri motetti a gloria di Giesu et ad honore di Maria, libro primo, 1–2vv, op.6 (Venice, 1630)
Sacri motetti, 1–3vv, bc (org), op.7 (Venice, 1630)
Messa e vespero, 5vv, bc (org), op.9 (Venice, 1630)
Sacrae modulationes Eremitici ordinis Divorum, 2–8vv, op.10 (Rome, 1630)
Salmi intieri per il vespero, 4vv, bc (org), op.12 (Rome, 1630)
Messe concertate, libro secondo, 5vv, bc (org), op.13 (Rome, 1631)
Viridarium marianum in quo Dei parae virginis letaniae et hymni, 4–6vv, bc (org), op.15 (Rome, 1631)
Psalmi vespertini, 3vv, op.16 (Rome, 1633)
Davidicae modulationes, 3vv, bc (org), op.18 (Venice, 1641, 2/1646 with added litanies)
Hymni pro vesperis, totius anni, 4–5vv, org, op.19 (Rome, 1646)
Poesie heroiche morali e sacre, 1–5vv, op.20 (n.p., n.d.) [ded. Rome, 15 Nov 1646]
Il secondo libro de' salmi che si cantano ne' vesperi, 4vv, op.21 (Rome, 1647)

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CLAUDE V. PALISCA

Diruta [Mancini], **Girolamo** (*b* ?Deruta, nr Perugia, *c*1554; *d* after 25 March 1610). Italian organist, teacher and music theorist. He was the author of the first comprehensive treatise on organ playing, in the form of a dialogue under the title *Il transilvano*, published in two parts (Venice, 1593, 1609).

1. Life. In a letter dated 1 February 1602 from Chioggia to the magistrates of Deruta, Diruta pleaded that after 30 years of work he desired to return to his homeland. This would indicate that he began his career as an organist in about 1572. On 19 June 1574 he entered the Franciscan monastery of Correggio, near Reggio nell'Emilia, at the same time as Battista Capuani, who may have been his first teacher. He apparently went to Venice in about 1580: he acknowledged that he had as preceptors Zarlino, Costanzo Porta and Claudio Merulo (*Il transilvano, seconda parte*, iii, 11). Merulo left Venice in 1584, so Diruta must have studied with him before that. If he did study with Porta, a fellow Franciscan, it may have been when Porta was in Ravenna (1580–89). Merulo was more than satisfied with his pupil's accomplishments, for in a letter printed in *Il transilvano* (1593), he said: 'I take infinite pride that he was my product, because in this doctrine [of playing the organ] he has brought both to himself and to me singular honour, as may be expected of a person of much genius'.

In 1593, as revealed by the title-page of his book, Diruta was organist of Chioggia Cathedral. He was still there in 1602, as testified by the letter cited above, but the desire expressed in it must soon have been fulfilled, for in 1609 he identified himself as organist of Gubbio Cathedral.

On 10 April 1593 Diruta dedicated the first part of his dialogue to Zsigmond Báthory (1572–1613), Prince of Transylvania and nephew of the King of Poland. Diruta's link with this prince may have been through Istvan de Jósika, probably the 'Transilvano' who speaks in the dialogue. Jósika was sent to Italy in 1591 to negotiate the prince's marriage to Leonora Orsini, niece of Grand Duke Ferdinand I of Tuscany. The second part of the dialogue, though dated 1609 on the title-page, was dedicated on 25 March 1610 to her as Duchess Leonora Orsini Sforza, for the engagement to Báthory was broken off and she married Alexander VII Sforza in 1592. Another mission of Jósika in Italy was to engage musicians for the prince's court at Gyulafehérvár (now Alba Iulia, Romania), and it was probably in this connection that Diruta met him, for a fellow pupil of his teacher Merulo, Giovanni Battista Mosto, was choirmaster at Gyulafehérvár between 1589 and 1595, and Antonio Romanini, the prince's organist, was represented in *Il transilvano* by a 'Toccata dell'ottavo tuono'. In addition to the Transylvanian and Diruta, a third interlocutor figures briefly in the dialogue, the Venetian gentleman Cavaliere Melchior Michele, a papal legate, who was frequently sent to negotiate with Zsigmond Báthory, and who in the dialogue and probably in actual fact introduced Diruta to Jósika.
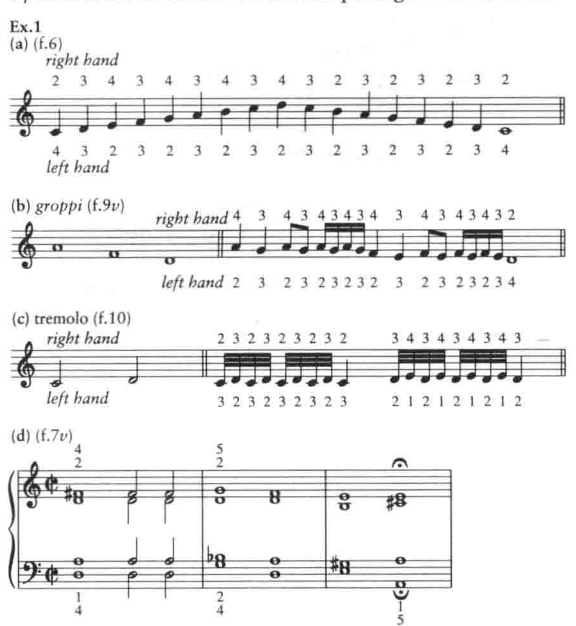
2. Works. Diruta's treatise on playing the organ, which he praises as the king of instruments, was published on the instigation of Merulo, who believed that certain rules were necessary for playing his own and similar compositions, and the treatise probably sums up Merulo's own teaching. Diruta concerned himself with a multitude of the organist's preoccupations: the position of the player at the instrument, fingering, diminutions and ornamentation, the application of the rules of counterpoint, the church modes and the most suitable registration for the character of each, transposition, the method of intabulating vocal music, and the method of accompanying, intoning and responding to the choir. The two parts of the work are accompanied by sample intabulations of vocal music and of original compositions for the organ by Diruta and by a number of other composers. In the *Prima parte* there are toccatas, chosen for their didactic value, by Merulo, Andrea Gabrieli, Giovanni Gabrieli, Luzzasco Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bellavere and Gioseffo Guami, and in the *Seconda parte* ricercares by Luzzaschi, Gabriele Fattorini and Adriano Banchieri.

Diruta's rules (f.4*v*) for the position of the body are concisely stated:

> The first is that the organist place himself so that he is in the middle of the keyboard. The second, that he not make gestures or movements but remain with the body straight and graceful. Third, he must make the arm lead the hand and see that the hand always goes out straight from the arm, neither higher nor lower than it, so that the ridge of the hand is held somewhat high, because thus the hand will be level with the arm. And what I say of one hand I mean also of the other. Fourth, that the fingers rest evenly on the keys, but somewhat arched; besides that the hand be held light and relaxed at the keyboard, for otherwise the fingers cannot be moved with agility and promptness. Finally, that the finger depress the key and not hit it, the finger rising with the key.
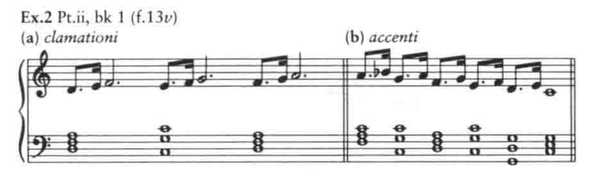
Diruta distinguished between the technique of the organist and that of the harpsichordist and between playing 'music' and 'balli'. Whereas the organ was played with 'l'armonia unita' or legato, quill instruments (*istrumenti da penna*) had to be played by hitting the keys to activate the jacks (*saltarelli*) and to make the dances

lively. In the harpsichord, tremolos and *accenti* were necessary to give the illusion of sustained harmony. Striking as opposed to depressing the keys was allowed on the organ only when playing balli. Diruta classified certain fingers as 'good' and others as 'bad': in either hand the second (index) and fourth (ring) fingers were good, the others bad; the 'good' fingers were intended for the 'good' notes – mainly consonances on the downbeats – while the 'bad' fingers for the dissonances or upbeats. Ex.1 shows the proper fingering of (*a*) ascending and descending scales, (*b*) the *groppo*, (*c*) the tremolo, and (*d*) a *falsobordone*. The shows the last passage in the tablature

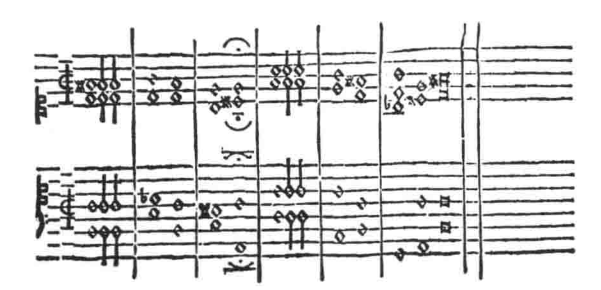


prescribed by Diruta for polyphonic music, with a five-line staff for the soprano and contralto and an eight-line staff for tenor and bass, two semibreve measures to the bar (*due battute per casa*). Diruta used the same score-like arrangement for keyboard compositions.

In the *Seconda parte* Diruta clarified some of the rules of the first part. He gave, for example, parallel notations of pieces in vocal score and in keyboard tablature. He showed that there were five types of diminution used in keyboard tablature: *minuta* or divisions, *groppi*, tremolos, *clamationi* (ex.2*a*) and *accenti* (ex.2*b*).



Diruta added a useful section summarizing the rules of counterpoint as applied to keyboard composition. He formulated four principal rules of consonant progression or 'movimenti': contrary motion is obligatory in going from one perfect consonance to another; the movement is free in going from an imperfect consonance to another; likewise from a perfect consonance to an imperfect; contrary motion is obligatory from an imperfect consonance to a perfect. Almost every counterpoint theorist after Diruta adopted this set of movement rules. Diruta



Tablature prescribed by Diruta for polyphonic music, with a five-line staff for soprano and alto, and an eight-line staff for tenor and bass, from his 'Il transilvano' (Venice, 1593)

anticipated the species of Berardi and Fux in demonstrating by examples seven ways to make a counterpoint over a cantus firmus consisting of even semibreves: (1) note against note (*contrapunto di nota contra nota*), (2) minims (*contrapunto di minime osservato*), (3) consonant suspensions or syncopated minims (*contrapunto di note ligate di consonanze*), (4) dissonant suspensions (*contrapunto di note ligate di dissonanze*), (5) crotchets (*contrapunto di note negre*), (6) varied note values in *contrapunto osservato*, and (7) varied note values in *contrapunto commune*. The *commune* was much freer in that the only rigid rule was that two perfect consonances of the same species in succession were to be avoided, though not two such imperfect consonances. Rules requiring contrary motion and the progression from an imperfect consonance to the nearest perfect consonance were not observed in *commune*. Diruta considered the *osservato* style much more beautiful and elegant and essential to composed music, but the *commune* was adequate for playing 'di fantasia' or impromptu.

Diruta's toccatas, written in *contrapunto commune*, consist entirely of passage-work in one hand against chords in the other, unlike those of his contemporaries Andrea Gabrieli and Merulo, who used this technique in alternation with chordal and sometimes imitative passages. Diruta's pieces are true études in that each exercises some specific technical device, such as conjunct figuration (*di grado*), figurations in which there is a leap from a strong to a weak beat (*di salto cattivo*), or in which the leap is from a weak beat toward a strong (*di salto buono*). His typical ricercares contain a fugal section on one or a succession of subjects followed by a triple-time chordal closing section. His 21 organ hymns and eight *Magnificat* settings – one for each tone – are uniformly 16 semibreve measures long and incorporate the intonation and termination of each chant in such a way that the organist can expand the central section by improvising. They all treat imitatively motifs drawn from the standard hymn melodies and *Magnificat* tones.

The only compositions by Diruta known separately from *Il transilvano* are a set of motets in five parts on cantus firmi from the antiphons of the principal feasts. Only the soprano and alto partbooks survive.

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CLAUDE V. PALISCA

Dis. (Ger.) D♯; before the early 19th century also E♭. *See* PITCH NOMENCLATURE.

Discant [descant, descaunt(e), deschant, deschaunt(e), dyscant; verb: discanten] (Middle Eng., from Lat. *discantus*: 'singing apart'; verb: *discantare*; Old Fr. *deschant*, *descant*; verb: *deschanter*). A type of medieval polyphony having a plainchant tenor, characterized by essentially note-against-note, contrary movement between the voices and the interchange of the consonances octave, 5th and 4th. In the 12th and 13th centuries it was further characterized by the use of the RHYTHMIC MODES, by formally balanced phrase-shapes, and by the fact that the plainchant basis was melismatic. It was not itself a musical form but a technique – in origin a technique for the improvising of two-voice polyphony. In the written repertory it is found within organal plainchant settings and clausulas, and, by abandonment of the plainchant basis and principle of melismatic tenor, also in the conductus. Settings survive for two, three and four voices.

I. Discant in France, Spain and Germany. II. English discant.

I. Discant in France, Spain and Germany

1. Etymology, definition. 2. The distinction between organum and discant. 3. Organum and discant in the 'Magnus Liber' and its recensions. 4. Discant in three and four voices. 5. Later discant: England and Germany. 6. Later discant: France.

1. ETYMOLOGY, DEFINITION. The Latin word 'discantus' came into existence in the 12th century from the Greek *diaphonia*, either by direct translation or by analogous word-formation. From the beginning, the word carried the implication not merely of 'sounding apart' (i.e. the concept of interval and its measurement, as in the Greek term), but also, more concretely, of 'singing apart'. It thus implied polyphony, which was developed in the West as a method of performing plainchant. This second implication then reflected back upon the original Greek term. Hence in medieval treatises on music the terms 'organum', 'diaphonia' and 'discantus' frequently occurred as synonymous terms for 'polyphony'. 'Discantus', however, as the latest of the three terms, occurred much less often with this general meaning, as will be discussed below. In addition there is the erroneous definition occasionally encountered of 'discantus' as genuine *biscantus* (i.e. 'double cantus' or 'double-song'); this probably has its forerunners in the numerous (and often incorrect) etymologies in musical treatises – 'dyaphonia, a dya quod est duo' and 'diaphonia duplex cantus est' (see F. Reckow: 'Diaphonia' (1972), *HMT*, §111b).

The meanings of the term 'discantus' as it occurred between the 12th and 17th centuries are all intimately interconnected: (i) polyphony in general; (ii) a certain type of polyphony (either to be distinguished from organum, or to be understood as improvised polyphony as distinct from notated polyphony); (iii) the part that is added to the tenor – thus the part that brings this kind of polyphony into being; (iv) the highest part (usually sung by boys) of a polyphonic setting (therefore equivalent to cantus, superius and soprano); (v) the high register of chorally constructed instruments, e.g. recorders, cornets, viols and organ stops. Although polyphony can be seen as the basic factor of each of these categories, a simple historical link should not be presupposed without careful consideration. The first two definitions are the most closely connected and have the greatest historical significance; only these, and with them the third, are discussed here.

2. THE DISTINCTION BETWEEN ORGANUM AND DISCANT. It is necessary to establish initially whether the first definition is a case of the part standing for the whole, which would make the second definition the original; or conversely, whether the second is a narrowing-down of the first. In other words, was the word 'discantus' formed with the intention of providing a separate term for a new or specific type of polyphony? Current research seems to suggest that this was the case.

Despite this uncertainty, an issue possibly of greater importance has been clarified: the question of how the terms 'organum' (in the restricted sense) and 'discantus' – terms that are normally contrasted within the generic concept of organum (in its wider sense) – differ from one another. For Riemann it was a question of whether there was any difference in kind, or whether the two were simply separated in time. In his *Geschichte der Musiktheorie* (Leipzig, 1898, 2/1921) he tried to draw a sharp distinction between 'organum treatises' – those up to Johannes Cotto – and 'discant treatises' – those after him. He saw as real distinguishing features in the latter the rule of the contrary motion between the parts and the gradual increase in importance of the 3rd and the 6th. Against this, Steinhard (1921, p.220) argued that the treatises cited by Riemann did not represent a new style, but merely gave greater emphasis to the principle of contrary motion within the same style. However, this view rested no more than Riemann's on a thorough examination of all the surviving theoretical and practical sources. As usually happened with medieval concepts of this kind, when the concept as a whole went through a process of reformulation, its individual terms also underwent shifts of meaning and usage. Such shifts, however, do not happen in isolation: the things to which the terms refer also change, and these changes do not necessarily come about and become visible all at the same time. Moreover,

in the case of 'discantus' it would scarcely be possible to undertake a definition without constant reference to organum – itself a considerably more complex concept.
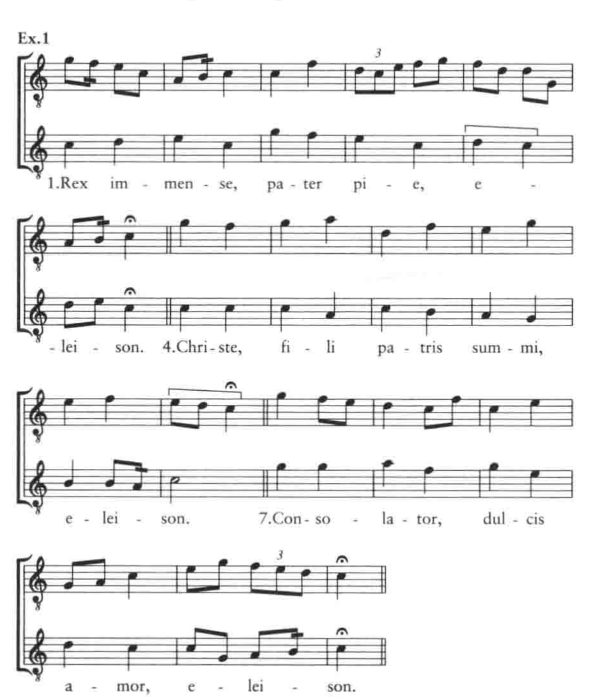
Two different kinds of polyphony are intimated as early as Guido of Arezzo's *Micrologus* (*c*1026): one is characterized by parallel movement of the voices, the other admits changes in the interval between the voices. However, no further distinction is made, least of all a distinction of terminology. For this reason Eggebrecht has preferred to regard parallel organum, even in Guido's day, as a technique no longer practised. He sees it as a means of demonstration, or as a kind of technical preparation for the 'old organum' which was the first genuinely polyphonic organum (see Eggebrecht and Zaminer, 1970, p.25).

The basis of this improvised (therefore solo) style was a plainchant melody (or specific parts of one) most of whose notes lay above or between the added organal voices. From this stage of technical development there was a growing tendency after about 1100 to place the newly added organal voice or voices above the tenor. The real reason for this development should be sought in practical considerations of performance. Johannes Cotto's solution (see *De musica cum tonario*, ed. J. Smits van Waesberghe, CSM, i, 1950, p.157), which implies continual part-crossing and in which the organal voice 'alter per alienos sonos apte circueat', ought presumably to be seen not only as an injunction to avoid extending the total range too much and to assimilate the range of the new voice to that of the first voice, but also as an experiment in texture. However, this solution seems already to have been found unsatisfactory in France, although evidence of it is encountered in German traditions at a much later date; for, in a note-for-note setting the *vox principalis* and the *vox organalis* (i.e. the voice with the chant, and the added voice) can be heard only as an upper and a lower part. Ultimately the natural effect of the lower part as the supporter of the texture was soon realized and was exploited as such. In allotting this function to the most essential voice – the voice carrying the plainsong – the other voice, the one most modern in style, was automatically brought into the foreground of the texture. At any rate, the placing of the *vox principalis* at the bottom of the texture, as the 'tenor', became the rule by the mid-12th century at the very latest.

The most important writings about 1100, probably all of French origin (the so-called Milanese, Berlin, Bruges and Montpellier tracts), described post-Guidonian organum – the 'new organum' in its earliest form – in a thorough and rather technical way and mentioned only one form. It was still an improvisatory technique, and was characterized by the prescription of unison or octave at the beginning, and of unison alone at the end. It employed all the intervals designated as *consonantiae* (thus including the 5th and 4th), interchanging them according to certain prescribed rules that allowed for – indeed, required – both parallel and contrary motion. It also featured a free alternation between syllabic and more or less melismatic delivery, in other words, between the elementary harmonic framework and a practical, ornamented performance involving, inevitably, other intervals as well.

The difference between the syllabic and melismatic types became fully evident only a generation or so later when the ornamentation of the *vox organalis* developed from being an optional extra into an essential component part. It is no coincidence that there is a sudden increase in written documents containing this music, among them particularly the so-called St Martial and Calixtine manuscripts (*F-Pn* lat.1139, 3549, 3719, *GB-Lbl* Add.36881; *E-SC*; ex.1). The term 'organum' might remain as a generic concept, but it now became necessary to have separate names for the two different styles of performance. This was accomplished first in two anonymous treatises (ed. Schneider and La Fage), where clear distinctions are made between, on the one hand, 'organum' in the special sense in which tenor notes were long-sustained and the *vox organalis* had freedom to indulge in extensive melismas and, on the other hand, 'discantus' – a style that maintained 'equalitas punctorum', i.e. an approximately equal rate of movement in all the voices. Thus the distinction had nothing to do with contrary motion, a feature common to both; it was primarily a matter of sustained-note tenor combined with melismatic *vox organalis* as against note-for-note settings in two parts ('punctus contra punctum'), or, more generally, of the dissimilarity or similarity of the parts concerned. (Cf ex.1 and ORGANUM, ex.9.) Thus the very form that diverged further from previous usage continued to be referred to as 'organum', while that which owed much more to tradition was called by the new name, 'discantus'. This may be because 'organum' had lost its specific meaning, but may also be due to a certain 'belief in progress' that was characteristic of this period ('organum' was indeed initially the more significant term, although the relationship was later reversed).

The technical production of an organal voice and a discant voice was in principle very much the same. However, dependence on the movement of the tenor meant that in discant the choice of intervals and the way the voices combined with each other had to be very directly controlled. It was for this reason that the theorists always attached special importance to it.



The rules described earlier, derived as they were from improvisatory practices, now underwent certain modifications. First and foremost, as part of a general change in the status of consonances the 4th receded gradually into the background and was replaced by the 3rd and the 6th. These were at first used only when they moved directly by step to a perfect consonance, but with their gradual acceptance as consonances this rule ceased to be observed.

In the St Martial manuscripts organum and discant occur side by side, but organum was already predominant. A generation later, at the beginning of what is often called the Notre Dame period, it was quite patently the principal form. The balance was radically shifted when, in about 1180, modal rhythm was finally developed and systematized and began to permeate both forms of music (*see* RHYTHMIC MODES). The view that this new rhythm came to be linked in some way specially with discant, giving it a particular modernity, is a misleading one. The two must have been very closely associated right from the beginning, because the passing and intermediary notes of the old discantus must have played quite a significant part in the development of the first mode (from which the other five were only developed later, evidently on the basis of literary models).

3. ORGANUM AND DISCANT IN THE 'MAGNUS LIBER' AND ITS RECENSIONS. This development can be seen most clearly in the context of polyphonic plainchant settings. The most important collection of *organa dupla*, known as the *Magnus liber organi*, survives today only in versions dating from the 13th century. The original form of the cycle (1163–82), which is attributed to the 'optimus organista Leoninus' (Anonymus 4: *CoussemakerS*, i, 342), cannot now be reconstructed with any confidence as to detailed points of style; and yet (and this is the most important point) it cannot possibly have been wholly and exclusively in modal rhythm. In the surviving versions it is clear that through successive layers of reworking the melismatic organum sections became more and more repressed and were replaced by more modern modal-rhythmic sections. The result is that, far more than in earlier examples, the repertory of two-voice organum seems to consist of individual sections (*see* CLAUSULA) of differing structure. (Anonymus 4 ascribed this adaptation to the 'optimus discantor Perotinus', but he could only have been referring to the most important and not the sole adaptation; *see* MAGNUS LIBER, LEONINUS and PEROTINUS.)

In this process, of course, it was not just arbitrary sections of the organum that were revised but, rather, those that were particularly suitable: above all, melismatic passages in the plainchant, passages whose text invited emphasis, tenor sections with an essentially striking structure (i.e. symmetrical note-patterns or phrases with some kind of sequential organization), passages that could be transformed into discant-like structures with as few changes as possible, and sections that were traditionally used for this. In any case, the prevailing distinction between organum and discant, that of sustained notes and melisma as distinct from note-against-note, was heightened by the presence or absence of modal rhythm in the voices: this was given authority in the theoretical writings of Johannes de Garlandia and Franco of Cologne. With modal rhythm, the relative amount of movement in the various voices became standardized. (However, quite apart from modal rhythm, the setting of relatively few duplum notes against any one tenor note remained a basic constituent of the new type of discant; the traditional definition of discant as 'aliquorum diversorum cantuum concordantia' could still be justified.)

The fitting of such discant sections into pieces of organum was particularly popular, and this undoubtedly has much to do with the modernity of modal rhythm. There was at the same time a reversion to the much earlier principle of executing not a whole chant but only certain parts in polyphony (particular words, sections, especially tropes), and of interpolating these into the monophonic context of plainchant. In keeping with this principle there were sections ('clausulas sive puncta') that were, even by polyphonic standards, so often set in polyphony and so frequently incorporated into chant at the appropriate points, that they were assembled into special clausula-fascicles in manuscripts, ready for optional use in this way. Ludwig (1910) thus spoke of them as 'substitute sections' (*Ersatzteilen*).

Over and above this piecemeal interpolation of discant phrases, however, the incursion of modal rhythm also becomes noticeable in the two-voice *Magnus liber*. Gradually, too, the dupla sections with sustained-note tenor were transformed into modal rhythm or else were composed anew. It soon became essential to introduce a separate name for the intermediate form that occurred between the extremes of non-modal organum and modal-rhythmic discant; with Johannes de Garlandia this contingency came to be called copula (*see* COPULA, COPULATIO).

As a whole it may be said that the modal rhythm in this repertory initially permeated the upper part (duplum) and only subsequently the tenor – starting with phrases of plainchant that were especially suitable. The reason for this was presumably the inviolability of the plainchant tenor, though there were probably structural considerations as well. Also connected with the swift further development of rhythm, and particularly with the rapid breakthrough of the system of modes, is the fact that during the 13th century the organum sections too became interpretable in terms of measured rhythm (*fractio modi,modi irregulares* etc.) and that from this time monophonic plainchant (*musica plana*) can be distinguished from polyphony as a whole (*musica mensurabilis*).
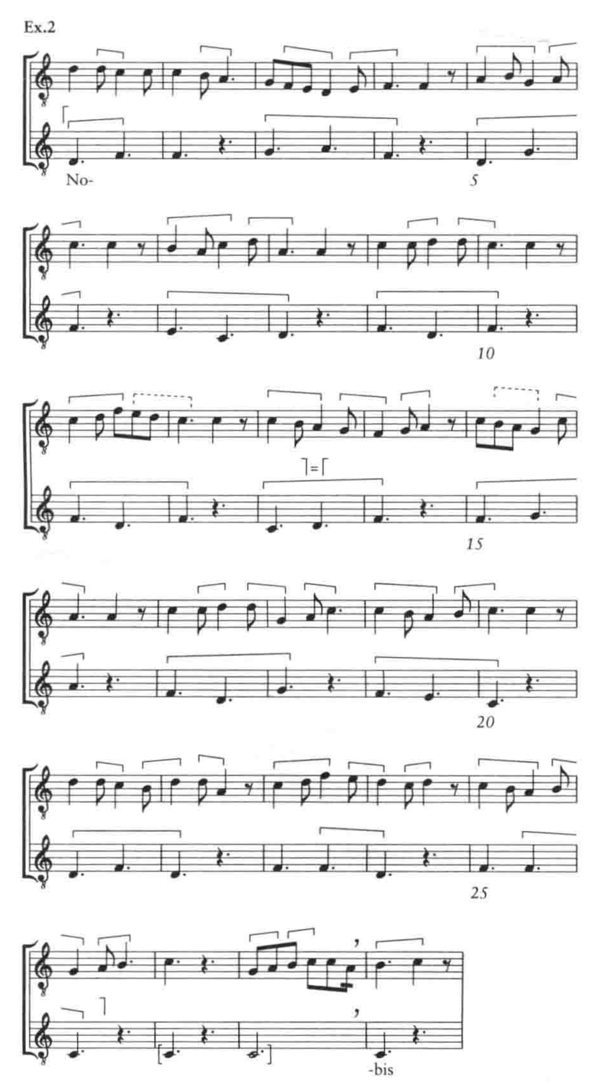
However, the solving of the technical problems of notation (which have caused much misunderstanding in the study of these areas since the 19th century) was not the only prerequisite for this. Above all, there were the technical achievements in composition, developed in the most far-reaching way within the context of the numerous modal-rhythmic clausula compositions. Composers learnt to utilize the melodic line with its new rhythmic properties as a formal device and as a means of fashioning larger units. The frequent repetition of tenor cadences was linked primarily with an acceleration of tenor rhythm. The rational rhythmic arrangement of the tenor part progressed from groups of irregular longs and duplex longs, by way of regular sequences of single notes and ligatures, to complicated formulae lasting several groups of tones – a development that originated in a more basic artificial need, and one in which the roots of the later phenomenon of isorhythm with color and talea are to be

found (ex.2). With their increasing command of the techniques of composition composers began to experiment with voice-exchange, imitation, retrogression, hocket and so on, as in ex.3.
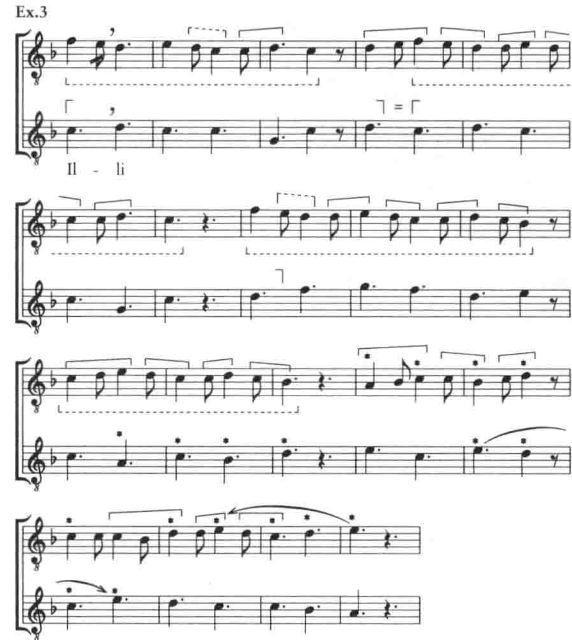
Alongside this development – perhaps the first in the history of Western music to spring directly from a formal, constructional idea – there existed others including developments in subjective response, such as the increasing acceptability of the 3rd as a consonant interval and a complete change of melodic style. Yet the future of discant writing was seen not so much in the clausula itself as in the motet – a form that arose in connection with the clausula by the addition of new text to the upper parts, and which was by then very widely used. This turn of events can be explained not least as a result of the waning interest in plainchant setting as a whole in favour of forms containing repetition patterns.

4. Discant in three and four voices. Modal rhythm and discant setting were prerequisites for a progression from two-voice to real three- and four-voice compositions, a development that evidently occurred for the first time with Perotinus in about 1200. Only 'voices' that are fixed

Ex.2



Ex.3



in an exact rhythm can be combined to form a shaped phrase. This is so even when, as was the case with Perotinus, the voices were composed not simultaneously in relation to each other, but either independently or each one in relation to the tenor alone – and even though, in the spirit of successive composition, some voices might be omitted from or added to existing compositions. These two factors for the first time undeniably produced 'compositions' in the modern sense.
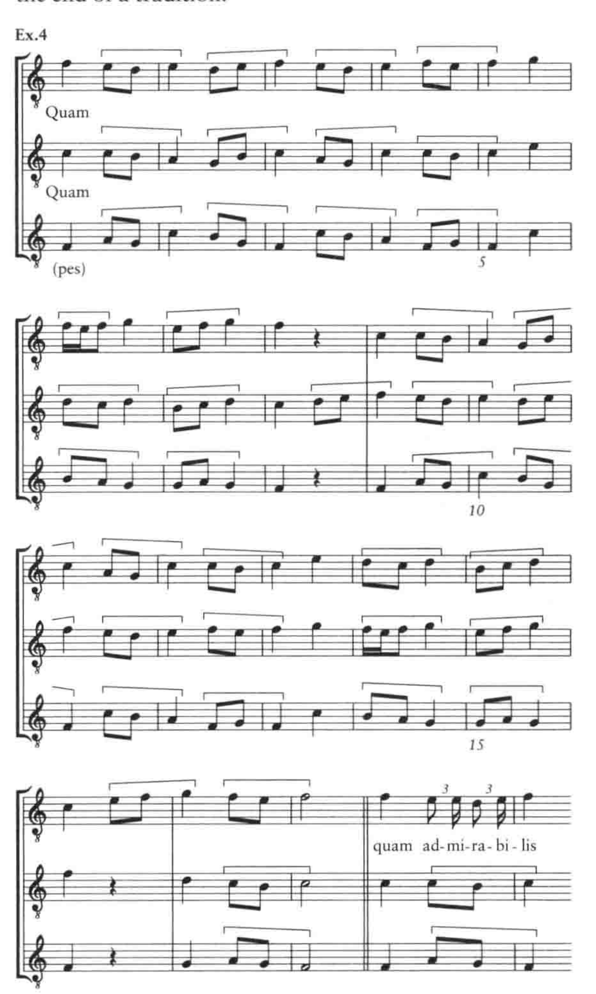
Such compositions were designated *tripla* or *quadrupla* – terms that served as qualifying adjectives to the noun 'organa'. The fact that these discant compositions could be so designated merely according to the number of voices demonstrates once again the capacity of the term 'organum' to function both as an overall term for polyphony and hence as a specific term for the category of plainchant settings. This does not, however, alter the fact that from the structural point of view these are discant settings, at least as regards the upper voices. Moreover, as these developments proceeded a differentiation in terminology became evident between the style of setting or method of composition on the one hand, and the form or type of music on the other.

This distinction had, however, already emerged in a different way, for not only did discant develop within the context of organum, i.e. of liturgical plainchant setting; it also developed in combination with the early forms to produce the second great genre of composition in Parisian music around 1200 and after, the polyphonic Conductus. The conductus was independent of plainchant, newly used a composed text and tenor part and was used no more than paraliturgically. As well as the problems it has in common with clausula composition, there are specific notational problems arising out of the syllabic underlay of text and simultaneous declamation in all voices. For this very reason, however, conductus generally presents the 'purest' and most skilful discant setting of the period, making use of modal rhythm and adhering largely to note-for-note and melisma-for-melisma movement among voices. Significantly, conductus

began to fade in France just at the time when it began to duplicate the motet in function and in content. The two differed only in the origin and style of the tenor, and partly in the language of the text.

5. Later discant: England and Germany. Outside the centres of development, and especially in England, conductus and the particular style associated with it proved considerably more durable, with the result that modern scholars (e.g. Handschin) have sometimes spoken of a 'conductus style'. As can be seen from the pieces in the 11th fascicle of *D-W* 677, which are almost certainly British, and the large group of pieces in the so-called Worcester Fragments, the sustained-note style was hardly ever adopted in England. Only discant technique was really ever cultivated. This was at least partly because improvised forms of discant perhaps had a longer and less interrupted history in England, the result being what is known as English discant (*see* §II below), and meant that the combining of parts to form harmony (in modern terms, the harmonic idiom) could develop more quickly and more concentratedly (ex.4). As a result this tradition was to play an important part in the development of the new sonority of the 15th century on the Continent as well. In German-speaking lands, on the other hand, both conductus and, to some extent, primitive note-against-note 'organa' remained derivative and peripheral, marking the end of a tradition.

Ex.4
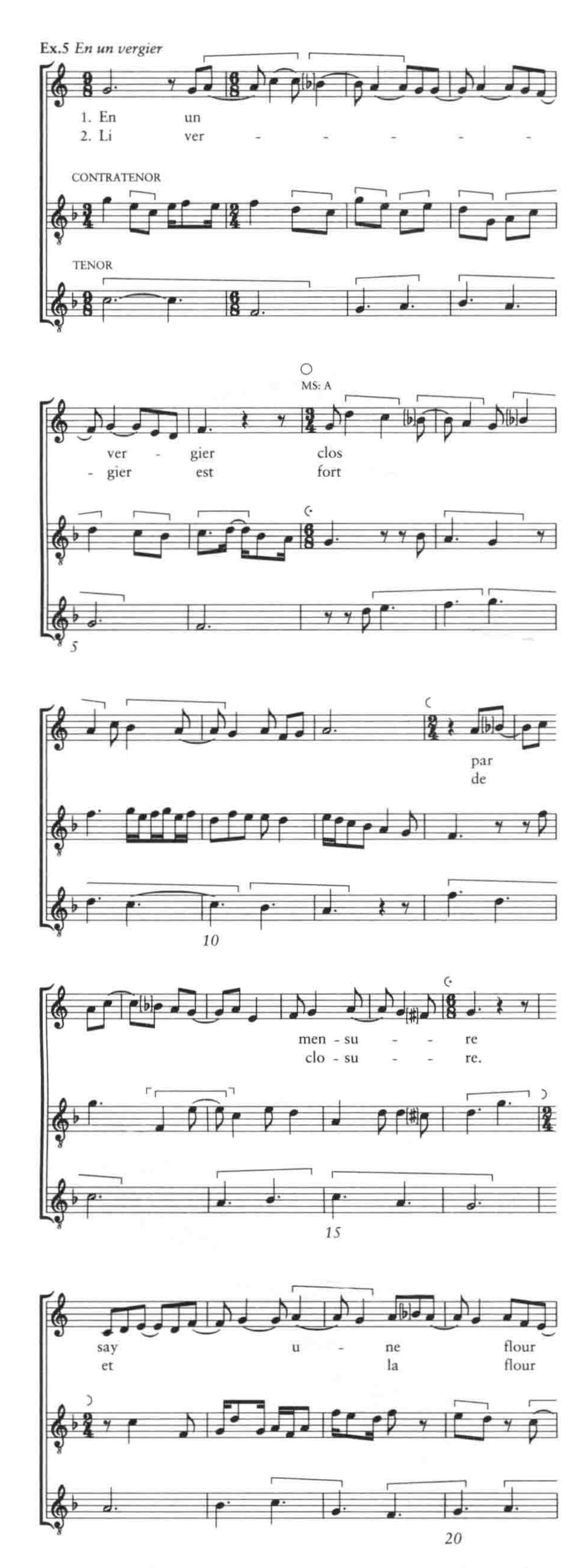


6. Later discant: France. In France itself, after Parisian polyphony had ceased to flourish, discant technique was the only new method of composition to be pursued. Organum was still cultivated for some time as a traditional form, but interpreted mostly according to mensural rhythm, which had evolved meanwhile from further developments in modal rhythm. Thus, according to Franco (*c*1280), organum was already 'partim mensuratum', and at the beginning of the 14th century Odington called it a 'genus antiquissimum'. Otherwise it was rewritten entirely in mensural notation, with no new composition taking place whatsoever. All 13th-century liturgical pieces based on plainchant, including the rapidly increasing number of settings of the Ordinary of the Mass, adopted discant technique exclusively whether they were in the direct tradition of the *Magnus liber* or stemmed from peripheral or older traditions such as that of the Spanish Las Huelgas manuscript.

From the time of Franco to that of Philippe de Vitry the focal point of interest was the motet. Alongside this the secular song was beginning to develop (including in its sphere polyphonic settings of secular songs in the troubadour and trouvère traditions), and by the time of Machaut it had reached maturity and was at the centre of compositional activity. The first aspect of development in all areas was rhythm. After the modal system had become outdated, the shortest note value available was further subdivided several times over, and similarly the tempo of the basic value was several times decelerated. With the basic possibility of dividing each notational value into two or three, an unprecedented rhythmic diversity was achieved that was exploited to the full in those examples of the late 14th-century Ars Subtilior that today can be deciphered only with difficulty (ex.5). The syncopations, suspensions, anticipations and complementary and counter-rhythms naturally also affect the overall structure, and in particular the harmonic structure of a piece. Nevertheless, so full a use of the rhythmic possibilities did not occur in all the voices of a composition to the same extent; here too, it is evident that the practice was at first to differentiate between the relative movement of each voice, before the gradual equalization of movement set in during the 15th century as a result of influences from other techniques of composition, particularly from Italian canonic writing and English conductus techniques.

In another respect the development of discant followed the same pattern, though less dramatically. In the treatises of the Ars Nova the earlier advocacy of contrary motion took on the status of a general rule, to be relaxed only in the case of dissonances (imperfect consonances); these might occur in parallel movement, but with no more than four at a time in succession, and at first only in movement by step. In addition, they no longer had to be resolved on to the nearest consonance; they might now lead into a more remote consonance. Finally, one dissonance might follow another (Philipoctus Andreas, Antonius de Leno). Greatest emphasis was now laid (as it had previously been on the succession of (perfect) consonances), upon the carefully balanced succession of consonances and dissonances and their resolution. Dissonance on the penultimate note also became the rule, and when necessary was reinforced by accidentals to ensure the effect of leading note and cadence in the modern sense. (It should be noted that the nature of the phrase was obviously altered by such cadences.)

This particular use of accidentals, even more than the handling of dissonances, shows that composers were beginning to discover the intrinsic dynamic and harmonic



potential. Although harmony continued to be the product of several independently moving parts, it now emerged more and more independently into the foreground. Together with this change in aspect of the tonal system came the fact that the Greek notions of interval were finally replaced by the Latin ones, that the distinction between major and minor 3rds became a less important factor than hitherto, and that the acceptability of the two as consonances was exchanged with that of the 4th.

Discant was also designated 'contrapunctus' for the first time as early as the treatises of the Vitry school and of Johannes de Muris. This designation, which had been developed from an earlier definition of 'discantus', soon became prevalent once the school of opinion gained ground that no longer construed musical style as the product of several 'voices' but viewed it rather as a combination of sound.

The rules governing successions of consonances in discant soon became transformed into the part-writing rules of counterpoint. Thus counterpoint now stood in the same relationship to discant as discant had done previously to organum. Finally, in the 15th century, counterpoint achieved dominance.

II. English discant

Discant against a 'cantus planus' ('playnsong') is reported, in more or less detail, in several 14th- and 15th-century English treatises. The various descriptions show that with respect to contrapuntal rules and procedures discant in England did not differ from the general European discant tradition of the time. It involved, in the main, note-against-note counterpoint, with the cantus firmus in the lower of the two voices, contrary motion as the basic condition, prohibition of dissonances and of parallel 5ths and octaves, and recommendation of imperfect consonances, of which the various English authors respectively allowed three, four or five in parallel succession. (While 'the old techyng was that a man shal never take none imperfite acord bot if he hade a perfite after him', the English with their traditional fondness for imperfect consonances welcomed the proliferation of 3rds and 6ths in discant with such remarks as 'the mo inperfite tones that a man synges in the trebull, the meriere it es', and 'this maner of singyng is mery to the synger and to the herer'.)

Three characteristics set the English tradition apart from that of the Continent: (i) the recognition, by the mid-14th century, of the possibility that the cantus firmus might be carried by the upper voice, to which the lower voice could fit a discant; (ii) the differentiation of voice ranges ('degrees') in which a discant above a cantus firmus could be accommodated, and the designation of the voices as mene, treble and quatreble (also referred to as 'degrees'); and (iii) the 'sight', which was a technical device applicable to the improvisation of a discant. The second of these features can be traced back to at least the third quarter of the 13th century in England, when Anonymus 4 differentiated three ranges for the discant above the tenor as 'ex propinquis', 'ex remortioribus' and 'ex remotissimus' (*CoussemakerS*, i, 357; F. Reckow, 1967, p. 75). The third feature emerged in the late 14th century.

John of Tewkesbury (*CoussemakerS*, iv, 294*a*; also iii, 360*b*), who wrote his treatise *Quatuor principalia* in 1351, and the approximately contemporaneous Anonymus 5 (*CoussemakerS*, i, 367–8), the anonymous *Regula discantus* (*GB-Lbl* Add.21455, ff.6-7) and the anonymous *Circa modum discantandi GB-Lbl* Add.21455, ff.9*v*-

10*v*), all recognized that a discant could be sung below a cantus firmus. John pointed out succinctly that the same contrapuntal rules apply for this as govern the invention of a discant above the plainchant. The *Regula* sanctions this activity only in a discanting voice called 'counternote' that ranges around the tenor, sounding unisons, 3rds, 5ths, 6ths and octaves above and below, and on occasion reaching a 10th; this voice begins on a unison, 5th or octave above or below and cadences on one of the latter two intervals, also above or below. The far more detailed description by Pseudo-Chilston (see below) in essence demands the same contrapuntal procedure, except that he differentiated between two voices, countertenor and counter ('countir'). The former shares its range with the plainchant, so that, according to whether a passage of the cantus firmus lies high or low, the countertenor may correspondingly either descend as far as an octave below or ascend up to an octave above. The counter, on the other hand, lies below the plainchant; it may form a unison with it, but cannot cross it. 'Properli', the largest interval the counter can form under the cantus firmus is an octave; however, 'yf ye have a low voice, whan the plainsong gothe hye', the counter may also use the 10th, 12th, 13th and 15th.

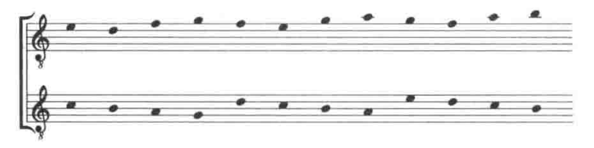
The other two special features of discant in England are reported in the following treatises, all of which survive in English manuscripts datable from the first half of the 15th century, although some of the treatises were probably written in the later years of the 14th century: (1) Anonymous, *GB-Lbl* Add.21455, f.9; (2) *Regula discantus* and (3) *Circa modum discantandi*, in the same manuscript; (4) Richard Cutell (*Opinio Ricardi Cutell de London*), *GB-Ob* 842, ff.48*r*–48*v* (Cutell is documented as a member of the college at St Paul's in 1394 and as cardinal a year later); (5) Anonymous, *GB-Ccc* 410, II, ff.13*v*–15*v*; (6) Anonymous, *GB-Lbl* Lansdowne 763, ff.113*v*–116*v* (the so-called Pseudo-Chilston, who, in addition to his treatment of discant, countertenor and counter, and a passing reference to gymel, also discussed faburden); (7) Leonel Power, in the same manuscript, ff.105*v*–113.

The last two items of this list are part of the compilation of musical treatises made by John Wylde some years before 1450. The second and third treatises are in Latin; the *Regula* designated the ranges as 'primus gradus', 'secundus gradus' and 'tertius gradus', thus relating it to some later Italian discant theory, while *Circa modum* designated the discanting voice as 'medius', 'triplex' and 'quadruplex' respectively. All the other treatises are in English.
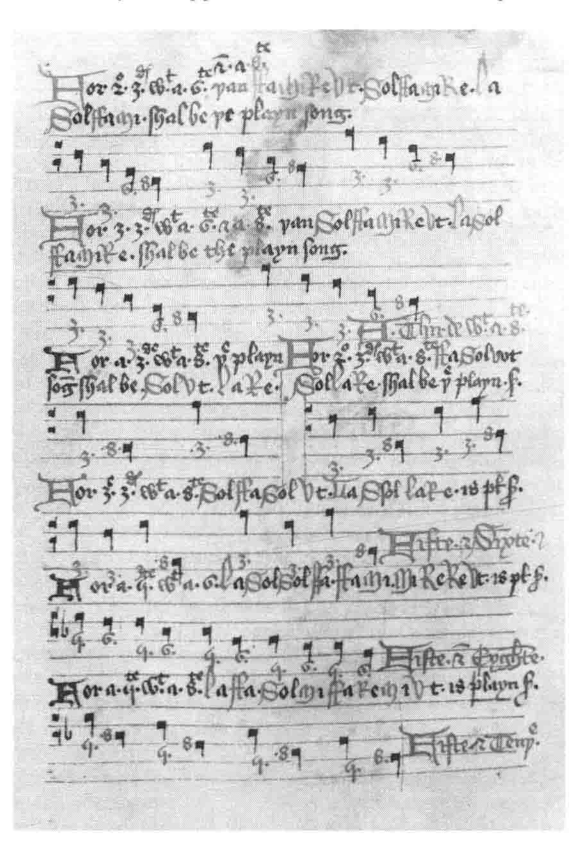
The three 'degrees' of discant are defined in terms of the consonant intervals each may form with the cantus firmus. For the mene these lie between unison and octave, for the quatreble ('this degre of descant longith to a childe to syng') between octave and 15th, while the treble is variously defined; chiefly, its intervallic range lies between 5th and 12th.

Although the rules of discant contained in the treatises address musicians generally, including composers ('for hem that wil be syngers, or makers, or techers', as Power put it in his first sentence), the sight system as an aid in the craft of improvising a discant (i.e. 'first-species' counterpoint) seems specifically applicable to singers and teachers. In order to enable a singer to improvise a proper discant *supra librum* it instructs him to visualize, in the staff on which the plainchant is written, the intervals he chooses to sing above the successive pitches of the cantus firmus. This is easily done in the case of Pseudo-Chilston's countertenor, but requires mental transposition (called 'fictus visus' in *Circa modum*) for all the other voices, since, as the author of the Latin treatise pointed out, the higher ranges of traditional discant, especially of a boy treble or quatreble, would otherwise force the performer to imagine a cumbersome staff of a great many lines (or leger lines). Power, who did not discuss the mene, stipulated mental downward transposition of an octave (see illustration and ex.6).

Ex.6 *GB-Lbl* Lansdowne 763, f.108*v* (first example)
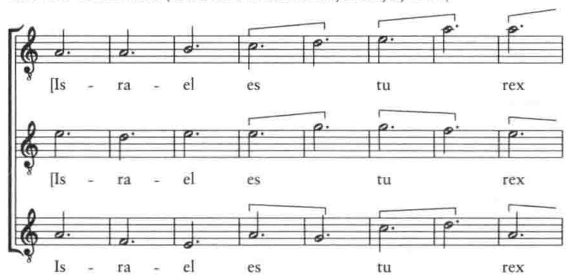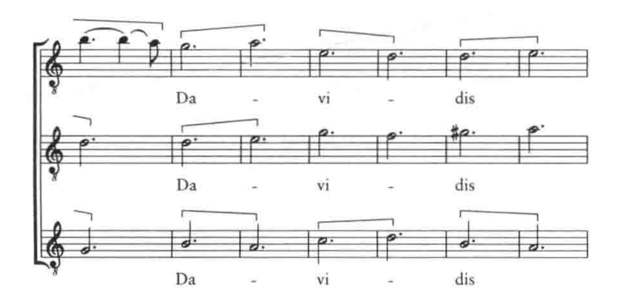


In the other treatises, however, the transposition interval generally depends on the type of voice. For instance, the mene, whose range is a 5th above the tenor, has to 'ymagine' his part a 5th too low, so that the interval of the 5th, with which he must begin and end, appears in his mind's eye as a unison on the staff, while 'the 3de benethe in sighte is a 3de above in voise', and so on. In other words, in order to be able to operate within the given staff he applies a sort of double vision to it by visualizing a second clef two lines lower than the original. The same system applies to the other voices: the respective



Page from Leonel Power's treatise on discant, first half of the 15th century (GB-Lbl Lansdowne 763, f.108v)

Ex.7 *GB-WO* Add.68 (no.85 in Dittmer's edn., MSD, ii, 1957)
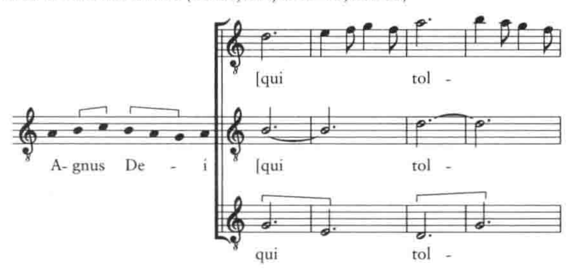




downward transposition intervals for the treble and quatreble are the octave and the 12th, while the counter imagines his part a 5th higher than it sounds (a 12th higher for the 13th and 15th, since 'ther is no sight benethe the plainsong within 4 rwlis and 4 spacis that will serve it, but yf ye chonge your sight').

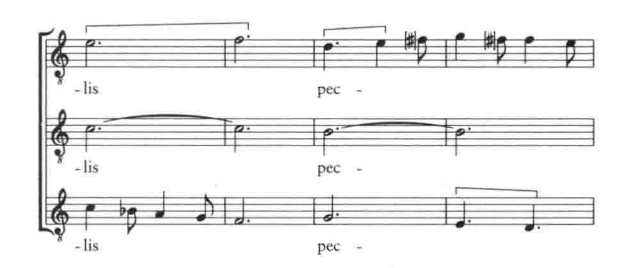
The term 'sight' (*see* SIGHT, SIGHTING) actually had several related meanings: (i) imaginary transposition; (ii) the range of a 'sighted' voice (both 'in sight' and 'in voice'); (iii) that voice; (iv) descant by means of 'sighting'. In the later 15th century Hothby and Guillelmus Monachus still reported the treble sight of English discant, calling it *discantus visibilis* and *perfectio ocularis*. Their testimony as well as that of Nicolaus Burtius shows that the practice not only continued in England, but had also been adopted on the Continent.
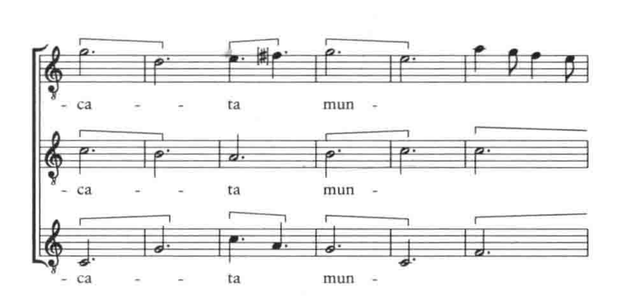
The English treatises have been misinterpreted repeatedly in two important respects: English discant has been said by Bukofzer first to involve two simultaneously discanting voices, which secondly combined with the plainchant in the lowest voice to form mostly parallel 6-3 chords. This view has been proved invalid (by Georgiades, 1937; Kenney, 1959; Sanders, 1965). The hypothesis that an unwritten tradition of such parallel discant existed in England before the 15th century is supported neither by factual evidence nor by probability. While in the 13th century 'discantus' was an umbrella term comprising the various species of polyphonic music (for two, three or four voices), in the course of the 14th century it became restricted to the meaning described in this article, i.e. one 'first-species' counterpoint above a cantus firmus. Only John of Tewkesbury, in *Quatuor principalia* (*CoussemakerS*, iv, 294; also iii, 361*a*), reported a type of discant polyphony consisting of more than two voices, i.e. cantus firmus, two (or three) higher voices paralleling it in 5ths, octaves (and 12ths) in ornamental fashion, and one discant. Yet, in effect, this passage clearly remains within the bounds of tradition by describing how one discant can be applied to a cantus firmus, amplified by old-fashioned doubling. As John pointed out, it sounds like a complex affair ('plures homines discantare apparent'), although 'in rei veritate' there is only one discantor. The remark of Anonymus 5 (*CoussemakerS*, i, 366*b*) that 'totus generalis modus cantandi consistat aut in octavo aut in sexto', which might be cited in support of 6-3 chord parallelism in discant, is not elaborated and remains inconclusive. All other authors restricted the use of parallel imperfect intervals (see above).
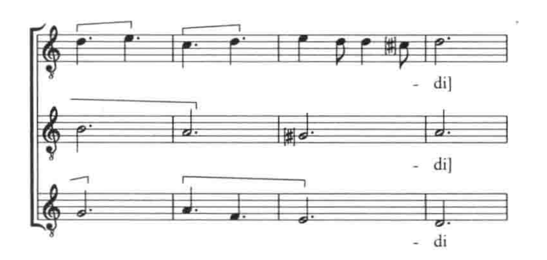
English composers of the 14th and early 15th centuries wrote a considerable number of discant compositions (*res factae*) that are sometimes mistakenly associated with the conductus. Most of these consist of three voices, with the cantus firmus allotted to the middle voice. (Editions of much of the repertory appear in PMFC, xiv-xvii and CMM, xliv, 1967.) In its simplest and least attractive aspect this style is nothing more than note-against-note discant (ex.7). But in most cases at least the top voice was given a somewhat livelier profile; subsequently, the

Ex.8 *GB-Lbl* Add.57950 (CMM, xlvi, 1969–73, no.135)









bottom voice, too, often received more attention from the composers (ex.8). There is no question, however, but that almost invariably only minimal adornments of a strictly functional style are involved; the rarity of 6-3 chord parallelism corresponds to the restrictions placed by the treatises on the use of parallel imperfect consonances. The bottom voice of some of these settings was later extracted as a SQUARE.

The significance of these compositions is twofold. In the first place, the gradual expansion of the overall range brought with it the genesis of the counter, and allowed composers to turn more or less tentatively to designing bottom voices that had the quality of giving greater support than was possible by the generally conjunct style of Gregorian melodies. Secondly, since most of these compositions are settings of choral chants, both their stylistic modesty and their liturgical purpose indicate that such music was not solo polyphony (as in the preceding centuries), but was intended for a small chorus. The emergence of the latter as a new performing medium of cantus firmus polyphony obviously required a relatively simple repertory. The institution of the performance of ritual polyphony by balanced choral groups is a corollary of the expansion of the two-voice framework to two octaves. These various circumstances bear witness to the gradually increasing importance and musical expertise of the choirs of non-monastic institutions, such as collegiate churches, colleges and court chapels.

For bibliography *see* ORGANUM.

RUDOLF FLOTZINGER (I), ERNEST H. SANDERS/ PETER M. LEFFERTS (II)

Discantus (Lat.: 'singing apart'). *See* DISCANT, §I.

Discépolo, Enrique Santos [Discepolín] (*b* Buenos Aires, 27 Mar 1901; *d* Buenos Aires, 23 Dec 1951). Argentine tango songwriter. Orphaned at an early age, he was brought up by his elder brother Armando, a distinguished dramatist, who encouraged him in his theatrical ambitions. He made his acting début at 15 and worked in theatre and film for the rest of his life. His first tango songs, written in 1926–7, included *Que vachaché* and *Esta noche me emborracho*, the latter first performed by Azucena Maizani. The author of the most celebrated classics in the tango repertory, between 1928 and 1935 he produced his most important sequence: *Chorra*, *Malevaje*, *Soy un arlequín*, *Yira yira* (notably recorded by Carlos Gardel), *Cambalache* and others. These songs reveal a deeply disillusioned and cynical philosophy, superbly articulated in memorable language, both poetic and colloquial. With his partner Tania (Ana Devis) he made an extended visit to Europe (1934–6) and two visits to Mexico (1944 and 1946–7). The tensions that arose from his strong support for President Juan Domingo Perón after 1946 may have hastened his early death.

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SIMON COLLIER

Disco. A form of dance music that dominated popular music during the late-1970s. It features regular bass drum accents on every beat, the frequent use of orchestral instruments and synthesizers, Latin percussion, and simple lyrics oriented around dancing, romance and a party-led life style. The term derives from *discothèque*: venues that began playing pre-recorded dance music in the early 1960s.

1. Origins. 2. 1977 onwards.

1. ORIGINS. Disco emerged from clubs in New York City that catered primarily to African-American, Latino and gay subcultures. Based on the 'sweet' soul sounds popularized by the Motown and Philadelphia International recording companies, disco also included funk and Latin elements, and initially included a stylistically diverse range of songs. Its impact extended beyond musical style, challenging prevalent notions in popular music criticism about authorship and creativity. The central figure in this challenge was the DJ. Because DJs were responsible for selecting and sequencing songs, it was their taste that dictated disco's sense of style rather than the singers and instrumentalists of soul and rock musics; successful DJ's could acquire their own following in much the same way as a recording artist. In fact, the disco DJs predilection for reconfiguring existing recordings by fading out of one song and into another led to the recording industry's invention of the 12-inch single, designed for easier editing. DJs shared the creative locus of the disco scene with the audience itself, as the focus on dancing stressed social interaction.

Disco as a distinct musical genre began to coalesce in 1973 with the release of several 'sweet' soul recordings that featured simplified funk rhythms and lush orchestrations, including Harold Melvin and the Blue Notes *The Love I Lost*, Barry White's *I'm gonna love you just a little more baby*, and the Love Unlimited Orchestra's *Love's Theme* (produced by White, who became one of disco's first stars). By 1973 discos had become widespread enough so that popularity in the dance clubs could generate a pop hit, a crossover process that began with the dance funk classic *Soul Makossa* by Cameroonian Manu Dibango, followed in 1974 by The Hues Corporation's *Rock the Boat* and George McCrae's *Rock your baby*. Another important early disco recording, Van McCoy's *The Hustle* (1975), launched the most popular dance step of the era.

During 1975–6, disco began to concentrate on two main tendencies. Rhythm and blues disco derived more directly from previous styles of soul and funk, often retained gospel-oriented vocals and syncopated guitar and bass parts, and was sometimes recorded by self-contained bands associated with funk such as The Ohio Players, Kool and the Gang and the Commodores. Its early style was exemplified by K.C. and the Sunshine Band, whose massive hits *Get down tonight* and *That's the way I like it* established a new form of infectious Latin-influenced dance-funk, retaining the stratified interlocking of horns, bass and guitar of funk in a simplified form, but substituting repetitive verse-chorus structures for open-ended vamps, and reducing the lyric content to a few simple phrases. Eurodisco tended to feature simple, chanted vocals, less syncopated bass parts, thicker arrangements filled with orchestral instruments and synthesizers, and relied on a producer who directed anonymous studio musicians. Its songs often filled entire album sides and attempted to usurp some of the DJ's creative role by sequencing a series of contrasting episodes over an unvarying tempo. Eurodisco arrived in 1975 with Donna Summer's *Love to love you, baby*: producers Pete Bellote



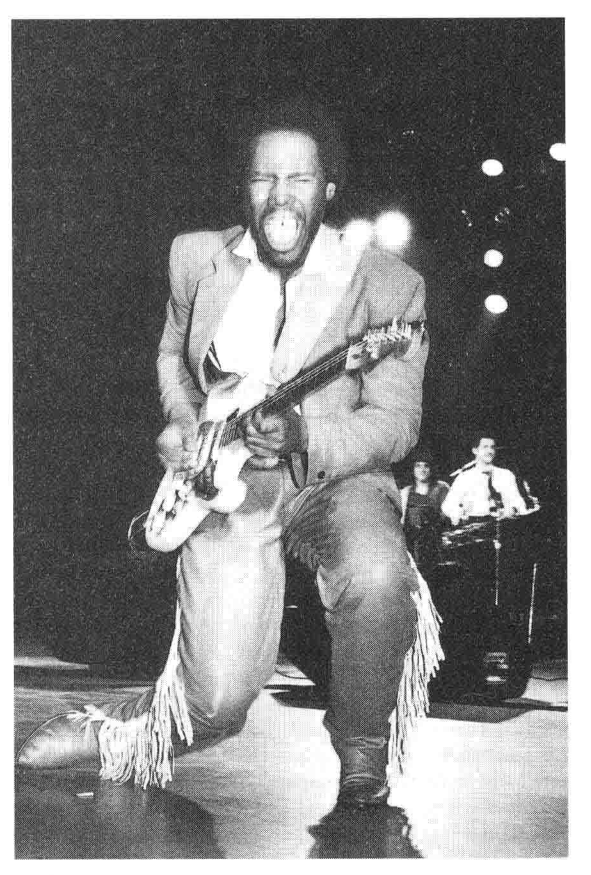
1. *Donna Summer*

and Giorgio Moroder embedded Summer's suggestive moaning in a 17-minute, orchestrated epic in which sections of Summer's vocalizing alternated with through-composed instrumental sections (fig.1). The enormous success of this recording along with Silver Convention's *Fly Robin Fly*, also from 1975, established that a mass audience existed for Eurodisco.

2. 1977 ONWARDS. Although references to discos in song lyrics and titles were common and the popularity of club hits increased in the pop charts throughout 1976, the genre did not fully emerge into mainstream American life until late in 1977. This was also when aspects of the musical style, largely culled from Eurodisco, consolidated into the form by which disco is now remembered. Textures were thickened with orchestral instruments and synthesizers, while the drums and bass grew steadily busier and less syncopated. The drums added frequent and regular off-beat accents on the hi-hat cymbal to the on-beat accents of the bass drum; and bass patterns frequently filled up every quaver beat, with fills played in alternating pitches an octave apart. The final transformation of disco from a genre associated with gays, blacks and Latinos, to one embraced by straight, white Americans occurred with the overwhelming success of the film *Saturday Night Fever*, released late in 1977. The soundtrack featured new songs by the Bee Gees, an Australian trio who had joined the disco bandwagon two years earlier to revive their dormant careers, and an assortment of songs from the preceding two years by the Bee Gees, Kool and the Gang, The Trammps and Walter Murphy. The soundtrack yielded four number one singles and became the best-selling disco album up to that time.

The years 1978–9 witnessed the saturation of the pop music market by disco. The sudden dominance of disco was partly helped by the complete abandonment by many radio stations of their former format for disco, and by increasingly standardized and centralized radio programming in the USA. Other rock stars followed the Bee Gees, and 1978 saw major hits by the Rolling Stones (*I miss you*) and Rod Stewart (*Do ya think I'm sexy?*), both firmly in the disco mould. The Eurodisco style had clearly superseded rhythm and blues disco in the public notion of what constituted the genre, although a few artists on the borderline between funk and disco continued to succeed. The most important of these was Chic (fig.2), whose last major hit, *Good Times* (1979), is notable for providing the musical basis for the first rap hit, *Rapper's Delight* by the Sugarhill Gang (1979).

The extreme and sudden popularity of disco rather quickly produced a backlash among both white rock fans, whose anti-disco hysteria was tinged with homophobia and racism, and fans of soul and funk, who resented disco for crowding out other forms of African-American dance music. This backlash contributed to the decline of disco, which ceased to dominate popular music after 1979. It has, however, continued to influence other forms of dance music. House music, in particular, owes much of its repetitive bass drum patterns to those found in disco; rap, hip hop, and techno gained some of their musical, and many of their performance, conventions from disco,



2. *Chic*

particularly in the creative role of the DJ and the innovative use of technology. A performer such as Madonna owed much of her early success to popularity in dance clubs, and the music of even such crossover artists as Prince and the Jackson siblings is unimaginable without the immediate historic backdrop of disco.

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DAVID BRACKETT

Discography. A systematic list of recordings. Despite its obvious association with the disc recording, the term is normally applied to lists of all types of recorded sound. Discography must be distinguished from cataloguing. Library catalogues describe the physical object, providing information found on the artefact and its accompanying printed material. Similarly, manufacturers' catalogues deal with the physical object offered for sale. The discographer goes beyond this information to establish all the facts that distinguish one recording from another or identify a recording issued in more than one format, and may also distinguish multiple recordings of a work by the same performer.

1. History. 2. Sources. 3. Classification.

1. HISTORY. The term seems to have first appeared in print in the *Phonograph Monthly Review* in January 1931, with 'A [Geraldine] Farrar Discography' by William Henry Seltsam. The list cited the singer's entire output of recordings by title, composer, manufacturer's issue number and (approximate) year of recording. Apart from the earliest recordings, made in Berlin in 1906, the list was divided into solos, duets, trios and quartets. In 1936 Charles Delaunay published *Hot Discography*, a list of jazz recordings arranged by performer, which appeared in several revised editions in Paris and New York up to 1948. The need for a systematic study of jazz recordings arose from the confusion caused by the reissue of recordings on various labels credited to different performers; the matrix number pressed into the shellac provided the key to establishing the identity of such discs.

The year 1936 also saw the publication of *The Gramophone Shop Encyclopedia of Recorded Music*, edited by R.D. Darrell, embracing composers of Western art music represented on electrical recordings since 1925 (a few acoustic recordings of unique interest were also included). A systematic arrangement and precise identification of each composer's work brought some order to the recorded repertory. In his preface, Darrell cited in detail the problems encountered in resolving the identification of certain composers and works not consistently identified on record labels. A second edition by George C. Leslie appeared in 1942 and a third by Robert H. Reid (with performer index) in 1948, but previously released records not available at the time of publication were omitted from all three.

In 1937 Roberto Bauer published *Historical Records*, a list of operatic singers and their output before 1909, and in 1946 James Dennis founded a monthly periodical, *Record Collector*, which from its first year included articles and discographies about singers. Other publications to appear during this period include Julian Morton Moses' *Collectors' Guide to American Recordings, 1895–1925* (1949) and, from 1953, John Bennett's Voices of the Past, a series of label discographies with indexes, primarily devoted to classical vocal recordings. Some volumes of this series were limited to the pre-1925 acoustic period, but several embraced the entire 78 r.p.m era and included non-vocal entries.

The World's Encyclopaedia of Recorded Music, a compilation begun in 1940 and published in 1957, built on the foundation of Darrell's encyclopedia by listing most of the recordings of Western art music issued throughout the world from 1925 to 1950. This time current availability was not a criterion for inclusion. A bound-in supplement and two supplementary volumes continued the listings to early 1956. While the composers and titles of works were the subjects of extensive research, the performers were identified in abbreviated fashion, giving only surnames, and secondary participants were often omitted. The absence of dates eventually became a problem for users. The compilation of data continued on index cards at the National Sound Archive until 1987, but several efforts to arrange for the publication of additional volumes proved fruitless.

Early discographers were interested in performers; indeed, they focussed largely on performers of the past. Enrico Caruso was an early subject of discographic attention, both for his supreme celebrity in his own time and for the comparative ease with which discographies of recordings by his issuer, the Victor Talking Machine Company, could be made. As early as January 1934 Canon H.J. Drummond published a chronological list of Caruso's recordings in *The Gramophone*. Other discographers subsequently pursued the subject, but even the discographies of Aida Favia-Artsay in 1965 and John R. Bolig in 1973 (both books still indispensable) had still not resolved the dating of the handful of recordings made in Milan for the Gramophone and Typewriter Company and the Anglo-Italian Commerce Company.

From about 1951 many record review magazines began to publish discographies that focussed on individual composers, generally as part of a critical evaluation. Consequently, the lists were limited to recordings currently available in only one country. In the USA, *High Fidelity* and *Stereo Review* published critical discographies of many composers. Similarly, *The Gramophone* (*Gramophone* from March 1974) in the UK, *Fono-Forum* in Germany and *Diapason* in France have regularly published discographies of single works and individual performers.

From 1961 the British Institute of Recorded Sound (now the British Library National Sound Archive) published in its quarterly review, *Recorded Sound*, with many discographies devoted to individual modern British composers and performers, and, from 1966, the Danish Nationaldiskoteket and the Finnish Institute of Recorded Sound published series of discographies. From 1970 J.F. Weber edited the work of several contributors in the

Discography Series, consisting of monographs devoted to composers. The *ARSC Journal* has published discographies of many types since 1973. In 1979 the Greenwood Press established a continuing hardcover series, Discographies, which considers labels, performers, composers and other categories of recorded sound. Some of the label discographies fill several volumes.

The inclusion of a discography as appendix to a book-length biography of a composer or performer was exceptional until the late 20th century. Among the few early examples were Cesar Saerchinger's biography of the pianist Artur Schnabel, which appeared in 1957 with a discography, albeit without dates, and Emile Vuillermoz's biography of Gabriel Fauré, published in the USA in 1969 with a complete discography compiled by Steven Smolian that included approximate dates.

As the number of published discographies grew, so too did the lack of uniformity in their content, accuracy and completeness. Some questioned whether a list of recordings that lacked label names and issue numbers could be called a discography at all. A number of attempts to define discographic standards evolved, and both David Hamilton and Steven Smolian wrote on the subject in the *ARSC Journal*. Two jazz symposia that included discussion of discographic requirements, in 1968 and 1969, were published in book form in 1971. Panel discussions were held at the annual conferences of the ARSC in 1971 and the IASA in 1975, and subsequent conferences of both organizations have continued to discuss the issues. A number of important articles on the subject have been published, such as those by J.F. Weber, Alan Kelly and others and William R. Monroe printed in *Recorded Sound* during 1975. Reviews in *Notes*, the *ARSC Journal* and elsewhere have pointed out the deficiencies of published discographies.

As discographies proliferated, bibliographic control emerged. *Recorded Sound* published a bibliography of discographies of classical music in 1962. Lewis Foreman supplemented it with *Discographies* in 1973, and this was followed in 1974 by David Cooper's *International Bibliography of Discographies*, which included classical music and jazz. The *ARSC Journal* began publication of a bibliography of current discographies of all types in the same year, eventually embracing the years from 1972 to 1985. It laid the groundwork for the three-volume *Bibliography of Discographies* (1977–83) and its supplement, *Classical Music Discographies, 1976–1988* (1989). Vincent Duckles listed selected discographies in his *Music Reference and Research Materials* in 1974 and subsequent editions.

2. Sources. Sources of discographic information may be primary or secondary. Among primary sources the most valuable are the archives of record companies. Recording sessions are invariably documented in detail, dating back as far as May 1889 in the case of Edison, although some companies' files no longer exist. William R. Moran and Ted Fagan obtained access to the files of Victor and RCA Victor in order to compile a detailed discography based on the matrix numbers of every recording from 1900 to 1950, though only two volumes of this have been published.

A large quantity of recording logs of the EMI labels were microfilmed and deposited in the British Institute of Recorded Sound. Alan Kelly used them, as well as other files found at EMI's offices, to compile label discographies of His Master's Voice from 1898 to 1929. He arranged his work by issue number, however, rather than the more precise chronology of matrix numbers, which he also cited. His work supplanted John Bennett's series Voices of the Past, which was based on secondary sources.

Some performers have kept detailed accounts of their recording activities. These are particularly useful in the case of orchestras. The American Federation of Musicians and unions in other countries have kept files of contracts affecting their members. Discographies of the Philharmonia Orchestra, the LPO, the Cleveland Orchestra and the Cincinnati SO have been published using primary sources. Discographies have also been compiled for many other orchestras.

Secondary sources of information include catalogues published by the record companies, national catalogues and other publications. Even the record label and packaging constitute a secondary, if not entirely dependable, source. Victor De Sabata's Mozart Requiem, which provided the date and place of recording on its original issue, was reissued on Heliodor as an LP with those details printed incorrectly. Clemens Krauss's Schubert 'Great' C major Symphony was reissued on a Teldec CD with a stated recording date somewhat later than the published reviews of the original issue.

Before about 1955, the principal record firms published annual catalogues and monthly supplements. Several major record archives and libraries have sizable collections of these catalogues. Since then, company catalogues have been published less regularly, while the proliferation of record companies has complicated the task of collecting them. National catalogues published independently of any record company have become a principal source of information. The USA, the UK and Germany have seen continuous publication of such catalogues since the beginning of the LP era, while national catalogues for France, Italy, Spain, Japan and other countries have appeared more or less regularly. Like company catalogues, these catalogues list only records currently available.

Record reviews provide much more information than any catalogue. Monthly magazines have been published in all major countries, starting with *The Gramophone* in the UK in 1923 and *Phonograph Monthly Review* (continued by its successors) in the USA in 1926. Most magazines have annual indexes, while *Gramophone*, *Disques*, *Diapason* and *Harmonie* (the last three in France) have been indexed in the national catalogues published by each magazine. The *Rekōdo-geijutsu* and *Stereo geijutsu*, published monthly in Japanese, are a dependable source for detailed information on all new issues. K. Myers's *Index to Record Reviews* has indexed a large number of reviews of Western art music published in the USA and other countries; nine volumes were devoted to reviews from 1948 to 1997.

Similar to record reviews are buyers' guides, which evaluate the recorded repertory comprehensively. B.H. Haggin, David Hall and Irving Kolodin each compiled such a treatment of Western art music between 1938 and 1941, and each published several revised editions. By 1955 the publisher Knopf required three authors to cover the same repertory on LPs alone. Similarly in the UK, Edward Sackville-West and Desmond Shawe-Taylor compiled *The Record Guide* annually from 1951. Later Edward Greenfield and others compiled *The Stereo Record Guide* annually from 1960. Arthur Cohn in 1981

was the last compiler to attempt to organize the entire body of serious music into one critical survey.

3. Classification. There are three basic types of discography. One organizes a group of records by the intellectual content of the recorded sound. Composers and their works are a significant part of this type, but the content may be music, speech, public events or sounds of nature. Another type, the performer discography, organizes the records according to individuals and ensembles; a third is organized by record label. There are also general discographies.

From as early as the preface to R.D. Darrell's encyclopedia of 1936, the uniformity of citations has been recognized to be a problem, and an element as simple as the form and alphabetical listing of a composer's name can easily cause discrepancy. Josquin des Prez, for example, has been listed under the letters J, P and D, and Shostakovich will be found in French catalogues under C. It is the discographer's task to address these issues, as well as more common problems such as that of distinguishing between individuals who may have similar or identical names.

The titles of works, too, are not always cited uniformly. Certain symphonies by Haydn, Dvořák and Schubert, for example, have undergone a change of numbering systems since they were first recorded. As in the case of Schubert's lieder, some works have been identified incorrectly because the same texts were set more than once. Darrell aptly described the inconsistent ways in which operatic arias are identified on record labels. Some works, such as the Bruckner symphonies and Musorgsky's *Boris Godunov*, have been performed and recorded according to several different editions. Other works have been attributed to the wrong composer; the Toy Symphony once appeared in a Haydn list, though is now attributed to Leopold Mozart or to Angerer.

The second type of discography treats performers. The identification of performers was the first problem faced by jazz discographers, who found that recordings were sometimes reissued pseudonymously. Even the first issue of a recording may be pseudonymous; in such cases the performer may have been contracted to another firm, or the recording may have been issued without the performer's knowledge or consent. It is then, of course, necessary for the discographer to ascertain the performer's identity.

Another problem is the incomplete listing of performers. On early recordings, performers were not always identified by full name; and accompanying musicians, if mentioned at all, were often cited merely as 'piano' or 'orchestra', and the orchestra's conductor might not be mentioned. Subsequent citations in catalogues of various kinds may truncate the identification of the performers even further.

Two systems of arrangement have been followed in performer discography. A chronological listing of the recordings says much about the performer's career, but indexes, at least of composers or works, must be supplied. If the recordings fall into several categories, such as studio recordings and public performances, the compiler may decide to divide the recordings into several separate lists. Alternatively, a performer's work may be listed by composer and title, facilitating comparison where there is more than one recording of any single work. If precise dates are lacking, this may be a more manageable format.

The third type of discography focusses on the producing organization and its trademark label. Commercial record issues invariably bear a trademark on the label and an issue number. In the 78 r.p.m. era, a master disc was made from which all subsequent discs were pressed; after 1902, these were stamped with a matrix number between the label area and the grooves. If a performance was recorded more than once, a take number would be added to the matrix number (although a few firms used a different matrix number for each take). In some cases more than one take was issued. The combination of numbers, letters and signs that made up a matrix number varied greatly from one firm to the next. Victor continued the series of take numbers with the same matrix number even if the performer recorded the same work again many years later. The Gramophone Company assigned letters to each recording technician so as to distinguish his series of numbers from others. Apart from establishing the unique identity of a recording, matrix numbers as a series make up a code that can help to establish dates of recording.

Rarely, a mistake might be made in reading the matrix number; RCA Victor issued an album of Renaissance music in which one side was pressed containing a Wagner aria, the result of misreading a single digit in a six-digit matrix number. The take number might represent more than merely an alternative performance. After Sir Adrian Boult recorded Vaughan Williams's Sixth Symphony for the first time (1953), the composer revised the scherzo. HMV made a new recording of the two sides occupied by that movement and supplied the revised version of the scherzo in all subsequent pressings, but the different music was identified only by higher take numbers given to the same matrix numbers. Jazz recordings show distinct differences in improvisation between successive takes.

From about the beginning of the LP era, master recordings were made on tape, allowing an issued 'performance' to be edited from different takes. Consequently, although LPs bear tape transfer numbers in the same position on the disc as matrix numbers, these numbers do not necessarily identify unique performances. Luckily, this is not always the case: Argo recorded an album of music by Britten in 1964, but then recorded the work on one side, *A Ceremony of Carols*, again in 1966; the same issue number and sleeve design were retained, but the newly recorded side bore a higher tape transfer number.

A label discography organized by sessions or matrix numbers depends more heavily on primary sources than does a discography organized by issue numbers. One recording may appear on a variety of labels in various countries with issue numbers that may be the same or different. Over the years a recording may appear in various formats, including 78 r.p.m., 45 r.p.m., LP, CD, open-reel tape, cassette tape and others. Sometimes the issue number assigned to a new format will be a recognizable variant of the original number. Secondary sources often cite only the substantive part of an issue number, but the prefix is often necessary to distinguish one series from another on the same label.

The label name or trademark that appears on commercial records has been a source of confusion on two counts. One problem is the use of the same trademark by separate firms that have split from a parent company. For some decades the Columbia name and 'magic notes' trademark

were divided worldwide among four firms that descended from the pioneer US firm. In 1987 Sony, successor to the US firm, bought out the rights of the other three companies. In the interim, collectors coined such terms as 'American Columbia' that did not appear on any record label.

The other problem is the changing or otherwise diverse identities of record firms. Copies of a single record, if kept on the market for long enough, might be found with labels such as Victor, Victrola and RCA Victor. Similarly, a single record, bearing a single number, might be found with the labels His Master's Voice, La Voix de son Maître, La Voce del Padrone and other translations, and even with the name Electrola and a trademark different from the celebrated dog listening to a gramophone. Collectors have referred to all of these as HMV, regardless of whether any such logo or trademark was ever printed on the label.

On most records the issue number consists of a prefix and a serial number; there is sometimes a suffix. The prefix and suffix may be alphanumeric. It is not uncommon for secondary sources to cite a record by the number alone, but the omission of the prefix and suffix may fail to distinguish it adequately. Unlike the matrix number, which is used for control in manufacturing, the issue number is used for marketing control. Whereas a series of matrix numbers, even if assigned in blocks, will in general correspond closely to chronological order, issue numbers will correspond less closely.

One of the most difficult aspects of discography lies in establishing dates of recording. A company's files are the ultimate source of this information, but until recent times this data was not published and the files were not open to researchers. About 1953 Deutsche Grammophon's Archiv Produktion began the first consistent effort to publish the precise date and place of recording on each issue, a practice that has become commonplace in the CD era for both new recordings and reissues.

Often classified separately, a general discography is simply a more comprehensive discography of one of the types already described. *The Orchestra on Record, 1896–1926* by Claude Arnold, for example, is a general discography of orchestral music recorded by the acoustic process. It provides both recording and issue dates as far as they are available, as well as LP and CD reissue data. *The Discopaedia of the Violin* by James Creighton (especially in its greatly enlarged second edition) is an exhaustive treatment of violinists and their recordings, despite its omission of dates. General discographies are of great utility to specialist discographers, especially if they give details of primary sources such as matrix and take numbers.

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JEROME F. WEBER

Discordable [discordant, discordé] (Fr.). SCORDATURA.

Discordato. *See* SCORDATURA.

Disertori, Benvenuto (*b* Trent, 16 Feb 1887; *d* Milan, 22 Jan 1969). Italian engraver and musicologist. After studying music and art at Trent and the University of Vienna, he took the chair in engraving at the Accademia Brera, Milan (1931), and taught at the Scuola di Paleografia e Filologica Musicale at Cremona (1950–53). He was famous for his engravings and watercolours of Tuscany and Umbria, and also became known for his research in the history of instruments and instrumental tablature. His editions of frottolas by Bossinensis are important studies of the early history of accompanied song, as are his several introductory chapters.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Disineer [Dissner], **Gerhard.** *See* DIESINEER, GERHARD.

Disis. (Ger.) D𝄪. *See* PITCH NOMENCLATURE.

Disjunct. A term applied to a melodic line that moves by leap (i.e. in intervals of more than a 2nd) rather than in conjunct motion (by step).

Disminución (Sp.). *See* DIMINUTION, (1) and ORNAMENTS, §2.

Disposition (i). The arrangement of different stops or registers among the keyboards or divisions of a harpsichord or organ. For example, a single unison register of a harpsichord is usually designated as 1 × 8′; an octave higher (the four foot) as 1 × 4′. A three-register harpsichord with two unisons and an octave would be designated 2 × 8′, 1 × 4′.

□

Disposition (ii). *See* SPECIFICATION.

Dissonance. The antonym to consonance, hence a discordant sounding together of two or more notes perceived as having 'roughness' or 'tonal tension'. In Pythagorean terms this meant that dissonances were intervals produced by string lengths in ratios formed from numbers greater than 4. For the subsequent development of this view by music theorists and for psychoacoustic explanations of the phenomenon of consonance and dissonance, *see* CONSONANCE.

See also FOURTH, RESOLUTION and SEPTIMAL SYSTEM.

Di Stefano, Giuseppe (*b* Motta Sant'Anastasia, nr Catania, 24 July 1921). Italian tenor. He studied in Milan with Luigi Montesanto. He made his début in 1946 at the Teatro Municipale, Reggio nell'Emilia, as Massenet's Des Grieux, and first sang at La Scala in 1947. He made his Metropolitan début in 1948 as the Duke in *Rigoletto* and continued to appear there until 1965. Until 1953 he sang lighter roles such as Wilhelm Meister (*Mignon*), Elvino (*La sonnambula*), Mascagni's Fritz and Nadir. His singing at that time was notable for its warm, sensual timbre and expressive, impassioned phrasing, which were enhanced by his generous, outgoing personality. As he began to take on heavier parts his singing became more rough-hewn. By 1957 he had added Don José, Canio, Turiddu, Radames, Don Alvaro (*La forza del destino*) and Osaka (*Iris*) to his repertory; thus, when he made his British début at Edinburgh in 1957, his Nemorino had less vocal charm than had been expected. He sang Cavaradossi at Covent Garden in 1961. Di Stefano made numerous recordings, many of them with Callas, notably *Tosca* (1953, under De Sabata) and *Lucia di Lammermoor*

(1955, under Karajan); these show his passionate, exuberant style at its most winning. He published a book on opera singing, *L'arte del canto* (Milan, 1989).

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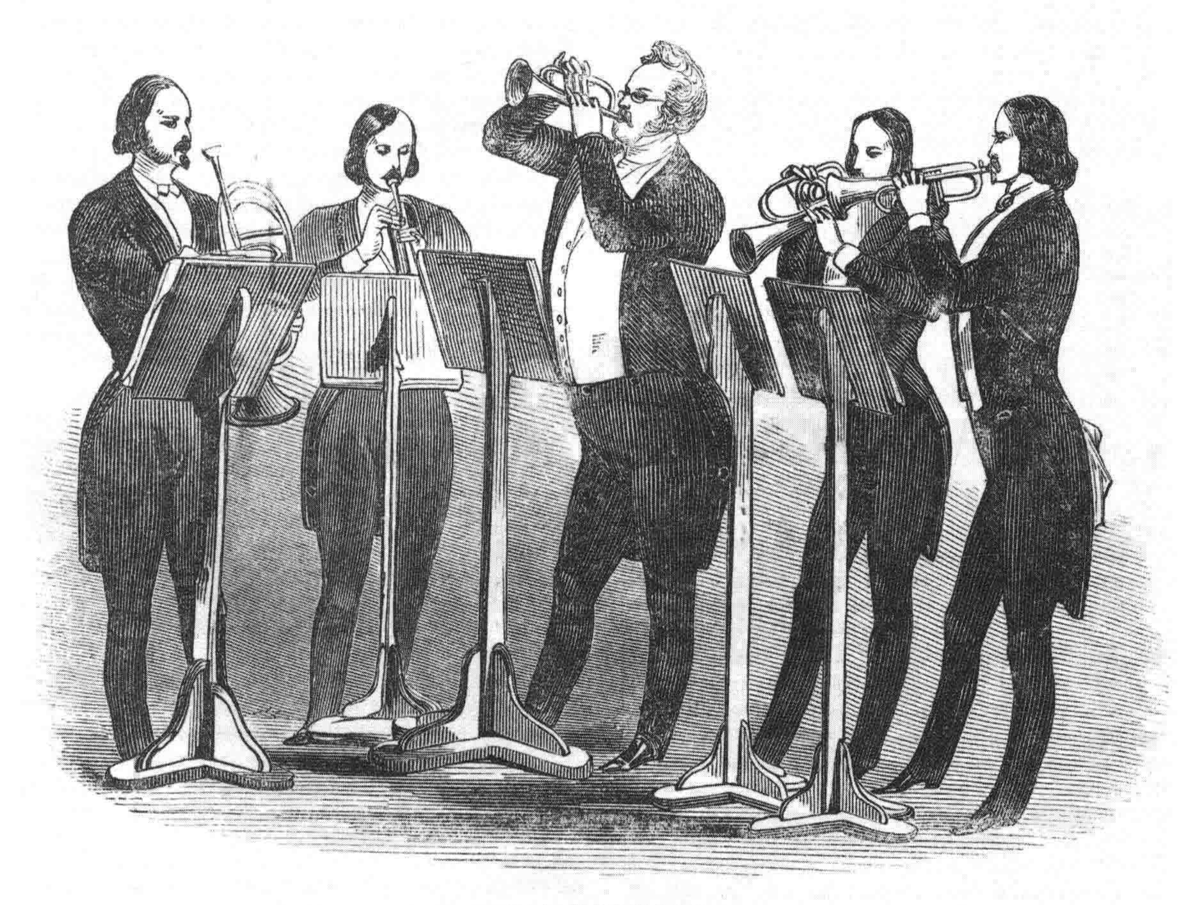
HAROLD ROSENTHAL/ALAN BLYTH

Distin. English family of brass instrument manufacturers, musicians, music sellers and publishers. They were active in England and the USA during the 19th century.

In 1833 John (Henry) Distin (*b* Plympton, Devon, 1798; *d* 1863) formed with his four sons a brass ensemble known as the Distin Family Quintet (see illustration), which toured from 1837. In 1844 the family went to Paris, where they tried the new instruments of ADOLPHE SAX and immediately adopted them for their quintet. In 1845 John Distin established a firm, Distin & Sons, to sell music at 31 Cranbourn Street, Leicester Square, London, and in the following year they became the British agents for the 'saxhorns'. John Distin's eldest son, George, died in 1848, and it was as a quartet that the family toured the USA in 1849.

Henry (John) Distin (*b* London, 22 July 1819; *d* Philadelphia, 11 Oct 1903), the second son, who had received his early training in music at the RAM, took over the family firm in 1850. In that year the firm began its own manufacture of brass instruments (which eventually led to a breach with Sax, who transferred his agency to the firm Rudall, Rose and Carte in 1853). Additional premises were opened about 1857 at 9 Great Newport Street, Long Acre, which became the principal place of business after 1859, when 31 Cranbourn Street was given up; the new premises were expanded in 1862 and again in 1866. The firm published much band music in the series Distin's Band Journal. Henry Distin's efforts at improving valved instruments were rewarded in 1867 with a prize medal at the Exposition Universelle in Paris. In 1868 he sold the firm to Boosey & Co., which continued it as Distin & Co. until 1874.

Distin subsequently lost most of his wealth in several unfortunate business endeavours and in 1877 emigrated to New York. He set up shop at 79 East 4th Street (then 285 and 355 Bowery), but most instruments of that period were made at 115–21 East 13th Street or in Moses Slater's factory in Cortland Street. They included 'echo' and 'Paris' cornets and the first 'melody horns' – instruments with crooks and an echo or muting valve intended as substitutes for French horns. By 1880 Distin was already



Distin Family Quintet: engraving from the 'Illustrated London News' (14 December 1844)

importing instruments for J.W. Pepper of New York and Philadelphia, and in the summer of 1882 he moved to Philadelphia to help Pepper establish a factory. Pepper, however, wished to sell cheaply to a mass market, so Distin, whose interest was in high-quality instruments, formed a partnership with Senator Luther R. Keefer and other businessmen to establish the Henry Distin Manufacturing Co. (2 March 1886). The factory, in Williamsport, Pennsylvania, produced Distin instruments in substantial numbers until February 1909, when Brua C. Keefer sr purchased the company. Keefer replaced Distin's name with his own, but instruments modelled on Distin's were manufactured until about 1940. From 1884 to 1888 Distin published music and sold instruments in Philadelphia, first at 917 Filbert Street and then at 913 Arch Street. From 1889 he and his son William Henry, also an instrument maker, lived in Williamsport, but in 1890 Distin vested all rights with the company and retired to Philadelphia with a pension.

As a cornettist Distin spurred the growing popularity of early valved brass instruments, while as a manufacturer he improved their design and mechanism and the tools of their construction. His 'light piston valve' (patented in 1864) became the prototype for the modern cornet valve, and his 'center bore cornet' (patented in 1884), whose design freed the flow of air from abrupt bends in the tubing, became the standard of excellence in the USA. He also took out 19 patents for improvements in the design and manufacture of instruments, including several for percussion instruments and their accessories. Instruments designed by Distin are found in many American collections, notably the Shrine to Music Museum at the University of South Dakota and the Henry Ford Museum, Dearborn, Michigan.

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ROBERT E. ELIASON, LLOYD P. FARRAR

Distler, Hugo (*b* Nuremberg, 24 June 1908; *d* Berlin, 1 Nov 1942). German composer and organist. The illegitimate son of a manufacturer and a dressmaker, he went to school in Nuremberg, passing his final school examination at the Realgymnasium in 1927. During his school years he learnt to play the piano and had instruction in music history and theory. Distler began his studies at the Leipzig Conservatory in the conducting class, with piano as his secondary subject; however, after a short time Grabner advised him to abandon these courses to take up composition and the organ. Friendships that were to last throughout his life quickly developed between Distler and his teachers Grabner and Ramin. His studies with Grabner, in particular, grew into fruitful discussion, with the teacher learning from the pupil. Furthermore, Högner, who taught liturgical organ playing at the conservatory from 1929, exercised great influence on Distler. In this way he had contact with two of the leading figures in the *Orgelbewegung*, a movement directed to a return to the organ sound of the Baroque and pre-Baroque. Grabner's tuition stemmed from Riemann's counterpoint teaching, and so from the Protestant chorale; the religious and sensitive Distler avidly assimilated these various influences, and rapidly developed them. Performances by the Thomanerchor under Karl Straube made him thoroughly familiar with new works and with the music of the 16th and 17th centuries, and the Leipzig Bach tradition encouraged him to study the work of the former Kantor. Schütz's music was also an important stimulus.

Distler's first two works were published during his student days, but his most fruitful years began only after he became organist of the Jakobikirche, Lübeck, where he produced a quantity of vocal music, particularly in collaboration with Bruno Grusnick and his Lübecker Sing- und Spielkreis. It was at this time, when he directed a children's choir and also the choristers of the Jakobikirche, that most of his sacred works were composed. His work with the musical youth movement resulted in the Lübecker Singtage, first held in 1932, whose focal point was community singing with Fritz Jöde.

There was much hope that Protestant church music in Germany would be given more prominence once the National Socialists came to power. Distler, therefore, joined the NSDAP in 1933, together with many others; he could not have foreseen that his hopes would be unfulfilled and that party officials would make his future professional life very uneasy. (He refrained from composing party-affirmative pieces or songs for official purposes.) In October 1933 Distler was appointed head of the chamber music department at the Lübeck Conservatory, and at about the same time he began teaching at the Church Music School, Spandau, Berlin. The motets of the *Geistliche Chormusik*, modelled on Schütz, are particularly profound works of the period; the *Totentanz* from this collection is the most notable expression of Distler's individual style. The year 1935 was taken up with the restoration of the Jakobikirche's organs, since Distler himself controlled the collection of funds and the work, and when it was completed he published a book about the organs. Difficulties arose in increasing measure as a result of the hostility of the Nazis to church music and those who acknowledged the Church. Despite his honourable appointment to the Staatliche Hochschule für Musikerziehung und Kirchenmusik in Charlottenburg, Berlin, Distler decided in April 1937 to move to Stuttgart to teach at the Württemberg Hochschule für Musik.

In Stuttgart Distler had at first to counter state antagonism, which was resisted through the solidarity of the professors at the Hochschule. Gradually his duties increased; he assumed the direction of the Esslingen Singakademie and then began work with the Stuttgart Hochschule choir. At the same time government pressures grew, and only the intervention of Gerhard Maasz was able to avert the denunciation of Distler's work as 'degenerate art' at the music festival in Düsseldorf in 1938. Distler achieved his greatest public success when the Stuttgart Hochschule choir gave the première of sections from the *Mörike-Chorliederbuch* at the festival of German Choral Music in Graz in 1939; the event was regarded as the climax of the festival, but the dissemination of the work took place only after the war. Distler's *Mörike-Chorliederbuch* must now be recognized as the

most important German secular *a cappella* collection of the 20th century.

Distler was made professor in Stuttgart in May 1940, and this freed him from immediate war service. On 1 October 1940 he was appointed by Fritz Stein to succeed Kurt Thomas as teacher of composition, organ and choral conducting at the Staatliche Akademische Hochschule für Musik in Charlottenburg, Berlin. There he was contented in his work, although major compositional projects proved abortive; the *St John Passion* soon had to be abandoned and the enormous oratorio *Die Weltalter* stagnated after the complete formulation of the text. The burden of increasing aerial attacks, the deaths of friends, professional strain (Distler was made director of the Berlin State and Cathedral Choir on 1 April 1942 in succession to Alfred Sittard) and finally, and in particular, the hostility of the authorities and the constant threat of recruitment into military service, all contributed to the overburdening of his physical resources and profound spiritual depression that led to his death.

The basis of Distler's work was the rediscovery of old forms and genres, and his highly effective word-painting evolved from the music of Schütz, but without imitating him. Distler's vocal music goes beyond its models in rhythmic and harmonic freedom, creating a quite individual style which was spread by choirs in Germany and abroad during the years after World War II, and which in turn stimulated further creative work. The organ pieces are similarly new in principle; something of their originality came from Distler's work with Baroque organs, primarily in north Germany. In both vocal and organ works the distinctive features of Distler's style are its pregnant rhythms and its harmonic boldness within a tonal setting.

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KLAUS L. NEUMANN

Distler, Johann Georg (*b* Vienna or nearby, 1760; *d* Vienna, 28 July 1799). Austrian composer and violinist. He was a favourite pupil of Haydn in the 1770s and also studied the violin. In 1781 he became a violinist in the Stuttgart court orchestra, and in 1790 was promoted to concert leader. In 1789 he was also named *Kapelldirektor* there and in 1791 music director. In 1796, because of mental illness, he returned to his family in Vienna, where he died. Two of his sisters, Franziska and Elisabeth, were singers, as was his sister-in-law, Christiane Marianne Regina Distler, wife of his brother Joseph Anton Thomas, an actor. The Mme Distler who sang in the Stuttgart opera in 1799–1800 was perhaps his widow Luise, who lived there.

Distler's two sets of three-movement string quartets opp.1–2 (Basle, 1791, 2/1795) were very popular, op.1 being republished in Augsburg, Paris and London. According to Schilling 'The facility and agreeableness of his ideas, along with his correct treatment of them, were probably the principal reasons for this'. A later set of six, op.6 (Augsburg, 1798), has mostly four movements, with

a minuet as the second. Distler also published a popular violin concerto (Basle, 1791) and two trios for clarinet, violin and viola, op.7 (Augsburg, n.d.). A flute concerto is in autograph in the library of the Gesellschaft der Musikfreunde, Vienna. Six string quintets were advertised by Traeg in 1797, but no copy is known.

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Distropha, tristropha [double apostrophe, bistropha; triple apostrophe]. In Western chant notations, groups of *apostrophes* (*see* APOSTROPHE), known collectively as *strophicus,* usually of the same pitch. They were distinguished from simple repeated *virgae* or *puncta* (*see* VIRGA and PUNCTUM) probably by the manner of their performance, although it is not certain what this may have entailed. Aurelian of Réôme spoke of a staccato reiteration (*GS*, i, 57), an interpretation favoured by most modern writers (for illustrations *see* NOTATION, §III, 1(ii), Table 1).

DAVID HILEY

Ditfurth, Franz Wilhelm Freiherr von (*b* Rinteln an der Weser, 7 Oct 1801; *d* Nuremberg, 25 May 1880). German folksong collector. After abandoning his law studies at the University of Marburg (1820–25), he made the acquaintance of Spohr in Kassel. This, together with his interest in published folksong collections, inspired him to devote himself to poetry and music and especially to collecting folksongs. He took theory lessons with Moritz Hauptmann in Leipzig and also studied the music of the 15th and 16th centuries. From 1858 he was director of the Department of Old Music at the Germanisches Nationalmuseum in Nuremberg. He collected folksongs from Franconia and historical songs from Germany and Austria from the period 1618–1871.

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100 historische Volkslieder des preussischen Heeres von 1675 bis 1866 (Berlin, 1869)
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Die historischen Volkslieder des siebenjährigen Krieges (Berlin, 1871)
Die historischen Volkslieder der Freiheitskriege von Napoleons Rückzug aus Russland 1812 bis zu dessen Verbannung nach St Helena 1815 (Berlin, 1871)
Historische Volkslieder von 1756 bis 1871 (Berlin, 1871–2)
Die historischen Volkslieder von der Verbannung Napoleons nach Elba 1815 bis zur Gründung des Nordbundes 1866 (Berlin, 1872)
Die historischen Lieder vom Ende des siebenjährigen Krieges 1763 bis zum Brande in Moskau 1812 (Berlin, 1872)
Deutsche Volks- und Gesellschaftslieder des 17. und 18. Jahrhunderts (Nördlingen, 1872)
Die historischen Volkslieder des östreichischen Heeres von 1638–1849 (Vienna, 1874)
52 ungedruckte Balladen des 16., 17. und 18. Jahrhunderts (Stuttgart, 1874)
110 Volks- und Gesellschaftslieder des 16., 17. und 18. Jahrhunderts (Stuttgart, 1875)
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HORST LEUCHTMANN

Dithyramb (Gk. *dithurambos*). Name for Dionysus and hence primarily a song in his honour (cf PAEAN). Though probably older, the term first appears in a text of Archilochus (*fl* early 7th century BCE), where it is suggested that one of a group of revellers or celebrants leads the rest in singing a dithyramb (West, frag.120). With ARION of Methymna (*c*600 BCE), the dithyramb became more literary and a more practised public choral production. According to Herodotus (*Histories*, 1.23), Arion was the first known composer to produce a type of choral song that he called 'dithyramb'. LASUS OF HERMIONE (6th century BCE), who introduced dithyrambic contests between the Athenian tribes, seems also to have brought innovations to the musical style of the dithyramb (see Pseudo-Plutarch, *On Music*, 1141c). Prominent 5th-century dithyrambic poets include Simonides, PINDAR and BACCHYLIDES. Starting in the mid-5th century BCE, MELANIPPIDES, TIMOTHEUS of Miletus and other avant-garde composers introduced more radical stylistic changes, such as more intricate scales, a more prominent aulos accompaniment, and solos, including the ANABOLĒ. This development continued into the 4th century CE (Plato, *Laws*, iii.700d), and the dithyramb subsequently diminished in importance, though surviving at Athens until at least *c*200 CE.

The term has generally been revived when an evocation of the wild and vehement qualities of Dionysus (Bacchus) is intended, even though such attributes were not always evident in ancient dithyrambs. Tomášek in the early 19th century adopted the term for certain of his piano pieces opp.52 and 65 (1815, 1818); these are sectional works, often in ternary form, with alternating stormy and lyrical episodes, but despite the occasional use of double octaves in syncopated rhythms, the limited idiom of the time and the composer's own restricted harmonic vocabulary prevent any real expression of Bacchic frenzy. Schubert, who certainly knew Tomášek's pieces, gave the title 'Dithyrambe' to one of his own songs (D801, 1824), a setting of the Schiller poem *Der Besuch*, which evokes the gods of Greece; in it Bacchus leads the procession of Olympians, and Schubert conceived the song as a stormy and passionate bacchanal. 20th-century examples include the last movement of Stravinsky's *Duo concertant* for violin and piano (1931–2), whose 'effect is that of an exalted threnody' (E.W. White: *Stravinsky: the Composer and his Works*, London, 1966, p.335); the central movement of Henze's Symphony no.3 (1949–50) and the same composer's *Drei Dithyramben* (1958) for chamber orchestra; and *Dithyramb I* and *II* (1972) by Edwin Roxburgh.

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MAURICE J.E. BROWN/DENISE DAVIDSON GREAVES

Ditonus (Lat., from Gk. *ditonos*). The INTERVAL equal to the sum of two whole tones, usually perceived as a major 3rd. The term is found mainly in ancient medieval treatises on music, though some modern writers use the word 'ditone' for the interval of a major 3rd in equal temperament. The pentatonic scale C–E–F–G–B–C (or any transposition thereof) is sometimes called the 'ditonic scale' because the largest interval in it (C–E and G–B) is the *ditonus*. □

Ditson, Oliver. American firm of music publishers. They were pre-eminent in the USA in the second half of the 19th century. Oliver Ditson (*b* Boston, 20 Oct 1811; *d* Boston, 21 Dec 1888) served as an apprentice, beginning in 1826, to Samuel H. Parker, then to other publishers. In 1835 he began his own music publishing firm in the same building as Parker, and in 1836 the two became partners in the firm of Parker & Ditson. When the partnership was dissolved in 1842, Ditson acquired the remaining interest in the publishing company. Three years later John C. Haynes joined Ditson, becoming a partner when Oliver Ditson & Co. was formed in 1857. Ditson's pre-eminence among the nation's music publishers is reflected in his service as the first president (1856) of the Board of Music Trade, established in June 1855 to address problems of piracy and underpricing. Other publishers claimed more memorable editions in the 1850s and 60s, notably those of Stephen Foster and of the music of the Civil War. But Ditson, who had quietly assembled a solid catalogue of relatively nondescript sentimental parlour songs during these years, was well off at the war's end.

A period of vast expansion followed, during which the company bought up other publishers, at first minor firms, then in 1867 Firth, Son & Co. of New York. By the time of the Board of Music Trade's massive *Complete Catalogue* (1871), just under half of its 100,000 titles identified Ditson as publisher. In 1873 Ditson acquired Miller & Beacham of Baltimore; in 1875 Wm. Hall & Son of New York and Lee & Walker of Philadelphia; in 1877 G.D. Russell & Co. of Boston and J.L. Peters of New York; in 1879 G. André of Philadelphia; and in 1890 F.A. North & Co. of Philadelphia. Through these firms Ditson inherited the catalogues of earlier firms, along with the settings for branches to be operated by his sons, Charles H. Ditson in New York in 1867 and James Edward Ditson in Philadelphia in 1875. Other important firms were begun with Ditson's financial investment, among them John Church, Jr. in Cincinnati in 1860 and Lyon & Healy in Chicago in 1864. Ditson had also been a supporter of local musical institutions and publisher of *Dwight's Journal of Music* for much of its life (1858–78). By 1900 the firm was clearly the country's largest music publisher, with a catalogue of some 45,000 vocal works, 4000 octavos, 48,000 instrumental editions and 3000 books – over 100,000 titles in all. Working through the Music Publishers' Association (distinct from the Board of Music Trade), Ditson led the battle against international coverage in the US copyright law. Following the negative judgment on 6 February 1894, other firms slowly withdrew from the Board of Music Trade, often in deference to the burgeoning musical instrument market as well. Meanwhile, Ditson moved to larger quarters in 1891, 1904 and 1917.

About 1900 Ditson was criticized for neglecting ambitious music. The copyright confrontations of 1891 and the movement for musical nationalism called attention to European publishers and such American firms as Arthur P. Schmidt, who had been issuing the serious music of native composers. Under the guidance of William Arms Fisher (1861–1948), who in 1897 became editor and director of publications, Ditson's programme came to favour an increasingly eclectic repertory of art music packaged not as sheet music but in anthologies. The success of *Ditson and Co.'s Musical Record* (begun in 1878, renamed *Musical Record* in 1879 and *Musical Record and Review* in 1900) led in 1903 to acquisition of and merger into *The Musician*, founded in Philadelphia in 1896 and devoted to 'educational interests'. A cultivation of music teachers is reflected in subsequent Ditson publications: The Music Students Library (begun in 1897); Albert G. Mitchell's instrumental class methods (1912–23); the *Music Students Piano Course*(including *The School Credit Piano Course*, 1918–22); and *A Study Course in Music Understanding* (4 vols., 1924–6) for amateur listeners. Theory and pedagogy monographs were prepared by Clarence G. Hamilton, Percy Goetschius and Will Earhart. The Half-Dollar Music Series (1905–10) contained graded teaching music for a popular market, in contrast to Ditson's most impressive series, The Musicians Library (1903–28), consisting of 68 anthologies of songs and piano solos, edited by various authorities and printed by Daniel Berkeley Updike at the Merrymount Press. Fisher himself edited several Americana sets; foreign editors included Granville Bantock for folk and national songs (1911–14), Cecil Sharp for English folksongs (1916), Ernest Newman for modern Russian songs (1921) and Vincent d'Indy for Franck's piano music (1922). Other collections of classics were edited by such critics and writers as William Foster Apthorp, Henry T. Finck (i), Philip Hale, W.J. Henderson, Rupert Hughes, James Gibbons Huneker and H.E. Krehbiel. In 1931 the firm was absorbed by Presser.

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W. THOMAS MARROCCO, MARK JACOBS/DONALD W. KRUMMEL

Dittersdorf, Carl Ditters von [Ditters, Carl] (*b* Vienna, 2 Nov 1739; *d* Neuhof [now Nový Dvůr], nr Soběslav, Bohemia, 24 Oct 1799). Austrian composer and violinist.

After promising early success in Vienna, he settled for a modest career as a provincial Kapellmeister and administrator. He composed voluminously despite the official responsibilities that occupied him for much of his life, and his generally high standard of craftsmanship earned him recognition as a leading figure of the Viennese Classical school.

1. LIFE. Born to Paul Ditters, costumier at the imperial court and theatre in Vienna, and his wife Anna (née Vandelin), Ditters enjoyed the benefits of a Jesuit school education, private tutoring and, from the age of seven, violin lessons. About 1750 he began studies with the violinist J.P. Ziegler, and before long he was accepted into the orchestra of the Schottenkirche. Soon afterwards he was recruited as a *Kammerknabe* by Prince Joseph Friedrich von Sachsen-Hildburghausen, whose Kapelle was one of the best in Vienna; from 1 March 1751 he played in the orchestra, performed menial duties, and was instructed in music and other subjects. With the violinist Trani he learnt Italian works and was groomed as a soloist, while Giuseppe Bonno taught him Fuxian counterpoint and composition. By the late 1750s Ditters had earned a reputation as a composer of instrumental music and had begun to receive commissions for symphonies and concertos.

When the prince left Vienna in 1761 to assume the regency in Hildburghausen, he found employment for most of his musicians with Count Giacomo Durazzo, imperial theatre director. Durazzo employed Ditters until 1764 as a soloist and orchestral musician at the Burgtheater and at court. Ditters, by now a recognized virtuoso and composer, played his own violin concertos in more than 20 solo appearances at Burgtheater concerts, where his symphonies and wind concertos were also performed. Accompanying Gluck to Italy in 1763, he gave well-received performances, and in 1764 he was commissioned to write the mass for the Frankfurt coronation of Archduke Joseph (later Emperor Joseph II) as King of the Romans. That year his contract expired, and during difficult negotiations with Count Wenzel Sporck, Durazzo's successor, Ditters accepted the post of Kapellmeister to Adam Patachich, Bishop of Grosswardein (now Oradea, Romania), in succession to Michael Haydn. After recruiting other musicians, he arrived in Grosswardein in April 1765. His duties included the preparation of concerts, sacred music and, after a small theatre was built at his recommendation, operas and other theatre pieces.

The rich musical life there came to an abrupt end in 1769 when Patachich, denounced at the imperial court for alleged excesses, dismissed most of his performers. Ditters, though asked to stay, found a new position with Count Philipp Gotthard von Schaffgotsch, Prince-Bishop of Breslau (now Wrocław), who lived in exile in the castle of Johannisberg (Jánský Vrch), near Jauernig (Javorník). Planning a concert tour, he initially agreed to stay only from 1 November 1769 to 31 May 1770, but Schaffgotsch persuaded him to remain. Early in 1770, Ditters learnt that he had been named Knight of the Golden Spur through Schaffgotsch's initiatives, and later that year he abandoned his travel plans when Schaffgotsch, unable to afford a Kapellmeister, secured for him lifetime employment as *Forstmeister* of the principality of Neisse (Nysa) and the reversion of the post of *Amtshauptmann* of Freiwaldau (Jeseník), which would require his ennoblement. As *de facto* Kapellmeister at Johannisberg, Ditters undertook to improve the orchestra and to recruit singers. Schaffgotsch, in accordance with his proposal, had a small theatre completed in 1771 in a tower adjoining the castle, for which Ditters wrote a series of Italian operas. On 3 March 1772 Ditters married Nicolina Trink, a Hungarian soprano at the court who had formerly sung at Grosswardein. The next year, on 5 June, Empress Maria Theresa granted him a patent of nobility, by which he acquired the additional surname 'von Dittersdorf'. In December he conducted two performances in Vienna of his oratorio *Esther*, commissioned for the Tonkünstler-Societät by the imperial Kapellmeister, F.L. Gassmann. Dittersdorf later claimed in his autobiography that he was offered Gassmann's post when Gassmann died early in 1774 but refused it because his earnings were higher at Johannisberg.

Concerts and theatre productions continued at Johannisberg until Schaffgotsch closed the theatre in 1776; later that year Dittersdorf offered several operas for sale to Prince Esterházy. During the War of the Bavarian Succession (1778–9), Schaffgotsch dismissed his performers and fled to Brünn (Brno), leaving Dittersdorf to fulfil his administrative duties at Freiwaldau. The musical establishment was later reconstituted, but the theatre never reopened, and in 1785 Joseph II transferred administrative control of the bishopric to Baron A.V. von Kaschnitz, who drastically curtailed incomes and activities at Johannisberg.

Meanwhile, new opportunities beckoned in Vienna. On an extended sojourn there, 1786–7, Dittersdorf conducted a well-received performance of his new oratorio *Giob* for the benefit of the Tonkünstler-Societät. He also enjoyed financial success with his 12 symphonies based on Ovid's *Metamorphoses* and profited from the triumphant première of his German comic opera *Der Apotheker und der Doktor*, which led to three further stage commissions.



Carl Ditters von Dittersdorf: lithograph by Heinrich E. von Winther, 1816

Apparently reluctant to resume work at Johannisberg, Dittersdorf sent a petition for employment to a long-standing supporter, Friedrich Wilhelm II of Prussia, on 24 November 1786, but this was rejected. He returned to Johannisberg early in 1787 to find that the highly paid performers had been replaced by amateurs; yet he managed to establish a self-supporting theatre on the outskirts of Jauernig. He was officially dismissed from his post as *Amtshauptmann* by an order dated 17 July 1788 but other documents indicate that he continued to serve until 1795. Meanwhile the Prussian king invited Dittersdorf to Berlin after hearing performances of his works in Breslau in the autumn of 1788; around this time Dittersdorf began to suffer from gout. His visit in 1789 saw performances of new symphonies, a staging of the now-famous *Apotheker*, and a lucrative performance of *Giob* for Dittersdorf's own benefit, but no offer of employment.

When Emperor Leopold II came to power in 1790, circumstances at Johannisberg improved, enabling Schaffgotsch to grant Dittersdorf two new administrative positions; but in 1794 the composer's enemies at Johannisberg reportedly persuaded Schaffgotsch to ban him from the castle and revoke these posts, and when Schaffgotsch died in January 1795 Dittersdorf received only a meagre pension. Despite poor health, Dittersdorf in his last five years composed numerous works, including symphonies, many keyboard pieces and a *Missa solemnis* in C dedicated to Schaffgotsch's successor (1797). He also wrote stage works for the new theatre of Duke Friedrich August von Braunschweig-Oels at Oels (Oleśnica). In May 1797, ill and impoverished, he accepted lodgings at Baron Ignaz von Stillfried's castle of Roth Lhota (Červená Lhota) in Bohemia, and he spent his final months at Neuhof, another castle owned by Stillfried. Two days before his death he finished dictating his autobiography to one of his sons.

2. Works. Dittersdorf's works span nearly the entire development of the Viennese Classical style and include substantial contributions to most of the popular genres of his day. Accessible and engaging, they appealed to contemporary tastes, and many were widely disseminated. The authenticity of many works attributed to him has, however, as yet been impossible to verify, and the available data must be regarded as provisional. This is especially true in the case of the symphonies (see Grave, 1977).

As Dittersdorf noted in his autobiography, his theatrical experience at Grosswardein laid the foundation for his later operatic successes, and the surviving comic operas that he wrote for Johannisberg amply demonstrate his adeptness with current *opera buffa* style. The acclaim that greeted his first German comic opera for Vienna, *Der Apotheker und der Doktor* (1786), propelled him to fame, but his late German works for Oels earned him scarcely more than local recognition. Collectively, Dittersdorf's German operas feature striking tonal contrasts, orchestral effects and a range of styles that includes both florid Italian melody and the simplicity of traditional German song. They are important for their decisive role in enriching the hitherto humble genre of Singspiel with elements of *opera buffa*; especially significant are the extended finales, whose multi-sectional designs, involving numerous changes of key, metre and tempo, furnished a prototype for the German operas of contemporaries and successors.

Of the masses attributed to Dittersdorf, only relatively few have been studied (see MacIntyre). These incorporate traditional elements, such as long fugues and vocal coloratura, but favour progressive traits, with some structures resembling sonata form. The orchestration features obbligato writing, such as the elaborate violin and bassoon solos in the Benedictus of the Mass in C K327. If, as is believed, this is the coronation mass of 1764 for Archduke Joseph, then Dittersdorf himself was the violin soloist. Contemporary articles praising Dittersdorf's masses may have been written by the composer himself (see Heartz, pp.443–6).

Dittersdorf's symphonies span virtually his entire career, and his changing approach to the genre mirrors recognized patterns of evolution in 18th-century Viennese instrumental music. Apart from a group of early three-movement works, almost all are in four movements. While the earliest symphonies have small proportions, nervous energy and modest instrumentation, the later ones tend towards more extended structures, simpler themes, richer harmony and more elaborate orchestration. Most of the opening allegro movements exhibit sonata form procedures, whereas the binary forms common in the early slow movements and the various forms in the early finales give way in many later works to rondo designs. In one remarkable late finale, in the Symphony in A GA-11/A-16, K119, designated 'recapitulante', the rondo principle serves as a framework for recalling themes from earlier movements.

Of approximately 43 concertos likely to be authentic, 18 are for violin. Most of these probably date from Dittersdorf's performances at Burgtheater concerts in the early 1760s, whereas many of the others were probably composed for musicians at Grosswardein. Superficially similar to the violin concertos of Joseph Haydn, Dittersdorf's concertos are almost all in major keys and in three movements, with the middle movement in the subdominant or dominant. Their fast movements each have four tuttis and three solo sections with recapitulation, while the middle movements mostly exhibit a binary plan of three tuttis and two solos. Rondo form is rare but appears in the finale of the A major harpsichord concerto LA32 of 1779.

Dittersdorf's chamber music reflects a wide variety of contemporary genres, forms and instrumentations, and includes compositions in two, three, four and five movements (the last with two minuets) and also various suite-like designs. The string quartets and quintets favour a three-movement scheme, and more than half have a minuet as the middle movement. In a letter written to the publisher Artaria in 1788, Dittersdorf claims to have spent more than a year on his quartets K191–6, which he says, with his characteristic lack of inhibition, surpass those of Pleyel and Haydn. These works feature varied textures, subtle dynamics, and melodies suited to dialogue; they resemble Haydn's in their use of long pedals, motivic constructions and sudden but well-timed shifts to remote keys.

In Dittersdorf's famous interview with Joseph II, recounted in the autobiography, his music is likened to 'an ample and finely served meal. The dishes are all savoury, and one can take a good helping of each without risking indigestion'. Alas, though appealing, his music proved vulnerable to audiences' fickle taste, and few

works were destined for enduring favour, however enthusiastic their initial reception.

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data approximate; of many works authenticity not established

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DRAMATIC

all premières in Johannisberg given at the Turm-Theater, all those in Oels at the Herzogliches Hoftheater; see Horsley (1988)

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L'amore disprezzato (Pancrazio) (operetta buffa, 2 pts), ?Johannisberg, 1771, *A-Wgm*

Il tutore e la pupilla (dg, 3, Goldoni), Johannisberg, 1 May 1773, *H-Bn*

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Il maniscalco (operetta giocosa, 2, after A.F. Quétant, *Le maréchal ferrant*), Johannisberg, 1 May 1775, *H-Bn*; as Der Hufschmied (Der gelehrte Hufschmied) (trans. J.C. Kaffka), Breslau, 13 May 1785

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Hieronymus Knicker (Lucius Knicker; Chrisostomus Knicker) (komisches Spl, 2, ?Dittersdorf), Vienna, Leopoldstadt, 7 July 1789, *A-Wgm*, *CH-Zz*, *D-Bsb*, *Dl*, *DO*, *Mbs*, *SWl*, *WRdn*, *US-Wc*; vs (Leipzig, 1792); (rev. C.A. Vulpius), Weimar, Hof, 1791; as Hokus Pokus, oder Die Lebensessenz (rev. A.F. von Hofmann) Salzburg, 1792

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Hokus Pokus, oder Das Gaukelspiel (komisches Spl, 2, Dittersdorf), ? first perf. Breslau, Wäsersches, 4 Nov 1790, *A-Wdo*, *D-Dl*, *F*, *WRdn*; (rev. Vulpius)

Der Schiffspatron, oder Der neue Gutsherr (Der Gutsherr, oder Gürge und Hannchen; further variants) (Spl, 2, J.F. Jünger, after G.F.W. Grossmann), ? first perf. Vienna, Wieden, 2 March 1791, *D-Dl*, *DO*, *Mbs*, *WRdn*; vs (Leipzig, 1793)

Das Gespenst mit der Trommel (deutsches komisches Spl, 2, Dittersdorf, after Goldoni: *Il conte Caramella*), Oels, 16 Aug 1794, *A-Wgm*, *D-Bsb*, *Dl*

Don Quixot der Zweyte (komisches Spl, 2, Dittersdorf, after M. de Cervantes), Oels, 4 Feb 1795, *Dl*, *US-Wc*

Gott Mars und Der Hauptmann von Bärenzahn (Gott Mars, oder Der eiserne Mann; Der Wechsel Gott Mars) (komisches Spl, 2, Dittersdorf), Oels, 30 May 1795, *D-Dl* (dated 1791)

Der Schach von Schiras (orientalisches komisches Spl, 2, Dittersdorf, after A. von Kotzebue: *Sultan Wampum*), Oels, 15 Sept 1795, *Dl*

Zum (Der) Teufel, ein Hydraulikus (songs for a Lustspiel, 3, J.F.E. Albrecht, after P. Weidmann: *Der Bettelstudent*), ? first perf. Oels, 17 Oct 1795 or ? Grätz, 1790, *Dl*

Die befreyten Gwelfen (Die Gwelfen) (prol, 1), Oels, 29 Oct 1795, *Dl*

Ugolino (ernsthaftes Spl, 2, Dittersdorf and Duke F.A. von Braunschweig-Oels, after Dante Alighieri: *Commedia*, and H.W. von Gerstenberg), Oels, 11 June 1796, *Dl*

Die lustigen Weiber von Windsor (komisches Spl, 2, G.C. Römer, rev. Dittersdorf, after W. Shakespeare), Oels, 25 June 1796, *Dl*, *US-Wc*

Der schöne Herbsttag (Dialog, 1, after P. Metastasio: *Il vero omaggio*), Oels, 29 Oct 1796, *D-Dl*

Der Durchmarsch (?Dittersdorf, after F.X. Girzik: *Die christliche Judenbraut*), *c*1796, ?unperf., lost, listed in *AMZ* i (1798–9), *Intelligenz-Blatt*, no.5

Der terno secco (Der Ternengewinnst), oder Der gedemütigte Stolz (komisches Spl, 2, Dittersdorf), Oels, 11 Feb 1797, *Dl*

Der Mädchenmarkt (komisches Spl, 3, C.A. Herklots, after G.F. Poullain de Saint-Foix: *La colonie*), Oels, 18 April 1797, *Dl*; as Il mercato delle ragazze, Oels, 1798

Die Opera buffa (komisches Spl, 2, C.F. Bretzner), *c*1798, ?unperf., *A-Wn*

Don Coribaldi, o sia L'usurpata prepotenza (drama, 2), *c*1798, ?unperf., lost, listed in *AMZ* i (1798–9), *Intelligenz-Blatt*, no.5

Music adapted for: F.A. Pitterlin, Der Fürst und sein Volk (pasticcio, G.C. Claudius), Leipzig, ? 5 March 1791, lost, lib *US-Wc*

OTHER VOCAL

Orats: Isacco, figura del redentore (Metastasio, trans. A. Patachich), K316, Grosswardein, ? Dec 1766, lost, mentioned in autobiography; Il Davide nella valle di Terebintho (? Davide e Gionathan) (Pinto), K317, Johannisberg, 1771, *DK-Kk*; La liberatrice del popolo giudaico nella Persia, o sia l'Ester (Esther) (Pinto), K318, Vienna, 19 Dec 1773, *A-Wn* (facs. in IO, xxiv, 1987), *CH-BEl*, *D-Bsb*, *DK-Kk*; Giob (Giobbe; Hiob) (Pinto), K319, Vienna, 8 April 1786, *A-Wgm*

Masses and mass movts (some probably spurious; most for chorus, orch, org, some with solo vv): C, K327, M16 ? 1764 *A-Wn* [? for coronation of Archduke Joseph]; C, K326, M15, by 1773, *A-GÖ*, *KR*, *LA*, *MB* (attrib. M. Haydn), *TU*, *VOR*, *Wm* (2 copies, 1 attrib. M. Haydn), *Wn*, *CH-E*, *EN*, *SO*, *CZ-Bm*, *CB*, *Pnm*, *Psj*, *D-Dl*, *HR*, *Mbs*, *Tl*, *H-Efko*, *P*, *I-Fc* (attrib. J. Haydn, H XXII:C35); D, K328, M17, by 1777, *A-GÖ*, *KR*, *SL*, *VOR*, *Wm*, *Wn*, *CZ-Bm*, *CB*, *Pnm*, *Psj*, *D-Bsb*, *BGD*, *H-Efko*; Missa solemnis, C, by 1782, *CZ-CB*, *Psj*; Messa sul stile de Francescani, D, ?1788, *CZ-Pnm*, *SK-BRnm*; Missa solemnis, C, with grad., off, all, 1797, *CZ-OP*; Missa, C, by 1797, *SK-BRnm*; C, *A-WIL*; C, *Wlic*, *CZ-Pnm* (attrib. 'Haydn', HXXII:C22); C, *Pnm*, *Psj*; C, *H-P*; D, *CZ-CB*; D,

CB; B♭, H-P, PH (attrib J. Haydn, HXXII:B13); Missa a 4 voci, D [Kyrie and Gloria], CH-BEl; Missa gratiosa, C, K329, ?PL-WRk; Missa per la solemnita di St. Padre Benedetto, C, CZ-Pnm, H-P; Missa solemnis, C, D-OB; Missa solemnis longior, C, A-VOR; Missa solemnis sanctae annae parenti Virginis di Iparae Votiva, D, CH-BEl; Ky, Gl, C, K330, D-Bsb, ?PL-WRk Requiem, c, K337, CZ-Pnm, D-OB, PL-Wu, vs ed. R. Walter (Bad Schwalbach, 1990)

Lits etc.: Vesperae solemnes de Dominica, by 1758, CZ-Pnm; Litaniae laurentanae, C, CZ-CB; Litaniae laurentanae, C, SK-BRnm; Litaniae de nomine Jesu, C, CZ-KU; Litaniae de sancte nomine Jesu, C, KU; Litaniae 'in A', D, SK-NM; c3 other lits

Other Lat. sacred (incl. contrafacta of Dittersdorf's stage works, ?some arr. Dittersdorf): XII. Arie, seu Offertoria (Augsburg, 1795); Ad hoc festum prosperate, C, K333, ?PL-WRk; Ah sponse mi dilecte, F, A-FB, MS, Waf; Ave Maria, C, K334, ?PL-WRk; Lauda Sion, E♭, A-FB, KR, CH-SO, D-Bsb; Manifestavi nomen tuum, C, K331, CZ-LIT; Motetto in C pro festo Corporis Xti (Ave Maria), E♭, OP; Motetto pro Offertorio in honorem S. Joanis Nepomuceni, D, K335, ?PL-WRk; O beata gaudia, D, A-MS, CZ-Pnm, D-Bsb; O beata perquam data, F, A-MS, CH-SO, D-Bsb; Pastoritium de nativitate, C, A-Ed, ed. O. Biba (Altötting, 1980); Plaude turba angelica, C, K332, ?PL-WRk; Regina caeli, C, several versions, A-RB, SL, Wsfl, CZ-LIT, POa, SK-BRnm, ed. R. Walter (Altötting, 1982); Salve regina, F, CZ-CB, Pnm; over 80 other works, many in CZ-Pnm, D-Bsb

Cants.: choral cant. (V. Pichl), K321, solo cant. (Metastasio, arr. Dittersdorf), K320, both perf. Grosswardein, ? Dec 1765, lost, mentioned in autobiography; Clori e Nice, K322, Silenzio o muse, K323, both lost, listed in Breitkopf suppl., 1778; Cantate auf das glorreichste Geburts-Fest seiner Majestät des Königs, K325, perf. Berlin, 1781, lost, lib ?D-Bsb; Er ist nicht mehr der Völker Ruhm (Cantate auf die Erhebung Leopolds zum deutschen Kaiser), 1791, WFe; Erhebt, erhebt in süsser Wonne (Cantate zur. . .Geburts-Feyer. . .des. . .Herzogs von Braunschweig-Oels), 29 Oct 1796, lost, lib Dl; Betet an lasst uns lobsingen, Bsb; Kommt lasst uns Gott lobsingen, GBR; Die Religion (Segelbach), Bsb

Arias: Bell contento qui ragiri, CZ-Pnm; Di fiume turgido il flutto, BER; D'un innocente cor ascolta, D-HR; Io non so perchè mi palpiti, K339, Bsb; Quanto mai felici siete, K341, Bsb; Se alla fiera il cor, CZ-Pnm; S'è ver' che m'ami, K340, D-Dl; S'il volto ridente, S-Skma; Va insigando amore, CZ-Pnm

SYMPHONIES

Printed sets (incl. some doubtful works):
6 simphonies à 8, op.1 (Amsterdam, n.d.) [Amsterdam]
6 simphonies à 8, op.4 (Paris, c1765–9) [Paris 1]
3 simphonies à 4, op.5 (Paris, by 1769) [Paris 2]
3 simphonies à 4, [op.6, ? recte op.11] (Paris, c1772) [Paris 3]
4 sinfonie, op.7 (Paris, by 1773) [Paris 4]
6 sinfonies à grande orchestre, op.13 (Paris, by 1781) [Paris 5]
3 simphonies, exprimant 3 métamorphoses d'Ovide (Vienna, 1791) [Vienna]

Authentic or probably authentic:

largest collections: A-KR, Ssp, CZ-Bm, KRa, Pnm, D-Bsb (incl. 8 autographs), Dl (incl. 4 autographs), Rtt

C: G C1/C-1, K26, by 1766 [Amsterdam]; GC2/C-3, K108, by 1778; G Q:C2/C-4, K116;G C3/C-5, K60, by 1768; G C4/C-6, K117;G C5/C-7, K32, by 1770 (London, by 1782), ed. A. Badley (Wellington, 1998); G C6/C-10, by 1773; G C7/C-11, by 1782; G C8/C-12, K90, 1789; G C9/C-15, K2, by 1763 [Amsterdam]; GC10/C-16, K19, by 1767 (Paris, 1767/8); G C11/C-17, by 1763; G C12/C-18, K66/114, by 1778; GC13/C-19, K93, ed. H. Kretschmar (Leipzig, 1896/R);G C14/C-20, K85, 1788, B; G C15/C-9, K1, by 1766 [Amsterdam, Paris 1] (Amsterdam, 1770), ed. in DTÖ, lxxxi, Jg.xliii/2 (Vienna, 1936/R); G C16/C-14, K7, by 1767 [Paris 1]; G C17/C-23, K73, Les quatre âges du monde (Metamorphoses i), c1781 [Vienna], L i and ed. in Diletto musicale, no.117 (Vienna, 1969)

D: G D1/D-1, K74, La chûte de Phaèton (Metamorphoses ii), c1781 [Vienna], L ii; G D2/D-2, K106, ed. A. Badley (Wellington, 1998); G D3/D-3, by 1779; G D4/D-4, K63, by 1778, ed. in DTÖ, lxxxi, Jg.xliii/2 (Vienna, 1936/R); GD5/D-5, K39/109, by 1771 [Paris 3]; G D6/D-6,K118, 1788, ed. A. Badley (Wellington, 1998); G D7/D-8, K89, 1789; GD8/D-14; G D9/D-15, K62, by 1778 (Paris, by 1782), B; G D10/D-16, ?1791, ed. R. Murányi (Budapest, 1981); G D11/D-17, K67, by 1779–80; GD12/D-18, K104, by 1771 [Paris 5]; G D13/D-19, K21, by 1769; G D14/D-20, K92, ?1793; G D15/D-24 (Paris, by 1782); G D17/D-26, K51, by 1775; G D18/D-27, K127, ed. W. Altman as sinfonia concertante (Hofheim, 1938/R); G D19/D-32, by 1776;G D20/D-34, K5/43, by 1766 [Paris 4]; G D21/D-36;G D22/D-37, by 1777; G D23/D-38, K44/112, by 1766 [Paris 4]; G D24/D-39, by 1772; G D25/D-40,K107; G D26/D-41, by c1770; G D27/D-43;G D28/D-44; G D29/D-47, by c1772, ed. W. Lebermann (Mainz, 1970); G D30/D-48; by 1765; G D31/D-49;G D33/D-50, by 1762; G D34/D-53, K77, Phinée avec ses amis changés en rochers (Metamorphoses v), c1781 [Vienna], L v

E♭: G E♭1/E♭-2, K99, by 1782; GE♭2/E♭-3, K13, by 1766; G E♭3/E♭-6,K6, by 1766 [Amsterdam] (Amsterdam, 1770), B; G E♭4/E♭-8,K126; G E♭5/E♭-10, K124, by 1763;G E♭6/E♭-13, K91, 1789; G E♭7/E♭-14,K61, by 1778; G E♭8/E♭-15, K24/96, by 1769 [Paris 5], L viii; G E♭9/E♭-19, K125, ed. A. Badley (Wellington, 1998); G E♭10/E♭-22, K69, by 1781; G E♭11/E♭-24,K23, by 1768, A-VOR

E: G E1/E-1, K22, by 1761, ed. A. Badley (Wellington, 1998); G E2/E-3,K17, by 1768 [Paris 2, Amsterdam], B

F: G F1/F-3, K25, by 1770 [Amsterdam]; GF2/F-5, K28, by 1766 [Paris 2]; G F3/F-8, K76, Andromède sauvée par Persée (Metamorphoses iv), c1781 [Vienna], L iv; G F4/F-9, K10, by 1767, ed. R. Lück (Bad Schwalbach, 1990); G F5/F-12, K31, by 1770; GF6/F-14, K9, by 1763; G F7/F-15, K4, by 1766, ed. A. Badley (Wellington, 1996); G F8/F-16, K101;G Q:F9/F-17, K121; G F9/F-18, K70, by 1779 (Paris, by 1782), L vii; G F10/F-24, K71/113, by 1781; G F11/F-25, K34 (Amsterdam, 1771); GF12/F-27, K35, by 1772 [Paris 5]

G: G G1/G-1, K111; G G2/G-5, by 1774;G G3/G-6, K59, by 1766; G G4/G-7, K12, by 1766 [Paris 5], (Amsterdam, n.d.); G G5/G-8, K110;G G6/G-9, K20, by 1769; G G7/G-12; GG8/G-14, K72, by 1782–4; G G9/G-15, K3, by 1766; G G10/G-16, K86, 1788; G G11/G-17, by 1761; G G12/G-22, K52, by 1763; G G13/G-23,K65, by 1778; G G14/G-24, K64, by 1778; GG15/G-26, K75, Actéon changé en cerf (Metamorphoses iii), c1781 [Vienna], L iii

A: G A1/A-1, K103; G A2/A-2, by 1763;G A3/A-4, by c1770; G A4/A-5, K36, by 1772; G A5/A-6, K16, by 1768; G A6/A-7,K56, by c1770 ed. A. Badley (Wellington, 1998); G A7/A-8, K50, by 1775; GA8/A-9, K55, by 1776–7; G A9/A-10, K78, Les paysans changés en grenouilles (Metamorphoses vi), 1781/2 [Vienna], L vi; G A10/A-12, K18, Sinfonia nazionale nel gusto di cinque nazioni (Paris, 1767), B, ed. A. Badley (Wellington, 1996);G A11/A-16, K119, 1788; G A12/A-19, K120;G A13/A-20, by 1770

B♭: G B♭1/B♭-1, K88, 1789; GB♭2/B♭-2, K48/123, by 1768, ed. W. Höckner (Hamburg, 1963); G B♭3/B♭-3, K15, by 1766 (Amsterdam, n.d.), (Paris, c1770–75); G B♭4/B♭-6,K47/49, by 1774 [Paris 5]; G B♭5/B♭-9,K29/40/98, by 1770 [Paris 3], ed. A. Badley (Wellington, 1998); G B♭6/B♭-11,K11, by 1767 [Paris 1], (Amsterdam, 1770); G B♭7/B♭-13,K14/53/122, by 1768 (Offenbach, c1775)

a: G a1/a-1, K95, ed. in DTÖ, lxxxi, Jg.xliii/2 (Vienna, 1936/R); G a2/a-2, K68, Il delirio delli compositori, ossia Il gusto d'oggidi, by 1779–80, ed. A. Badley (Wellington, 1996)

d: G d1/d-2, ed. A. Badley (Wellington, 1996)

e: G e1/e-1, by 1769, B

g: G g1/g-1, K33/97, by 1768, ed. A. Badley (Wellington, 1996)

Lost: Jason qui enlève la toison d'or, K79, Le siège de Mégare, K80, Hercule changé en Dieu, K81, Orphée et Euridice, K82, Midas élu pour juge entre Pan et Apollon, K83, Ajax et Ulisse qui se disputent les armes d'Achille, K84, all from Metamorphoses (vii–xii), K79, K81,K84 known in Dittersdorf's kbd arrs., rediscovered at CH-BEl*; ? not incl. above: 6 syms., listed in AMZ, i (1798–9), Intelligenz-Blatt, no.5

Doubtful spurious and indeterminate:
G Q:D3/D-10, K115 (London, c1790s); G Q:E♭6/E♭-11, K41 [Paris 4], probably by V. Pichl, also attrib. J.B. Vanhal; G Q:E♭9/E♭-17, K30 [Paris 3], (Amsterdam, 1770), also attrib. F.X. Dušek, C.J. Toeschi D-BE; G Q:E♭13/E♭-23, K42 [Paris 4], by M. Haydn (Perger I:1, Sherman-Thomas 35), also attrib. J. Haydn; G Q:F2/F-4 [Paris 1], by F.L. Gassmann; G Q:F7/F-11 [Paris 1]; G Q:F8/F-13 [Paris 1], probably by J.A. Schmittbaur, also attrib. J.F.X. Sterkel; G Q:G7/G-18 [Paris 5], probably by Vanhal; G Q:A7/A-18, K27 [Paris 2], also attrib. Vanhal, Sandel; more than 80 others

CONCERTOS

authentic or probably authentic unless otherwise stated; MSS at D-Rtt may be corrupted or spurious

Fl: e, LA33, by 1760, *Rtt*, ed. H.-D. Sonntag (Wolfenbüttel, 1959); G, LA19, lost, listed in Breitkopf suppl., 1771

Ob: C, LA24, K176, by 1775, *Rtt*, ed. W. Höckner (Hamburg, 1964); D, LA25b, *Rtt*, ? = C, LA25a,K177, by 1775; B♭, LA26, K178, lost, listed in Breitkopf suppl., 1775; C, LA39, *Rtt*; C, LA40, *Rtt* (2 versions); G, LA41, *Rtt*; G, LA42, *CZ-K*, ed. G. Rhau (Leipzig, 1960)

Ob d'amore: A, LA43, *D-Rtt* (2 versions)

Hpd: F, LA20, K173, lost, listed in Breitkopf suppl., 1772; C, LA21, K174, lost listed in Breitkopf suppl., 1773; B♭, LA22, K175, by 1773 (Berlin and Amsterdam, 1775), ed. G. Hauer (Leipzig, 1964); A, LA32, 1779, *D-Bsb*, ed. W. Upmeyer, NM, xli (1929/*R*)

Hn: LA1, by 1762, lost, listed by P. Gumpenhuber: see Heartz (1995), pp.50–55

Vn: G, LA3, K159, by 1764, *CZ-Bm*; C, LA8,K157, by 1766, *A-SCH*, ed. W. Lebermann (Mainz, 1970); C, LA9, K158, by 1766, *CZ-K*, *KRa*, *S-Skma*, ed. W. Lebermann (Wilhelmshaven, 1963); D, LA6, K154, by 1766, *A-SEI*, *H-Bn*; D, LA7, K156, lost, listed in Breitkopf suppl., 1766; G, LA10, K160, by 1767, *A-Wgm*, *CZ-Pnm*, *S-Skma*, ed. W. Lebermann (Wolfenbüttel, 1963); A, LA12, by 1767, *A-Wgm*, *CZ-K*; B♭, LA11, K161, by 1767, *A-M*, *CZ-K*, *Pnm*, *S-Skma*; A, LA13, by 1768, *CZ-Pnm*; D, LA14, K167, by 1770, *A-GÖ*, *M*, *CZ-K*, ed. E. Major (Budapest, 1967); C, LA18, K165, lost, listed in Breitkopf suppl., 1771; D, LA15, K162, lost, listed in Breitkopf suppl., 1771; G, LA16, K163, by 1771, *KRa*, *Pnm*; G, LA17, K164, by 1771, *PL-Wu*; B♭, LA23, K166, lost, listed in Breitkopf suppl., 1774; D, LA34; *D-Eu*; A, LA36, *A-M*; B♭, *CZ-Pu*

Va: E♭, LA29, K170, lost, listed in Breitkopf suppl., 1776; F, LA27, K168, by 1776, *S-L*, ed. W. Lebermann (Mainz, 1966); G, LA28, K169, lost, listed in Breitkopf suppl., 1776

Vc: D, LA44, *CZ-Pnm*, ed. S. Apolín (Adliswil, 1994)

Db: E♭, LA30, K171, E♭, LA31, K172, ?by 1767, *D-SWl*, ed. R. Slatford (London, 1978)

2 vn: D, LA2, K155, by 1764, *DK-Kk*; C, LA4, by 1766, *A-M*, *DK-Kk*, ed. W. Lebermann (Mainz, 1964); G, LA37, *CZ-K*

9 soloists: C, LA5, K153, outer movts 1766, *D-Rtt*

*c*5 others, doutful

OTHER ORCHESTRAL

Il combattimento delle umane passioni, G D16, K46/133, by 1771 (Amsterdam, n.d.), ed. A. Badley (Wellington, 1995); Quartetto accompagnato, B♭, str qt, orch, K197, 1793, *Dl**; 12 minuets and 12 Ger. dances for the Redoutensaal, K138, 1794, lost; mentioned in A.W. Thayer, *Thayer's Life of Beethoven*, rev. and ed. E. Forbes (Princeton, 1967), p.177 (? = kbd arr. by 'G. Hayda' at *A-Wgm*); Musique pour un petit ballet en forme d'une contre-danse, K135, 1795, *D-Dl*, L ix; Le carneval, ou La redoute (Il ridotto; Il carnevale), G D32, K94, L xi; Sinfonia concertante, F, 2 hn, 2 ob, bn, str, K87, *Bsb*; Quartetto, D, str qt, orch, K198, *Dl*, ed. F. Schroeder as Sinfonia concertante (Leipzig, 1971); Concertino, F, *CZ-Pnm*; Etliche Pas de deux für die Turchi und den Paganino, K137, ?lost, mentioned in autobiography, ? = Ballet turc, *A-LA*; other works, incl. sets of dances arr. from stage works

CHAMBER

Mixed ens (titles and keys vary in some MSS): Serenata, F, 2 hn, 2 vn, 2 va, b, K129, by 1767, *A-Wgm*, *LA*, *M*, *SCH*, *CZ-K*, *Pnm*, *?D-Bsb*; Cassationa seconda, D, 2 hn, vn, va, b, K134 (Paris, 1768); Divertimento, F, ob, 2 hn, vn, 2 va, b, K132, listed in Breitkopf suppl., 1769, ?lost, or ?pubd as Cassationa (Paris, *c*1768); Serenata, F, 2 hn, vn, 2 va, b, K128, by 1774, *A-Gd*, *Ssp*, *CZ-Bm*, *D-Bsb*, *Dl*, ed. in DTÖ, lxxxi, Jg.xliii/2 (1936/*R*); 2 serenatas, 2 hn, 2 vn, va, b, 1 ed. R. Walter (Bad Schwalbach, 1985), 1 in *CZ-K*, *Pnm*; Serenata, D, 2 hn, vn, 2 va, b, K130, *A-LA*, *CZ-Pnm*, *D-Bsb*; Serenata, E♭, 2 hn, 2 vn, va, vc, *A-Ssp*; Serenata, G, 2 hn, 2 vn, va, b, *CZ-BER*; Divertimento, D, 2 hn, vn, 2 va, b, *CZ-Pnm*; Cassation, C, fl, 2 hn, 2 vn, va, b, *Pnm*; Parthia, F, 2 eng hn, 2 hn, bn, 2 vn, *A-KR*; Sonata, C, hpd, vn, vc, *D-Bsb*; *c*8 other works

Wind (titles and scorings vary in some sources): 3 parthias, F, D, A, 2 ob, 2 hn, bn, ed. in Collegium musicum, ci (Wiesbaden, 1948); Parthia, C, 2 ob, 2 eng hn, 2 hn, 2 bn, *A-KR*; Parthia, D, 2 ob, 2 hn, bn, *GB-Lbl* (London, 1958); Parthia, E♭, 2 ob, 2 hn, 2 bn, *D-DO*, *Rtt*; Parthia, B♭, 2 ob, 2 hn, bn, K136, *Dl*, ed. U. Muller (Regensburg, 1997); Parthia, B♭, 2 ob, 2 hn, bn, *CZ-BER*; Parthia, B♭, 2 ob, 2 cl, bn, *A-Wgm*, ed. J. Wojciechowski (Hamburg, 1954); Cassatio, D, 4 fl, *CZ-Pnm*, *DK-Kk*, ed. in Diletto musicale, no.543 (Vienna, 1977); many other works for 2 ob, 2 hn, 2 bn and 2 ob, 2 hn, bn, according to O. Pulkert

Str qnts: 6 qnts, 2 vn, va, vc, db, hns non obbl, K179–84, 1782, *?D-Bsb**; 6 qnts, 2 vn, va, 2 vc, K185–90, 1789, *?Bsb**, *Dl**, K185 ed. in Unbekannte Werke der Klassik und Romantik, no.188 (Munich, 1992), K187 ed. W. Höckner (Leipzig, 1948), K190 ed. W. Altmann (Körn, 1936/*R*)

Str qts: 6 quartetti, 2 vn, va, vc (Vienna, 1789), K191–6, K191 ed. W. Höckner (Wilhelmshaven, 1963), K192 ed. W. Altmann (London, 1937/*R*), K193 ed. W. Lyman (New York, 1965), K194 ed. W. Höckner (Locarno, 1965), K195 ed. W. Altmann (London, 1938/*R*), K196 pubd (Leipzig, *c*1880/*R*); Serenata "in F", D, 2 vn, va, b, *CZ-Pnm*

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MARGARET GRAVE, JAY LANE

Dittmer, Luther A(lbert) (*b* Brooklyn, NY, 8 April 1927). American musicologist of Swiss descent. He took the AB in 1947 and the AM at Columbia University in 1949; he also took courses at the Juilliard School of Music and under Kinkeldey at Harvard. In 1949 he began studies at the University of Basle, where he was taught by Handschin (musicology), Wilhelm Altwegg (Germanic studies) and Albert Bruckner (Latin palaeography); he received the doctorate at Basle in 1952 with a dissertation on the Worcester Fragments. He taught at Wagner College (1953–4), Adelphi University (1954–9) and the Manhattan School of Music (1957–9). In 1957 he joined the faculty of CUNY and from 1976 to 1994 he taught at the music department at the University of Ottawa; he also taught at the University of Vienna, 1996–7. He is director of the Institute of Mediaeval Music, which he founded in 1959.

Dittmer has written on French and English polyphonic music of the 13th and 14th centuries and 16th-century Huguenot music, and as director of the Institute of Mediaeval Music he has provided scholars with facsimiles of manuscripts including the major Notre Dame sources and translations of theoretical writings; these publications, which appear in the series Publications of Mediaeval Musical Manuscripts, often include introductions on their subject. He has also compiled a complex catalogue of the Worcester Fragments with transcriptions of as many of the polyphonic pieces as could be deciphered. His translations of theorists also contain writings on the Notre Dame School and on mensural notation. He has been honoured with the Festschrift *Beyond the Moon: Festschrift Luther Dittmer* (ed. B. Gillingham and P. Merkley, Ottawa, 1990).

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PAULA MORGAN

Dittrich, Paul-Heinz (*b* Gornsdorf-Erzgebirge, 4 Dec 1930). German composer. He studied at the Leipzig Musikhochschule (1951–6) and at the Berlin Akademie der Künste with Wagner-Régeny (1958–60), among others. He has taught at the Hanns Eisler Musikhochschule in Berlin (1960–76, professor from 1979), led composition seminars at the Gera summer courses (1976–86), the Cologne Musikhochschule and the Fédération Internationale des Jeunesses Musicales, and served as visiting professor at the Freiburg Musikhochschule, UCLA, the Arnold-Schoenberg Institute, IRCAM and the Sorbonne. He has worked at electronic studios including those of Künstlerhaus Boswil, Radio Polska Warsaw, IRCAM and various German radio stations. In 1991 he founded the Brandenburgisches Colloquium für Neue Musik (BCNM) in Zeuthen, near Berlin. His honours include memberships in the Berlin Akademie der Künste (committee member and secretary from 1990) and the Sächsische Akademie der Künste, Dresden (from 1998).

Dittrich's compositional style, which developed under the influence of serialism and electronics, has been shaped by literary parameters. Most of his instrumental works are based on poems by Paul Celan, Heiner Müller, Arthur Rimbaud and others; the texts, which are usually neither sung nor spoken, provide the musical structure through their linguistic sounds, meanings or numerical relationships. His works for the theatre, on texts by Franz Kafka, James Joyce, Samuel Beckett and Heiner Müller, are anti-traditional and written in response to commercial opera; their ideal is a multi-layered, non-linear theatre of poetry. He has experimented with new combinations of instrumental, vocal and electronic forces in series of works entitled *Concert avec plusieurs instruments* and *Kammermusik*.

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GERHARD MÜLLER

Divall, Richard (*b* Sydney, 9 Sept 1945). Australian conductor. He studied with Charles Mackerras, Vilem Tausky and Joseph Post. He was director of the Young Opera Company of Sydney, 1968–72, and music director of the Queensland Opera Company, 1971–2. In 1972 he became inaugural music director of the Victoria State Opera, and was appointed its principal guest conductor in 1995. He conducted *Don Carlos*, the first opera performed in the State Theatre of the Victorian Arts Centre, Melbourne, on 1 August 1984, and the world première of the 1841 version of *Der fliegende Holländer* in the new Schott edition at that theatre in 1987. Divall has long been active in the editing and performance of Australian colonial music and of the operas of Handel, Rameau, Gluck and Verdi. He has also edited the complete works of Carl Linger and the complete symphonies of Samuel Wesley. His large repertory includes all the Monteverdi and Mozart operas and many Australian operas. He has conducted the Netherlands Opera, in Germany, Italy, China, New Zealand and at the Hong Kong Festival. In Australia he has conducted opera at the Adelaide Festival and is a regular guest conductor for the ABC and the Australian Ballet. In 1996 he was appointed principal resident conductor for Opera Australia (previously Australian Opera). In 1981 Divall was awarded the OBE and in 1989 a Commendatore al Merito of the Order of Malta. He became an associate professor of music at the University of Melbourne in 1990, and in 1993 was appointed chairman of the Marshall-Hall Trust, set up by the grandson of the composer G.W.L. Marshall-Hall to publish early Australian music.

THÉRÈSE RADIC

Divertimento (It.: 'diversion', 'recreation', 'enjoyment'; Eng. and Ger. by usage; Fr. *divertissement*). A musical genre, prominent in the Classical period.

1. The term. 2. Form. 3. History.

1. THE TERM. Following its original Italian meaning, 'divertimento' is generally understood, first, to denote a work primarily designed for the entertainment of the listeners and the players, without excluding the possibility of high artistic achievement, such as is found in divertimentos by Haydn, Boccherini and Mozart. Second, a divertimento could serve as background music for some social gathering such as a conversazione or a banquet. H.C. Koch (1802) defined the divertimento as follows: it normally had solo instrumentation; it was neither polyphonic nor extensively developed like the sonata; it was intended to please the ear rather than express different shades of emotion; historically it stood between the parthia and the quartet or quintet. This meaning seems to have crystallized about 1780; before then the term was more variously applied, but almost exclusively to music for solo instruments. Historically, then, it denoted 'a solo work' rather than 'a diverting work'.

Various other forms of outdoor music or table music (*see* SERENADE, CASSATION, FINALMUSIK, NOTTURNO, NACHTMUSIK, PARTITA, FELDPARTHIE, FELDMUSIK, TAFELMUSIK (i)) are related to the divertimento; the titles all have different shades of meaning, but the categories often overlap. Some scholars have regarded 'divertimento' as a generic term for all such outdoor music; others have regarded it as simply the most generally applicable collective term; still others view each form as a separate

entity (Hausswald, for example, in his work on Mozart, treats the serenade as the most general category).

The inexactitude with which titles were applied, by composers, copyists and publishers, makes it still harder to differentiate between the various types of work allied to the divertimento (or to divertimento-like music in general). Titles were freely interchanged; a work described by any of those listed in the preceding paragraph might equally appear in other sources as 'sinfonia', 'sonata', 'trio', 'trattenimento' or 'allettamento'. The form, number of instruments used, function, place or even hour of performance might affect the title chosen. Sometimes titles were coupled to provide clearer definition (e.g. Mozart's *Serenata notturna* K239). One title did not necessarily exclude another but might suggest a different emphasis. 'Divertimento' often replaced 'sonata' in southern German music in 1760–75, and was common in the Latin countries; the frequency of the term's use helped it to become regarded as a comprehensive one. From 1780 onwards the title 'divertimento' was the commonest among those applied to music of a light character. The ways in which the various related titles have been applied, and their individual meanings, are discussed in separate entries under the headings concerned.

2. FORM. Studies of the divertimento – and this applies equally to the serenade and the *notturno* – were often confined to Mozart's works and did not examine the genre in wider contexts; nor has the significance of the divertimento's normal cyclic structure been fully recognized. It may comprise from one to nine movements, and occasionally as many as 13; its larger manifestations are thus suite-like in movement structure.

From the time of Wagenseil the Austrian divertimento for harpsichord usually had three movements, Allegro–Andante–Allegro, or Allegro–Minuet–Presto or Allegro; this is the form used by Haydn in his youth. In his keyboard pieces of the 1750s or 60s the title 'partita' can be found alongside that of 'divertimento', though other Austrian composers preferred the term 'divertimento'. Earlier divertimentos, with a more polyphonic texture (such as those by Porsile, J.C. Mann, Wagenseil and Asplmayr), often followed this three-movement plan, but composers also varied the choice and arrangement of movements by including dance-like ones as in the earlier suite. Their divertimentos have up to nine movements. While Haydn retained the three-movement plan in his keyboard divertimentos, *Divertimenti a tre* and *notturni* for orchestral performance, he favoured a five-movement divertimento form for the *Divertimento a quattro*, *a cinque* etc.; this was widely used by his contemporaries and may have influenced Mozart, who generally preferred the divertimento in five or more movements (though his divertimentos for wind alone are mostly in four). Not all the titles are by Mozart himself. A five-movement structure, consisting of Allegro first and last movements, minuets second and fourth, and a central Andante, was almost a norm during the 1760s.

The form of the typical divertimento first movement is characteristically *galant*. It follows the structure usually described as 'rudimentary sonata form': the movement is binary (with repeats of both sections), reaching the dominant (relative major in the rare minor-key movements) at the end of the first, with the principal subject reappearing immediately after the double bar (less often the second subject), and a shortened reprise after a modulating passage. (This avoidance of thematic or motivic elaboration no doubt led to the use of the term 'divertimento' for free interludes in fugues.) In its cyclical formation and in the structure of its first movement the divertimento may form a historical link between the suite or partita and the sonata; it may also be used at the beginning of a Classical sonata or sinfonia.

3. HISTORY. The earliest known use of the term 'divertimento' as a title is in Bargaglia's *Trattenimenti ossia divertimenti da suonare* (1567). The title of Carlo Grossi's *Il divertimento de' Grandi: musiche da camera, ò per servizio di tavola* (1681) makes clear the closeness of the divertimento to banqueting music, a relationship maintained to some degree during much of the 18th century. The term was applied to instrumental music in Giorgio Buoni's *Divertimenti per camera* for two violins and continuo op.1 (1693) and (in its French form) by Johann Fischer in his *Musicalisches Divertissement*, a collection of overtures and suites (1699–1700). (The term 'divertissement' had been used in France from the late 15th century; it was extensively applied in the 17th and 18th centuries to a 'diverting' interpolation within a larger stage work. *See* DIVERTISSEMENT.) During the early 18th century terms like 'trattenimento', 'allettamento' and 'ballo' were often used by Italian composers for sonatas of a lighter kind, rather than 'divertimento'; Francesco Durante, however, wrote *Sei sonate divisi in studii e divertimenti* for keyboard (published *c*1732).

In the pre-Classical and early Classical periods the divertimento was much cultivated, particularly at the courts, large and small, of southern Germany, Austria, Bohemia and to some extent northern Italy, and encompassed all types of music for solo instruments. The forces employed vary a great deal, as is to be expected in a repertory largely created for occasional use. Three main types of instrumentation are found: for keyboard, with or without accompanying instruments; for wind ensemble (commonly based on two oboes, two bassoons and two horns); and for strings (trio, quartet or quintet), often augmented by two horns, sometimes flute, oboe or both.

The divertimento for keyboard was closely akin to the sonata. Among those who wrote solo keyboard divertimentos are Wagenseil, Haydn and Joseph Schuster; the more popular accompanied form was used by Georg Benda, Leopold Hofmann, Rosetti, Piccinni (according to the Breitkopf catalogue), F.X. Richter, Vanhal, Haydn and Mozart (K254). The wind repertory includes several six-part divertimentos by Mozart and three by Haydn; Mozart also wrote divertimentos for less usual wind combinations, notably a set for clarinets and basset-horns and others for two each of oboes, english horns, clarinets, bassoons and horns. Wagenseil composed divertimentos for two each of oboes, english horns, bassoons and horns, which also exist as 'Suites de pièces' for obbligato piano with two clarinets, two bassoons and two horns. The divertimento for strings, with or without other instruments, is the most important category; it may be that in some cases composers had orchestral rather than solo performance in mind. Among those who wrote divertimentos for strings, sometimes with one or more of flutes, oboes and horns, are Asplmayr, Dittersdorf, Hofmann, Holzbauer, Kammel, Mann, Monn, Pichl, Vanhal, Gassmann (a large number for trio and quartet), Jommelli (a set for quartet), Boccherini (sets for quartet and for flute with string quintet) and several Mannheim composers,

including Johann and Carl Stamitz and G. Toeschi, as well as Michael and Joseph Haydn and Leopold and Wolfgang Mozart. Joseph Haydn wrote several divertimentos including the baryton, some for string quartet and quintet, a number with flute, oboe and strings and a small group of late works for two flutes and cello; a set of six published as his op.31 (HX:12), for flute, horns and strings, are largely arrangements. Mozart's most important divertimentos are those for strings and two horns, K247, 287/271*b* and 334/320*b*, substantial, six-movement works though generally in a light vein; they were composed for various Salzburg families. Mozart's string trio K563, a piece of orthodox chamber music, is entitled 'divertimento' presumably because of its six-movement form. There are very few divertimentos from northern Germany (C.P.E. Bach made no contribution to the genre) and a small number from France, where the title 'divertissement' was sometimes used for sonata-like works of a light character.

Many of the divertimentos of the period 1760–80 have the lowest part marked simply 'basso', a term that designated the lowest part and was not an instrumental specification. Webster has shown that many four-part works probably reckoned on a cello playing the bass part, while Bär and Somfai suggest that this part, even in string quartets, was played not only on a cello but also on a double bass, and perhaps by a bassoon as well. For early string quintets, especially those composed outside Vienna, the bass part was frequently played by solo violone (Eisen, 1994). In works performed in the open air the part was normally played on a double bass alone or with bassoon (a bassoon is specified with the 'basso' of Mozart's K205/173*a*, with violin, viola and two horns). But it is unlikely that a double bass was used to double or replace the cello in string quartets written after 1770.

Changing attitudes to music and changing social conditions brought about the end of the divertimento's existence in the last years of the 18th century. Neither Beethoven nor Schubert wrote divertimentos, though Beethoven's op.25 Serenade is one in all but name and Schubert was among the composers (who also include Steibelt, Moscheles and Kuhlau) to use the term 'divertissement' for light and brilliant works for the piano. In the 20th century several composers applied the title to music of a comparatively easy-going, diverting character: they include Busoni (for flute and orchestra, op.52, 1920), Bartók (for strings, 1939), Berkeley (for chamber orchestra, op.18, 1943), Stravinsky (a concert suite, 1949, from his ballet *The Fairy's Kiss*) and Henze (for two pianos, 1964).

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HUBERT UNVERRICHT/CLIFF EISEN

Divertissement (Fr.). A term used since the 17th century, partly as an equivalent of the Italian DIVERTIMENTO but also in a wider sense for music, usually with spectacle, intended for entertainment or diversion. In the 17th and 18th centuries it could apply to a simple pastorale or to an entire month's entertainment of which the pastorale was but one modest part; a chamber cantata might be subtitled 'divertissement' (for example Bernier's fifth book of cantatas 'en manière de divertissements'), and all six volumes of the music composed by Mouret for the Nouveau Théâtre Italien are grouped generically as 'divertissements'. The term was also used in 18th-century French instrumental music.

In French opera of the 17th, 18th and 19th centuries two broad categories of divertissement may be distinguished. The first, which flourished particularly during the reign of Louis XIV, was a self-contained musical entertainment, usually in one act, in which ballet often

played a prominent role. The second, and more important, was a collection of vocal solos, ensembles and dances that formed an integral part of a larger stage work.

During Louis XIV's reign the term 'divertissement' was used in its first sense to describe a wide variety of entertainments. The duties of the Petits Violons, for example, included performing 'in all the divertissements of His Majesty such as the *sérénades*, *bals*, *balets*, *comédies*, *opéra*, *appartemens* and other special concerts performed for the *souper du roy* and in all the *fêtes magnifiques* given on the water or in the gardens of the royal houses' (*Etat de la France*, 1702). Court divertissements at Versailles for important occasions (such as royal births, marriages, visits, victories and so on; see Schneider, *MGG2*) evolved into spectacular events called *grands divertissements*, the grandest of which were those given in 1664, 1668 and 1674, in which homage and celebration were scarcely more important than a politic display of the king's power at the apogee of his reign. The *grand divertissement* of 1664 in honour of the queen mother and queen (Marie-Thérèse), its central theme based on an episode from Ariosto's *Orlando furioso*, generated two new *comédies-ballets* by Molière and Lully: *Les plaisirs de l'île enchantée* and *La princesse d'Elide*. The *grand divertissement* of 1668 celebrating the Peace of Aix-la-Chapelle took place on 18 July; entitled Fête de Versailles, it featured the *comédie-ballet George Dandin* by Molière and Lully. The *grand divertissement* given by the king in 1674 to celebrate the victory of the Franche-Comté campaign lasted from 4 July to 31 August and included Lully and Quinault's *Alceste* (4 July) and *La grotte de Versailles* (11 July), Molière's *Le malade imaginaire* (19 July) and Lully's *Les festes de l'Amour et de Bacchus* (28 July).

These elaborate court divertissements declined during the last years of Louis XIV's reign, when there were fewer military victories to celebrate and the king's entertainment came increasingly under the control of his wife, the pious Mme de Maintenon. As the centre of gravity shifted from Versailles to Parisian town houses and country châteaux, musical patronage shifted from king to noblemen and to the wealthy middle classes. New entertainments developed, many dominated by pastoral, mythological and allegorical themes, such as Campra's divertissement of 1697, commissioned by the Duke of Sully and performed at the Hôtel de Sully in Paris in honour of the Duke of Chartres; Campra's *Vénus, feste galante*, performed in 1698 at the home of the Duchess of La Ferté; Charpentier's many divertissements composed in the 1680s for the Duchess of Guise; and the famous 'Grandes Nuits' of the Duchess of Maine, performed at her château at Sceaux, for which Matho, Mouret, Bernier, Marchand, Bourgeois and Collin de Blamont composed a series of divertissements in 1714 and 1715. Divertissements were also composed for the Comédie-Française and the Théâtre Italien, notably by Charpentier, who provided the Comédie-Française with divertissements, *intermèdes* and incidental music for plays by Pierre and Thomas Corneille, Molière, De Visé, Poisson, Brécourt, Baron and Dancourt. Divertissements were an important part of the plays, ballets and operas performed at the Jesuit Collège Louis-le-Grand as part of the annual ceremony marking the end of a year's work. Much of the music composed for the college by Collasse, Campra, Charpentier, Oudot, Foliot, Clérambault, Lalande and Royer is lost.

The second and more important type of divertissement, consisting of songs, vocal ensembles, choruses and dances, formed a separate scene within a larger stage work. These divertissements could occur within *pastorales*, *tragédies lyriques*, *opéras-ballets*, *parodies* and *opéras comiques*, and were often (but not exclusively) ancillary to the main action. The term 'divertissement' did not come into general use in this context until 1700, when Campra introduced it in the *livret* of his *tragédie lyrique Hésione*, although some authors insisted that it should be reserved for *opéra-ballet* alone (e.g. Compan, *Dictionnaire de danse*, 1787). Most 18th-century definitions of this kind of divertissement stress the importance of its close relation to the dramatic action (Cahusac).

Lully and Quinault gave the divertissements in their *tragédies lyriques* two mutually exclusive functions: first, as a pleasing but non-essential, dramatically neutral ornament; and, secondly, as a decorative and integral part of the dramatic action itself. Both functions shared the panoply of spectacle: dance, chorus, songs, costumes and machines. A notable example of this dual function is the village wedding divertissement in Act 4 of *Roland* (scenes iii–v). During the wedding, Roland overhears confirmation of Angélique's betrayal and learns the identity of his rival. The contrast between the mounting anger of the distraught hero and the bucolic levity of the *fête* is heightened in scene v, where the chorus 'Bénissons l'amour d'Angélique, Bénissons l'amour de Médor' is interrupted by Roland's cries, 'Taisez-vous, malheureux'. The pastoral mood is shattered, and the end of the divertissement elides with Roland's vengeance *air* 'Je suis trahis' (scene vi). Even Lully's tonal scheme emphasizes the conflict of mood: the act opens in C major and shifts in scene iv, the dramatic and harmonic pivot, through G minor to close in B♭ major.

Divertissements frequently sustain a single prevailing mood rather than contrast opposing moods. This is seen in the bellicose divertissements of *Thésée*, *Bellérophon* and *Amadis*, the 'sommeil' from *Atys* and the 'pompe funèbre' of *Alceste*. They could occur anywhere in an act; Lully often used a divertissement to conclude his operas in a blaze of spectacle and sound, although this practice was not universally admired: Le Cerf de la Viéville characterized as 'unfortunate' such operas as *Amadis*, *Persée*, *Atys* and *Acis et Galathée* that end with a divertissement. By contrast, Le Cerf singled out the final act of *Armide*: 'there is nothing so perfect. It is an Opera in itself. The *divertissement* occurs at mid-point and leaves the listener free for the events that follow' (*Comparaison de la musique italienne et de la musique françoise*, 1725). The importance Lully allotted to the divertissement may be inferred from Le Cerf's comment that Lully composed the *airs* of divertissements first, before passing the music to Quinault, who added the words (this contrasted with Lully's usual method of setting Quinault's given text to music).

The divertissement assumed a central importance during the *préramiste* period. Campra was accused of 'completely drowning the subject [of *Achille et Déidame*] in *divertissements*'. Other divertissements of this period merged with chaotic events taking place within the same scene (e.g. the tempest in Act 2 scene vii of Collasse's *Thétis et Pélée* and that in Act 4 scene iii of Rameau's *Hippolyte et Aricie*).

By the time of Rameau, divertissements, as dramatically static scenes, were placed at or near the ends of acts, and virtually every act had a substantial one – so much so that, in the opinion of some critics, the drama was overshadowed, though others found (and spectators agreed) that they were of great interest, combining the best that the French lyric stage had to offer. Both sides noted the increased emphasis on the divertissement. The connections between divertissements and the main action was sometimes slight. To the elements found in Lully were added italianate *ariettes*, showing off the virtuosity of the singer. Rameau's *Castor et Pollux* (1737) is representative: the entire prologue is virtually a divertissement, and much of the opera's action takes place in divertissements in which Castor, though present, is a passive observer.

Partly in reaction to late Baroque opera, Gluck and other late 18th-century composers sought to restore primacy to the drama; however, they did not ignore the potential contribution of divertissements but insisted that they serve dramatic ends. Spectacle became much shorter and more fully integrated. The joyous *fête* to welcome Iphigenia contrasts ironically with the reality (Agamemnon has already been informed that he must sacrifice her) and with the heroine's vague feelings of foreboding (Gluck's *Iphigénie en Aulide*, 1774). In Gluck's *Iphigénie en Tauride* (1779), Spontini's *La Vestale* (1807) and numerous other works, spectacle was used to establish a pseudo-religious atmosphere. In nearly all operas of the Classical period, the only substantial divertissement was the final one, after the conclusion of the dramatic action – an arrangement that permitted composers and librettists to conform to their artistic credo and yet meet their audience's expectations for pageantry.

With the rise of *grand opéra*, composers and librettists sought to use spectacle in innovatory and melodramatic ways. Meyerbeer and Scribe were masters of the art: examples include the ghostly nuns' orgy and seemingly successful seduction of the hero in *Robert le diable* (1831) and the innocent pastimes of the peasant skaters, sharply contrasted with the bloodthirsty Anabaptists, in *Le prophète* (1849). Since tragic endings were generally preferred, the conventional placement for the main divertissement was the third act, although there was some flexibility and additional ones might appear elsewhere. (To credit the fiasco of the Parisian version of Wagner's *Tannhäuser* in 1861 principally to the composer's failure to meet audience expectations for a third-act ballet is to oversimplify a complex social and political, as well as musical, event.)

'Divertissement' was also used to describe a short work in which dance featured prominently and whose main theme was rejoicing. It was thus a favourite choice for *pièces de circonstance*. It could take the form of an *opéra* (Lully's *Eglogue de Versailles*, 1685; Gossec's *Le triomphe de la République*, 1793), an *opéra comique* (e.g. Propiac's *Les trois déesses rivales*, to a libretto by J. de Piis, 1788), a work in vaudevilles (*Le mai des jeunes filles, ou Un passage de militaires* by P.-I. Barré, J.-B. Radet and N. Desfontaines, 1807) or a ballet (R. Kreutzer's *La fête de Mars*, choreography by Gardel, 1809).

The operatic divertissement influenced collections of chamber music and keyboard music in 18th-century France. In the *Apothéose ... de Lully* (1725), François Couperin revisited a divertissement by Lully and re-created in trio texture a 'Vol de Mercure aux Champs-Elysées' and a 'Descente d'Apollon'. Typical of keyboard collections is J.-F. Dandrieu's *Premier livre de pièces de clavecin* (1724), whose subtitle states 'contenant plusieurs divertissements dont les principaux sont les caractères de la guerre, ceux de la chasse et la fête de Village'. L.-C. Daquin's *Premier livre* (1735) contains one divertissement, *Les plaisirs de la chasse*, for 'hunting horns, oboes, violins, flutes, musettes and vielles'. The vogue for keyboard divertissements continued throughout the century, reaching a nadir with Michel Corrette's *Divertissements pour le clavecin ou le forte piano contenant les échos de Boston et la victoire d'un combat naval* (1779), in which the sounds of battle are colourfully portrayed.

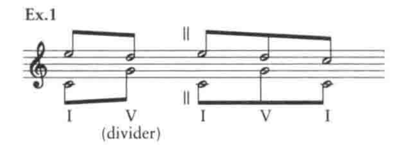
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JAMES R. ANTHONY, M. ELIZABETH C. BARTLET

Divider (Ger. *Teiler*). In Schenkerian analysis (*see* ANALYSIS, §II, 4), the first occurrence of the dominant in a complete tonal statement, such as a symmetrical period, that marks a temporary resting point en route to a full close; hence also 'dividing fifth' (*Quintteiler*), 'divider at the upper fifth' (*Oberquintteiler*) and, most precisely, 'dividing dominant (*teilende Dominante*).

The concept of divider is closely connected with INTERRUPTION: it supports the first $\hat{2}$ of an interrupted URLINIE descent (see ex.1).



By extension, it can be extended to any dominant whose position is analogous to the final chord of what is conventionally called an 'imperfect cadence' (Ger. *Halbschluss*, a term Schenker disapproved of because it misleadingly implies closure; see *Der freie Satz*, 1935, §89). Thus, for example, the dominant that marks the end of a harmonically 'open' first group in a sonata form movement is clearly of a lower order than the dominant that affirms the (foreground) tonality of the second group; that the first of these dominants divides the exposition into two parts is illustrated by Schenker's analyses of C major sonata movements by Mozart (K279/189*d*) and Beethoven (op.2 no.3): see *Der freie Satz*, fig.154/1–2.

In his early analyses, Schenker often used the term *Oberquintteiler* for 'secondary dominant'; one occasionally finds *Unterquintteiler* for a subdominant of special significance.

WILLIAM DRABKIN

Divine Liturgy (Byzantine) (Gk. *hē theia leitourgia*). The Eucharist in the Eastern Christian rites, corresponding to the Mass of the Roman rite. In the strict sense the term 'liturgy' is confined to the anaphora, or consecration prayers, followed by the communion and dismissal rites. The Greek rite, unlike the Roman, has three liturgies in normal use; other Eastern rites, especially the Syriac, use dozens of early anaphoras. Of the three Byzantine liturgies, two are regularly used and contain anaphoral prayers attributed to St Basil and St John Chrysostom respectively; the St Basil liturgy was predominant until about 1000, after which it was celebrated only at major feasts. Except for their anaphoras, these two rites are practically identical in content and structure; they are thus treated together in this article. The third liturgy, that of the Presanctified ('previously consecrated') Host, represents the ceremonial for days in Lent when no consecration takes place.

Most of the music for these liturgies is transmitted in the AKOLOUTHIAI manuscripts dating from the 14th century onwards, but notated melodies also survive in the Constantinopolitan asmatikon and psaltikon (respectively, the choirbook and soloist's book containing florid chants) as well as in other early chant collections. The following account concerns the musical content of the Byzantine liturgies in the late Middle Ages.

See also BYZANTINE CHANT.

1. Liturgies of St Basil and St John Chrysostom. 2. Liturgy of the Presanctified.

1. LITURGY OF ST BASIL AND ST JOHN CHRYSOSTOM. The chants occurring in the first part of the Divine Liturgy, the Mass of the Catechumens, are as follows:

(*i*) Three opening antiphons or three *typika* ('typical' psalms). The former consist of selections from the Psalter, normally Psalms xci, xcii and xciv, and the latter of Psalms cii and cxlv together with the hymn *Ho monogenēs huios* ('O only-begotten Son') and the Beatitudes. The following procession with the Gospel lectionary (the Little Entrance – *hē mikra eisodos*) is accompanied by the Ordinary *eisodikon* (invitatory formula), 'O come let us worship', from Psalm xciv.

(*ii*) A Proper TROPARION, or a series of *troparia*, of the feast and/or saint of the day and the proem of a KONTAKION.

(*iii*) The Ordinary *Eis polla ta etē* acclamations at the entrance of the celebrant. During the Byzantine Empire imperial acclamations naming members of the ruling house were also sung.

(*iv*) The TRISAGION and its two substitutes: *Hagios ho Theos*, the Ordinary Trisagion (cf the Western Improperia); *Hosoi eis Christon* ('Who in Christ is baptized), sung on feasts of the Saviour; and *Ton stauron sou proskynoumen* ('The Cross do we adore'), sung on feasts of the Holy Cross. Originally a processional *troparion*, the Trisagion was first introduced in the Constantinopolitan liturgy in the 6th century.

(*v*) Chants before the Epistle: the announcement *Psalmos tō Dauïd*, and the florid responsorial PROKEIMENON (corresponding to the Roman gradual or the Ambrosian *psalmellus*), whose text is drawn from the Psalter. A yearly cycle of Proper *prokeimena* is found in the old Constantinopolitan psaltikon; choral refrains (*dochai*) for the 'great' *prokeimena* are contained in the asmatikon; and series of Ordinary *prokeimena* are found in the akolouthiai manuscripts.

(*vi*) Chants before the Gospel: the announcement *Allēlouïa, psalmos tō Dauïd*; and the alleluia and florid responsorial verse, the *allēlouïarion* (corresponding to that of the Roman and Ambrosian rites). A yearly cycle of some 60 chants is found in the psaltikon.

(*vii*) Dismissal of the catechumens and invocation of the faithful, *Hosoi katechoumenoi proelthete*, corresponding to Latin formulae such as 'Si quis catechumenus est'.

The Mass of the Faithful follows:

(*viii*) Offertory – the Cheroubikon and its substitutes (sung at the Great Entrance): *Hoi ta cherubim* ('We who mystically represent the cherubs'), the Ordinary CHEROUBIKON; *Sigēsatō pasa sarx* ('Let all mortal flesh keep silence'), for Holy Saturday and a few other occasions; and *Tou deipnou sou tou mystikou* ('Of thy mystical supper'), sung on Maundy Thursday.

(*ix*) The Creed. It was added to the liturgy in the 5th century, but after the Iconoclastic period (*c*725–842) seems only to have been spoken. Nevertheless, Greco-Latin creeds found in 9th- and 10th-century Western manuscripts may indicate that it could have been sung earlier in the East. The 'Nicean' and 'Constantinopolitan' creeds were sung to simple music (notated in 11th-century ekphonetic neumes) in association with annual commemorations of the Acts of ecumenical councils. A setting of the Creed by Mark of Corinth, in the plagal mode on E, dates from the mid-15th century; an anonymous, 'new', late 15th-century melody is in the authentic mode on G. The Creed is sometimes preceded (at the Kiss of Peace) by *Patera huion kai hagion pneuma* ('Father, Son and Holy Spirit').

(*x*) Chants with the anaphora. The anaphora of St Basil may be preceded by a sung introduction, *Axion kai dikaion estin* ('It is worthy and right'). *Hagios, hagios, hagios* (the Sanctus) is the chief anaphoral chant in both East and West, but unlike the Western version the Eastern

exists in a single, main melodic tradition, occasionally elaborated in a florid manner in manuscripts from southern Italy in the 13th century and from the Byzantine Empire in the 14th and 15th. Elaborated melodies for the *Hagios, hagios, hagios* are used with the liturgy of St Basil, whereas the simpler, traditional music is sung for the 'Amen' responses following the words of Institution and for *Se hymnoumen se eulogoumen* ('We praise thee, we bless thee'), the hymn at the anamnesis. Hymns in honour of the Virgin may also be inserted: *Epi soi chairei Kecharitōmenē pasa hē ktisis* ('All creation rejoices in thee'), in the liturgy of St Basil; and *Axion estin hōs alēthōs* ('It is very meet to bless thee'), in the liturgy of St John Chrysostom.

(*xi*) Communion chants (*see* KOINŌNIKON). An early cycle of some 30 Proper *koinōnika* for the year occurs in the moderately florid style of the asmatikon. This Constantinopolitan collection also transmits sets of melodies in each of the eight modes for two Ordinary *koinōnika*: one for Saturdays, based on Psalm xxxii.1, and one for Sundays, based on Psalm cxlviii.1. The *koinōnika* were incorporated in the akolouthiai manuscripts at the beginning of the 14th century.

(*xii*) Post-communion hymns, sacerdotal benediction and incidental hymns. The Ordinary post-communion, *Plērōthētō to stoma hēmōn* ('Let our mouth be filled'), exists in settings from the 13th century. The benediction, *Eie to onoma Kyriou* (Psalm cxii.2) is also sung, as is another early hymn, *Eidomen to phōs to alēthinon* ('We have seen the true light'). Incidental hymns sung at the dismissal are the Trisagion; the Proper troparion (*apolytikion*, 'dismissal hymn'); the Proper kontakion; and the 9th *ōdē* of the Good Friday *kanōn*, *Tēn timioteran tōn cherubim* ('You who are more honourable than the cherubim').

2. LITURGY OF THE PRESANCTIFIED. The third Byzantine liturgy is attributed in some Byzantine sources to 'St Gregory the Dialogist', that is, St Gregory the Great. Its framework differs in a number of respects (besides the absence in it of a consecration prayer) from that outlined above; there are links with HESPERINOS (Vespers), and although the origin of this liturgy is usually considered to be late, its theme of light reflects the early rite of Lucernarium and gives it an archaic aspect.

Five Ordinary chants particularly distinguish this liturgy. The Hesperinos hymn *Phōs hilaron* ('O gladsome light') is sung at the Entrance and follows the opening set of Hesperinos psalms. The Lenten Ordinary PROKEIMENON *Kateuthynētō hē proseuchē mou* ('Let my prayer be set forth', Psalm cxl.2) precedes the Epistle. There are Ordinary Lenten versions also of the Cheroubikon (*Nyn hai dynameis tōn ouranōn*, 'Now the celestial powers') and the archaic *koinōnikon Geusasthe kai idete* ('O taste and see', Psalm xxxiii.8). The oldest settings of the latter chant are in the plagal mode on E; the asmatikon also transmits an early cycle of settings in each of the eight modes. Finally, there is a distinctive post-communion, *Eulogēsō ton Kyrion* ('I will bless the Lord at all times', Psalm xxxiii.1).

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KENNETH LEVY/CHRISTIAN TROELSGÅRD

Divine Office. A series of worship services performed in the course of each day and night in the Roman Catholic Church. After discussion of the Office's early origins, this article describes the Divine Office as it is presented in manuscripts of the Middle Ages; for information on its structure and content after the reform of the breviary called for by the Council of Trent and completed in 1568 under Pius V, and that of Pius X (1911), see Righetti and Pascher. Vatican Council II called for a fundamental renewal of the Divine Office; the Latin text to implement this was published in 1972 under the title *Liturgia horarum* (*see* LITURGY OF THE HOURS).

1. EARLY HISTORY. The origins of the Divine Office may be traced back to early Christian customs of praying at

regular times of the day. These times included the early morning and late evening, and sometimes the third, sixth and ninth hours. Such prayer, though probably private in the earliest centuries, became public no later than the emancipation of Christianity under Constantine (313). The Divine Office already existed in a variety of forms and with differing customs by the end of the 4th century, and services may have retained a certain looseness of structure for as much as a hundred years after this.

Examination of the early history of these services enables a distinction to be made, especially with regard to the distribution of psalms throughout the liturgical day, between a 'cathedral' Office held in secular churches and a monastic Office celebrated by monks and nuns: the cathedral tradition prescribed particular psalms for each service, among them Psalm lxii for the morning and Psalm cxl for the evening, whereas the monastic Office required the recitation of large parts of the Psalter in numerical order. The later development of these two traditions was influenced by the rapid transplanting to urban centres of the characteristic psalmody of the desert monastic communities of Upper and Lower Egypt, Palestine and Syria. Urban monastic psalmody was increasingly organized into daily or weekly cycles, and was also adopted by the secular churches in a variety of hybrid Offices. A divided morning Office – a vigil service held shortly before cock-crow separated from a later morning service – was a characteristic of these hybrid Offices; the two services, predecessors of medieval Vigils (or Matins) and Lauds, derived, respectively, from the monastic and cathedral traditions. Prayer at the third, sixth and ninth hours, precursors of Terce, Sext and None, took an almost exclusively monastic form. The evening service, or Vespers as it came to be known, contained elements derived from both traditions.

Elements of the cathedral Office also found their way into the urban monastic Office, surviving there until well beyond the Middle Ages. An enduring characteristic of the early Eastern cathedral Office was the inclusion from an early date of certain fixed chants in the morning and evening services, for example, the canticle *Benedicite* and the *Gloria in excelsis* at Lauds. The medieval Byzantine Office preserved a particularly wide variety of such elements in its two main services, Orthros (Lauds) and Hesperinos (Vespers), until the 13th century. In Western Europe, on the other hand, monastic traditions predominated and determined much of the Office's development until well into the Middle Ages. Many early writers on the Western Office prescribed the singing of hymns in several services. With the Rule of St Benedict (*c*535), composed for the monks of Monte Cassino, the Western monastic Office achieved a form that was to serve as a model for centuries afterwards. The cathedral Office always retained something of its specific identity, particularly in the form of Matins, but it also continued to absorb elements from the monastic tradition throughout the Middle Ages. The selection of Proper chants, particularly the antiphons and responsories sung with the psalms, was never as strictly established in the cathedral tradition as it was in the monastic and tended to vary, sometimes drastically, from place to place.

2. THE STRUCTURE OF THE MEDIEVAL OFFICE. The Divine Office consists of eight services, each traditionally associated with a particular time of day: Matins, a long service, originally called Vigils, beginning after midnight (often about 3 a.m.); Lauds, at daybreak; Prime, at 6 a.m.; Terce, at 9 a.m.; Sext, at noon; None, at 3 p.m.; Vespers, at twilight; Compline, before retiring. Prime, Terce, Sext and None are often referred to together as the LITTLE HOURS. The services in the Divine Office are composed of psalms and canticles with antiphons, lessons followed by responsories, hymns, versicles with responses and prayers. The arrangement of these in the Office in the course of the day and year follows a fixed pattern, referred to as the cursus. There are two somewhat different cursus: the Roman cursus, followed in churches, which was not given a precise description until Amalarius of Metz (*c*830); and the monastic cursus, followed in monasteries, for which there is an outline in the Rule of St Benedict.

Of the material in the Divine Office, some is unchanging: for example, the canticle *Benedictus Dominus Deus Israel* is always chanted near the end of Lauds, and the *Magnificat* near the end of Vespers. Some of it changes through the course of the week according to a regular pattern: each week all of the psalms are chanted, with some assigned to each day. This arrangement is shown more or less explicitly in the liturgical psalter, breviary, antiphoner or ordinal of a particular church, monastery or religious order. The psalms in the weekly cycle are sung with antiphons; other sung texts that change from one day of the week to the next in a regular scheme include the Lauds canticles and their antiphons, the antiphons for the *Benedictus* at Lauds and the *Magnificat* at Vespers, the antiphons for the invitatory of Matins, and (in some later sources of the Roman cursus, and in the monastic cursus) the hymns for various services of the Divine Office. The whole of this may be referred to as the 'Sunday and ferial Office'; an annual series of Matins lessons that covers the whole Bible (at least in principle) is combined with it.

From time to time a Proper Office is substituted for the Office of the feria, either of the Proper of the Time (the cycle which includes Christmas, Easter and Pentecost, with the Sundays that lead towards or away from these feasts), or of the Proper of the Saints (the latter alternative increased in importance during the Middle Ages). Although a Proper Office usually replaces the ferial Office of the day on which it falls, in early times one was sometimes added to the other: both the *Ordo romanus XII* (*c*800) and Amalarius of Metz described the performance of ferial Matins in addition to the Matins of the feast in the early hours of Christmas at Rome. Ordinarily, however, the ferial Office is replaced to some extent by material specifically selected or composed for the celebration of the feast. In consequence, parts of the book of *Psalms* are not chanted, and some ferial antiphons and hymns are not sung in some weeks.

The principal source of texts for the sung parts of the Divine Office is the Bible, from which the texts of antiphons and responsories are often adapted or centonized (put together by juxtaposing excerpts from scattered passages), when they are not taken verbatim. Another important source is the lives of the saints; on a particular saint's day the texts for the antiphons and responsories for the Office are likely to come from the *vita* (the traditionally accepted account of the saint's life), as are the lessons of Matins. Freely composed texts are found in hymns, in occasional antiphons and responsories, and in the relatively late category of the VERSIFIED OFFICE.

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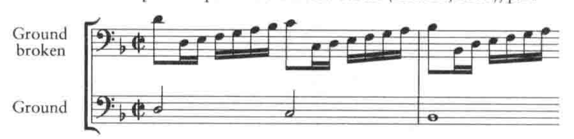
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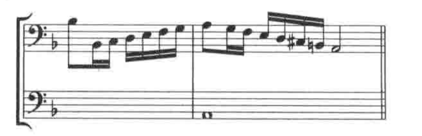
Divisi (It.: 'divided'). An instruction for one section, particularly a string section, of the orchestra to divide itself into two or more, taking separate parts that are often notated on the same staff. The cancelling instruction is *tutti* or *all'unisono*. The abbreviation *div.* is common. Verdi sometimes called for small sections of the chorus by *metà* (half) or *soli quattro soprani* (four sopranos alone). The German *geteilt* (or *getheilt*), abbreviated *get.*, is the exact equivalent; the cancellation is normally *zusammen*, abbreviated *zus*. Some late Romantic scores make extensive use of more detailed work within the string sections with such directions as *die eine Hälfte/die andere Hälfte* ('one half/the other half').

DAVID FALLOWS

Division. A term used in England during the 17th century for a technique of improvised variation in which the notes of a cantus firmus, or GROUND, are divided into shorter ones, usually not of the same pitch, and chosen with regard to clearly delineated rules of musical composition. Division playing, especially on the DIVISION VIOL,

Ex.1 from Christopher Simpson: *The Divison-violist* (London, 1659), p.30
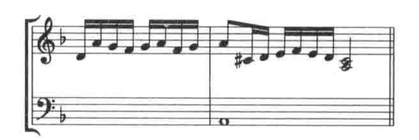




Ex.2 ibid

Descant

Ground
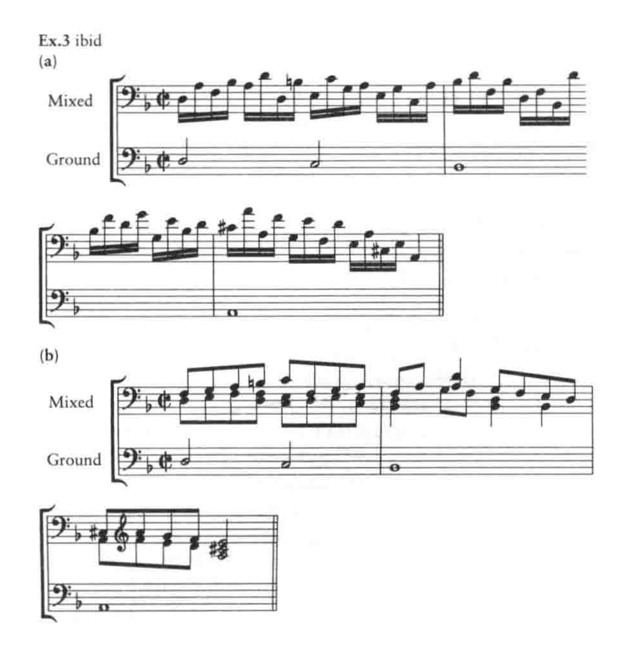


achieved a high degree of excellence during the second half of the 17th century. It may be viewed as part of the long tradition in Western music of variation and embellishment practices both as spontaneously performed improvisations and as formal compositions.

Earlier terms referring to similar practices of division in the 16th and early 17th centuries (particulary in Italy, England and Spain) are DIMINUTION (It. *diminuire*), *diferencia* (Sp.) and breaking (as in 'breaking bass'): these are fully discussed in IMPROVISATION, §II and VARIATIONS, §6. In England this tradition was practised by singers as well as by players of keyboard, wind and string instruments. During this period these instruments relied on pre-existing vocal or dance music as a basis for variations, but by the time Simpson codified the principles of division playing, instrumental divisions were evolving idioms of their own and were changing from an adornment of what was divided into the actual musical substance itself.

The best source of information concerning English division playing is Christopher Simpson's *The Division-Violist; or An Introduction to the Playing upon a Ground* (1659, 2/1667 [dated 1665]/R as *Chelys: minuritionem artificio exornata/The Division-Viol, or, The Art of Playing 'Ex tempore' upon a Ground*). According to Simpson, division can be separated into three categories: breaking the ground, in which the ground bass itself is ornamented (ex.1); descant, which consists of dividing imagined melodies above the ground (ex.2); and mixed division, which is a mixture of the first two and 'presents unto our *Eares*, the Sounds of *two*, or *more* Parts moving together'. The latter may be performed in two ways, 'either in *Single-Notes*, by hitting first upon one *Part*, and then upon *Another* [ex.3*a*]; or in *Double-Notes*, by touching Two, or More Strings at once with the *Bow* [ex.3*b*]'.

Ex.3 ibid



Roger L'Estrange, in his preface to the second edition of *The Division-Viol*, cites Simpson's instructions that descant and 'diminutions upon a ground' are useful 'in all sorts of Musick whatsoever'. Mixed division is not mentioned in this context, however, since it produces a texture particularly suited to the technique of the viol.

During the first half of the 17th century in England divisions were played on the consort bass and especially the LYRA VIOL. Tobias Hume included a ground in the form of a galliard with divisions for bass viol in *The First Part of Ayres* (1605), as well as an early reference to division (but not to division viol); examples for lyra viol may be found in William Corkine's *Second Booke of Ayres* (1612), such as a set of variations on the song *Walsingham*. By about 1650, however, a special instrument, mid-way in size between the consort bass and the lyra viol, was developed specially for division playing. The DIVISION VIOL, described both by Simpson, and by John Playford in the 1664 edition of *A Brief Introduction to the Skill of Music*, was heir to both the linear style of the continental VIOLA BASTARDA and the harmonic style of the English lyra viol.

The art of division playing was primarily an extemporaneous one. According to Simpson, the ability to play thus was
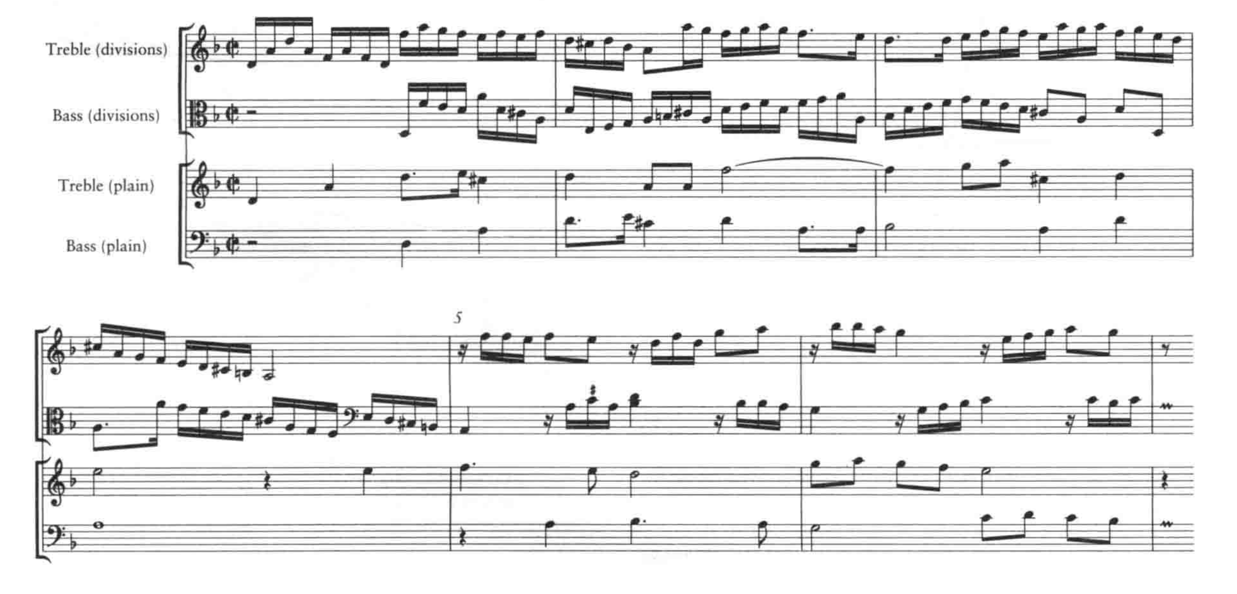
> a guift of Nature ... He, that hath it not, in so high a Measure, as to Play *Ex tempore to a Ground*; may, Notwithstanding, give both himself, and hearers, sufficient satisfaction, in Playing such *Divisions*, as Himself, or Others, have made for that purpose.

Simpson recommended as worthy of study and imitation composed divisions for one viol to a ground by Henry Butler and Daniel Norcombe. (Works attributed to them are included in *US-NYp* Drexel 3551, which is bound with a copy of Simpson's first edition.) His own collection, modestly titled 'Divisions for the practice of Learners', makes up the final section of his treatise and contains many beautiful compositions. Another didactic treatise on viol playing, including a noteworthy collection of compositions exemplifying the improvisational practices of 16th-century Italy, is Diego Ortiz's *Trattado de glosas* (Rome, 1553). Mentioning both treble and bass instruments, Simpson discussed compositions for two and three dividing viols and praised such works by 'the ever Famous, and most Excellent *Composer*, in all Sorts of *Modern Musick*, Mr. *John Jenkins*'. A number of dances by Jenkins with fine simultaneous treble and bass divisions for the repeats of each strain are extant (in *GB-Ob* Mus. Sch.C.88; ex.4). An interesting point concerning divisions for more than two dividing instruments is that they

> are not usually made upon *Grounds*; but rather *Composed* in the way of *Fancy*: beginning with some *Fuge*; then falling into *Points* of *Division*; answering One Another; sometimes Two answering One, and sometimes, All joyning Together in *Division*; But commonly, Ending in Grave, and Harmonious Musick.

There are four-part fantasias by John Jenkins that fit this description (MB, xxvi, nos.33*a*, 34*a*).

Ex.4 John Jenkins, *The Pleasing Slumber*, *GB-Ob* Mus.Sch.C.88 (for treble viol, bass viol, lyra viol and harpisichord).



Understanding the structural aspects of composed divisions is not the same as understanding how to extemporize a musical performance, and Simpson provided valuable information on this:

A *Ground, Subject*, or *Basse*, (call it which you please,) is prickt down in two *severall Papers: One*, for him who is to Play the *Ground* (upon an *Organ, Harpsecord*, or what other *Instrument* may be apt for that Purpose;) *the Other*, for him who Playes upon the *Viol*: who, having the said *Ground* before his *Eye*; (as his *Theme*, or *Subject*;) Playes such Variety of *Descant*, and *Division*, thereupon; as his *Skill*, and *present Invention*, do then suggest unto him.

These instructions are elaborated on in language addressed directly to the prospective performer:

I would have you First Play over, the *Ground* it self; for these Reasons. (1) That Others may heare what *Notes* you divide upon. (2) That your self may be better possessed of the *Ayre* of the *Ground*, in case you know it not before. (3) That he who Playes the *Ground* unto you may better perceive your *Time*, or *Measure*.

Simpson's description of how divisions can be extemporized by two viols over a ground is most informative. The actual number of repetitions of the ground is not established. In two places the performers are instructed to carry out particular procedures 'so long as they think fit', or 'so long as they please'. The performance is separated roughly into three sections by the keyboard player who at two places '(if he have *Ability* of *Hand*,) may, upon a Signe given him, put in his Strain of *Division*'. The relationship of the viols to each other begins as accompaniment and solo – one playing the ground bass while the other improvises descant division. These roles are exchanged at each repetition. After the first strain of keyboard divisions, however, the viols introduce two other more complicated procedures. One is the simultaneous extemporizing of descant and ground-bass divisions; specific instructions are given according to which the viols may 'move a whole *Strain* together, in *Extemporary Division*, without any remarkable clashing in 5ths or 8ths'. The second is strikingly similar to a procedure known as 'fours' in jazz improvisation where each improviser relinquishes the solo to another after every four bars; one violist calls out the word 'breve', 'semibreve' or 'minim', signifying his intention to play a figure that will lend itself to sequential treatment and is as long as the duration he has named. Each viol then passes the division to the other after every breve, semibreve or minim. To end the performance they may 'joyn together in a *Thundering Strain* of *Quick Division* ... or else, with a *Strain of Slow*, and *Sweet Notes*; according as may best suit the circumstance, of *Time*, and *Place*'.

Divisions might be written down for two purposes: to provide didactic lessons for persons wishing to cultivate the skill of improvisations or to provide compositions reflecting the excitement of sudden inspiration for persons who, though skilful performers, nonetheless lack the particular talent required for spontaneous division making. Many examples from both these categories are significant compositions whose beauty is evident in the growing list of modern published editions and recorded performances. Few sets of divisions for viols were published although there is a large corpus of them in manuscript, and division techniques were used in music for voice and for all kinds of instruments. In the Italian *diminution* practice of the previous century this was made most clear in the title of G. Dalla Casa's treatise *Il vero modo di diminuir, con tutte le sorti di stromenti di fiato, et di corda, et di voce humana* (Venice, 1584). Notable English examples of published sets for other instruments include *The Division-Violin* (London: J. Playford, 1684, later editions up to *c*1730), *The Division Flute* (London: J. Walsh, 1706–8) and Humphrey Salter's *The Genteel Companion: being Exact Directions for the Recorder: with a Collection of the Best and Newest Grounds Extant* (London, 1683).

The rewards of this kind of music-making are not those introspective ones that performers shared in consort playing in the first half of the 17th century. On the contrary, this was music intended to dazzle the non-performing listener. Through skilful and clever extemporization, 'a Man [might] shew, the dexterity, and excellency, both, of his *Hand*, and *Invention*; to the *Delight*, and *Admiration*, of those that hear him'. The division violist of Simpson's time provides a historical context in which to view the growth of virtuoso improvisation during the next century.

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FRANK TRAFICANTE

Division viol. An English form of bass viola da gamba, smaller in size than a consort bass VIOL but larger than a LYRA VIOL. John Playford described it thus in *A Brief Introduction*, 1667. As its English name suggests, it was used for the performance of free ornamentation or IMPROVISATION by way of varying given melodies (*see* DIVISION). Since its compass was large (a good performer could use more than three octaves) it was not limited in its divisions to any one line of a polyphonic vocal composition, but could encompass them all. Its tuning was *D–G–c–e–a–d'*.

The division viol seems to have come into being in England around the middle of the 17th century. Its performing style is essentially linear (although often with lyra viol-like chordal passages interspersed), improvisatory or quasi-improvisatory, featuring much rapid passagework and marked (unlike music for lyra viol) by the use of staff, rather than tablature, notation in written sources. In terms of its musical function and style, it is possible that the division viol may have a lineal connection with the continental VIOLA BASTARDA of the late 16th and early 17th centuries.

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FRANK TRAFICANTE

Divitis, Antonius [Rycke, Anthonius; Le Riche, Anthoine] (*b* Leuven, *c*1470; *d* *c*1530). South Netherlandish composer. His name was 'Rycke' or 'de Rycke', but in documents it is often gallicized as 'Le Riche' or latinized as 'Divitis' ('of the rich'); his music is inscribed with the latter, presumably the name by which he preferred to be known. In June 1501 'Anthonius Rycke, native of Leuven and cleric of the diocese of Liège' was engaged at the church of St Donatian in Bruges to instruct the choirboys in singing. Later that month he was installed in the residence of the late choirmaster and in July was confirmed by the chapter as succentor. In December he was ordained a priest, celebrating his first Mass in April 1502. In April 1504 he was appointed 'master of song or succentor and master of the choirboys' at St Rombout's in Mechelen. There Divitis was pursued by creditors and in the summer of 1505 he suddenly departed. In October 1505 'Messire Anthoine Le Riche' was enrolled in the household of Philip the Fair at Brussels, and in the following month he was listed among the singers of Philip's chapel, joining the company of such eminent musicians as Alexander Agricola, Pierre de La Rue, Marbrianus de Orto and Henry Bredemers. Early in 1506 he travelled with the court to Spain, where in September Philip unexpectedly died. The court, including the chapel, was maintained by Philip's widow Juana until it was disbanded in 1508. Its members returned to the Netherlands or, like Divitis, sought their fortunes elsewhere.

Divitis's next known appointment was as master of the chapel of Anne of Brittany, wife of the French king Louis XII (1510). After her death in 1514 he passed to the royal chapel and was among the chapel singers who participated in the king's funeral in 1515 along with such illustrious court musicians as Jean Mouton and Claudin de Sermisy. Further evidence of his presence at court is his inclusion among the musicians called upon to sing praise to King François I and Queen Claude in Pierre Moulu's ceremonial motet *Mater floreat florescat*. He continued in François' service until the king's defeat and capture at Pavia in 1525. Knowledge of his activities after that date is uncertain; attempts have been made to identify him with an 'Ant. Richardus' who was a singer at S Pietro, Rome, in 1526. The manuscript *B-Br* IV.922, copied before 1534, contains a 'Missa pro fidelibus defunctis Anthonius Divitiis pie memorie', which suggests that Divitis had died before the source was copied. However, the same mass is attributed in other sources to Antoine de Févin, who died in 1512, and the scribe may have confused the two Antoines.

Divitis's works include three parody masses, two mass sections, three *Magnificat* settings, eight motets (three of them incomplete) and one chanson. Some of these works were printed during his lifetime and publication continued well into the 16th century. First to appear in print was the motet *Desolatorum consolator* in Petrucci's *Motetti de la corona, libro primo* (1514). His most famous composition, *Missa 'Quem dicunt homines'*, was printed by Giunta in *Missarum decem ... liber primus* (1522), almost certainly a reprint of a lost Petrucci book of 1515. Two impressive canonic motets appeared in 1520 and 1521. A *Magnificat quinti toni*, printed under Divitis's name by Attaingnant in 1534, was assigned to Richafort in Scotto's edition of 1542 and subsequently reprinted by Rhau (1544), Moderne (1550) and Gardano (1562). Attaingnant's chronological priority and greater authority lend weight to his ascription, which is reinforced by the similarity of the work to other *Magnificat* settings by Divitis (including his customary chordal emphasis of the word 'divites' in the 'Esurientes' verse). On the other hand, *Missa 'Dictes moy toutes voz pensées'*, assigned to Divitis in *I-Rvat* C.G.XII.2, is attributed to Antoine de Févin in the earlier C.S.16 and its status must be regarded as doubtful.

Divitis belonged to the generation between the towering Josquin and the younger Willaert that included Mouton, Richafort and Févin. His mastery of traditional polyphonic techniques is demonstrated by his five-part *Salve regina* constructed on the popular melody *Adieu mes amours*, and his large-scale cantus firmus setting of the superius of Ockeghem's *Fors seulement*, as well as his canonic motets *Ista est speciosa* and *Per lignum crucis*. Except in his parody masses, which are for four voices, Divitis showed a marked predilection for five- and six-part writing. His duos attracted the attention of later musicians; three movements from his *Missa 'Quem dicunt homines'*, two from his *Magnificat secundi toni* and the 'Pleni' of the *Missa super 'Si dedero'* (the last with the contrafact text *Semper eris pauper*) were printed in didactic collections of two-voice pieces such as *Il primo libro a due voci* (Venice, 1543) and *Diphona amoena et florida* (Nuremberg, 1549).

Divitis's most significant works are his parody masses. His *Missa super 'Si dedero'*, based on Agricola's song-motet, possibly dates from his association with Agricola in 1505–6, when both were members of the chapel of Philip the Fair. The *Missa 'Quem dicunt homines'*, based on a motet by Richafort, may have been written in competition with a similar mass by Mouton when they were in the French royal chapel. His *Missa 'Gaude Barbara'*, based on a motet attributed to Mouton, could have been written in homage to his colleague. All three masses illustrate the chief feature of parody technique (*see* PARODY (i)), still novel at the beginning of the 16th century: the basing of a new work on the principal motifs, and not merely on a theme or single voice, of an older one. Divitis, along with Mouton and other musicians of the French royal chapel, played an important role in the shaping of this technique, which was to dominate mass composition in the 16th century.

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MASSES AND MASS SECTIONS

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Missa 'Quem dicunt homines', 4vv, N (on Richafort's motet)
Missa super 'Si dedero', 4vv, N (on Agricola's song-motet)
Credo, 6vv, N
Pleni sunt coeli (?fragment), 3vv, N

MAGNIFICAT

Magnificat secundi toni, 4vv, N
Magnificat quinti toni, 4vv, N (probably by Divitis; also attrib. Richafort)
Magnificat octavi toni, 4vv, N

MOTETS

Ave Maria, 3vv, inc., lacks S, 1565[3]
Da pacem, Domine, inc., A only, *GB-Lbl* Add.19583
Desolatorum consolator, 4vv, N
Gloria, laus et honor, 5vv, N
Ista est speciosa, 5vv, N
Per lignum crucis, 5vv, N
Salve regina/Adieu mes amours, 5vv, N
Si ambulavero, 3vv, inc., lacks S, 1565[2]

SECULAR

Fors seulement, 5vv, N (A = S of Ockeghem's chanson)

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MARTIN PICKER

Divoto (It.: 'dedicated', 'devoted'). An expression mark defined in the anonymous *A Short Explication* of 1724 as signifying 'a grave, serious manner, or way of playing, or singing, proper to inspire devotion'.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

Dix, Aureus [Aurius, Audius, Aureo] (*b* 1668 or 1669; *d* Prague, 7 July 1719). Bohemian lutenist and composer. He was a friend and possibly a pupil of Count Jan Antonín Losy. His death certificate states that he died of consumption and that he was then 50.

Dix had a high reputation in his day and both Baron and Walther mention him with approval. He also had some repute as a teacher. Dlabačz described a lute tutor by Dix, but this has not been located. Nor have two sonatas for two lutes listed in a Breitkopf catalogue of 1761.

For a long time it was believed that no compositions by Dix had survived, but in 1955 two suites were found (in *CZ-Bm*), and since then seven more pieces have come to light. While it is difficult to generalize from so few sources, one can say that his pieces, all in the standard dance forms of the time, are in a squarer, less ornamented style than those of his contemporaries. The suites are melodically attractive and exploit the lute well, showing that Dix deserved his title of 'supreme Prague lutenist'.

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ADRIENNE SIMPSON

Dixieland jazz. A term applied to the jazz played by white musicians of the early New Orleans school, but sometimes also to New Orleans jazz as a whole and often to the post-1940 revival of this music (also known as traditional jazz). Owing to the absence of recorded evidence, the stylistic differences between early black jazz in New Orleans and its white counterpart played by groups such as Papa Jack Laine's and others is impossible to document. However, early commentators and observers are fairly unanimous in pointing out that white musicians were slower to grasp the rhythmic swing and blues inflections essential to jazz, though at the same time they made important contributions to its repertory and harmonic and melodic vocabulary. The name 'dixieland' derives from the Original Dixieland Jazz Band, a white New Orleans group which became internationally successful through its tours and recordings from 1917; it played a bowdlerized form of jazz decorated with colouristic and novelty effects borrowed from black jazz. As later white jazz groups, such as the New Orleans Rhythm Kings, showed a fuller understanding of black jazz, it became less necessary to distinguish between the New Orleans and dixieland styles. From the 1950s, during the revival of New Orleans jazz, a number of older dixieland musicians were recorded, notably under the auspices of the New Orleans Jazz Club.

J. BRADFORD ROBINSON

Dixième (Fr.). *See* TENTH.

Dixon, (Charles) Dean (*b* New York, 10 Jan 1915; *d* Zug, Switzerland, 4 Nov 1976). American conductor. He studied at the Juilliard School and Columbia University in New York, made his conducting début at Town Hall, New York, in 1938, and founded the New York Chamber Orchestra the same year. In a sense Dixon's career as a black American conductor paralleled Marian Anderson's as a singer: he opened several important doors to black musicians, being the first to appear as guest conductor of Toscanini's NBC SO (1941), of the New York PO (1942) and of the Philadelphia Orchestra (1943). In 1944 he founded the American Youth Orchestra and appeared for the first time with the Boston SO, and in 1948 he received Columbia University's Alice M. Ditson Award for outstanding contributions to modern American music. In 1949 he moved to Europe, holding appointments as principal conductor of the Göteborg SO in Sweden (1953–60), and from 1961 to 1974 as principal conductor of the RSO, Frankfurt, where he made his home; he was also principal conductor of the Sydney SO (1964–7). His London début was with the BBC SO in 1963. In 1970 he began to unite the two strands of his career, adding a series of engagements with the leading American orchestras to his European commitments. Dixon's repertory

combined an enthusiasm for American music with a taste for the main European tradition of Beethoven, Brahms and Bruckner. His interpretations tended towards an engaging if occasionally wayward warmth rather than brilliance.

BERNARD JACOBSON

Dixon, George (1870–1950). English organ designer and writer on organs, who collaborated with the firm of HARRISON & HARRISON.

Dixon, George Washington (*b* 1808; *d* New Orleans, 1861). American minstrel performer. He was most famous for his entr'acte performances of *Coal Black Rose*, the first blackface comic lovesong, and *Long Tailed Blue*, the first song of the black dandy; both of these song types later became standard in the minstrel show, and both songs are in a simple musical style that was thought (mistakenly) to represent African American music. Dixon claimed authorship of these songs (and, less credibly, of *Zip Coon*), and is credited as the first to perform them; he presented *Coal Black Rose* as early as 1827 in Albany and in 1828 brought it to New York, where he became highly popular. Capitalizing on this success, in 1829 he expanded the song into two comic skits (an interlude and an afterpiece), *The Lottery Ticket* and *Love in a Cloud*; the latter has been cited as the first 'negro play'. Dixon performed throughout the 1830s, but by the 1840s he had been eclipsed by other minstrel performers; he went on to gain notoriety as a filibuster in Yucatán and as the editor of a New York scandal sheet. (*See* MINSTRELSY, AMERICAN.)

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ROBERT B. WINANS

Dixon, Reginald (Herbert) (*b* Sheffield, 16 Oct 1904; *d* Blackpool, 9 May 1985). English theatre organist. After early piano tuition he turned to the organ and, following several church appointments, was employed at various cinemas during the 1920s before becoming resident organist at the Tower Ballroom, Blackpool, in March 1930. He made a special study of playing for dancing and developed a unique rhythmic style, which established him as the country's most popular theatre organist and made him instantly recognizable to radio listeners. He was responsible for the specification of the Tower Ballroom's Wurlitzer organ, installed in 1935 and still in daily use. Dixon made over 300 records and gave thousands of broadcasts, continuing these for a further 11 years after his retirement from the Tower in 1970. During the 1930s he regularly broadcast live in the middle of the night to various parts of the Empire, while at the peak of his popularity the audience for his weekly half-hour radio programmes averaged six million.

NIGEL OGDEN

Dizdari, Limos (*b* Rusan, south-western Albania, 7 Feb 1942). Albanian composer. He began his studies at the Jordan Misja Art Lyceum, Tirana, where his teachers included Lola Gjoka (piano), Albert Paparisto (harmony) and Ramadan Sokoli (folk music), before transferring in 1962 to the newly opened Tirana Conservatory. There he continued his studies with Paparisto and Gjoka, and studied composition with Zadeja. On graduating he was appointed musical director at Shën Saranda, south-western Albania (1966–70), where he also worked as a composer (1970–74). From 1974 to 1982 he was the Albanian film industry's head of music, and during his period of induction to the Party he directed the artistic ensemble of the Enver Hoxha tractor factory (1982–5). He worked as a 'free professional composer' salaried by the state (1983–7) before becoming artistic director of the State Ensemble of Folksongs and Dances (1987–93). In 1993 he founded the arts society and publishing house Dea, and in 1997 he was elected a socialist MP for the district of Tirana.

Dizdari's reputation is as a melodist who excels equally in art and popular songs. Many of his compositions in the latter category were destined originally for soundtracks, Dizdari being among the finest Albanian composers for film. Most of his works employ melodic ideas originating in folksong, and he is endowed with a harmonic instinct and an aural sensibility that gives both his choral and instrumental writing a striking luminosity and transparency, evident especially in his first two piano trios (1975 and 1980) and his piano concerto (1977). Traumatized by the social upheavals of 1991 Dizdari temporarily stopped composing, becoming active again in 1996.

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(*selective list*)

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VOCAL

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GEORGE LEOTSAKOS

Dizi, François Joseph (*b* Namur, 14 Jan 1780; *d* Paris, Nov 1847). Flemish harpist and composer. He was the son of a music teacher, from whom he received his first violin lessons. However he was self-taught on the harp, and it was in order to obtain lessons to improve his technique that at the age of 16 he decided to go to England. He embarked, and after an incident while the ship was in harbour he arrived in London penniless and unable to speak any English (according to Fétis Dizi dived overboard to rescue a sailor who had fallen into the water; the ship went on without him, taking with it all his belongings). He somehow found his way to the London house of Sébastien Erard, the celebrated maker of harps and pianos. Erard introduced him to Clementi who, perceiving his talent, helped him to establish himself; before long he came to be regarded as the most renowned harpist in London, a reputation he maintained for the next 30 years. He was equally highly regarded as a composer and teacher and among his many pupils was Elias Parish-Alvars.

With Robert Bochsa, Dizi contributed to the enormous popularity of the harp in England during the first quarter of the 19th century: when, in 1820, he was engaged to lead a band of 12 pedal-harp players conducted by Henry Bishop at the Covent Garden oratorios, Bochsa was immediately commissioned by Drury Lane to lead 13 players conducted by George Smart. Dizi also developed a number of improvements to the pedal-action harp, which he patented: these included the 'perpendicular harp' in which the strings maintained a vertical line irrespective of pedalling, but none of his inventions achieved permanence.

In 1830 Dizi left London for Paris where, with the firm of Pleyel, he planned to found an establishment for the manufacture of harps but this came to nothing. He did, however, become teacher of the harp to the daughters of Louis-Philippe, and one of Dizi's harps, used at these lessons, is now in the museum of the Brussels Conservatory. His most important work for the harp was a series of 48 studies which are still used; they are musical and melodious as well as technically valuable.

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(*selective list*)

published in London unless otherwise stated

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JOHN LADE/R

DJ [Disc jockey] **(i).** A term first used in the early 1950s to describe those presenters who played and helped select the popular hits of the day for broadcast. The rise to prominence of the disc jockey went together with the growth in the early 1950s of a teen-based market in the USA for first 'race' then 'rock-n-roll'. One of the most influential disc jockeys of this period was the entrepreneur Alan Freed, whose radio show 'Moondog's Rock'n'roll Party', begun in 1951, helped introduce black rhythm and blues to a mainstream white audience. Not only did Freed play the records but he put forward a definite identity of his own, so beginning the era of 'personality radio'. Disc jockeys such as Bob 'Wolfman Jack' Smith in the 1950s, Emperor Rosko in the 1960s and John Peel in the 1970s became performer-presenters, the latter becoming a sort of mordant anti-hero. From the 1950s onwards disc jockeys began to invent their own slang and catch-phrases, and became vital factors in the promotion of new industry product. Their power was apparent from the beginning, as the 'payola' or 'pay for play' scandal of 1959–60 showed. This practice involved influential DJs being given a co-writing credit in exchange for playing the record on their shows. Although deemed illegal, 'payola' had the advantage of popularizing records from small independent labels. The industry later developed a network of legitimate promoters to push records from individual labels on to radio playlists. In the 1980s and 90s the pre-eminence of the DJ was challenged by the VJ (Video Jockey), the presenters on cable and satellite music shows such as Music Television (MTV), a medium which borrowed heavily from the successful format of pop radio.

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DAVID BUCKLEY

DJ (ii). A performer in dance clubs who creates continuous music for dancing through the manipulation by mixing and joining of pre-recorded tracks. The DJ came to the fore in the USA in the late 1970s and early 80s, at block parties, where two turntables and a mixer were used to create a seamless blend of beats, riffs and hooks as a backdrop for early rappers. Some of the most unlikely sources of breaks – most notably 1950s and 60s rock and roll – and instrumentals were played and cut into early hip hop. One of the most innovative musical art forms to arise from these techniques was SCRATCHING, while breakdancers incorporated dancing with mixing records in visually impressive pavement displays. More than three decks can be used and much skill is needed to keep the

records synchronized; notable examples of this are in the early work of the English DJ, Carl Cox. With house music, DJ performance developed further with beat-mixing, which created a lengthy and seamless mix between records (usually specially remixed versions) by adjusting the speed of each turntable by about ± 8%. By the mid-1990s, leading DJs performing at clubs drew comparable audiences to those of traditional concerts, often commanding higher fees and dominating the album charts with DJ-mixed compilations.

IAN PEEL

Djaelani, Yoesbar (*b* Payakumbuh, Sumatra, 1952). Indonesian composer and conductor. After piano studies from the age of 13, he specialised in the cello at the Indonesian Music Academy in Yogyakarta. Djaelani became acquainted with European and American contemporary music during his composition studies with Jack Body in 1976. He won a composition contest organized by the Indonesian Arts Council in Jakarta in 1976 and 1977. His early works were experimental and tended to take a theatrical form, for example *Unanswered Question IV* (1982), in which he used expressions of human emotion such as laughing, crying, screaming and shouting as the basic sound elements of his composition. In 1993, Djaelani returned to Sumatra to teach at the Academy for the Indonesian Performing Arts in Padangpanjang. This institution's dual emphasis on traditional and Western music greatly influenced him, prompting him to explore elements of the music and literature of the Minangkabau culture in his subsequent compositions. An example is *Performance without Pictures* (1994), first performed at the Semarang Music Forum. Djaelani is also active as an orchestral conductor.

FRANKI RADEN

Djamin, Yazeed (*b* Jakarta, 1952). Indonesian composer, conductor and pianist. After early piano lessons he entered the YPM music school at the age of nine, then studied composition and the piano with Sutarno Sutikno and Frans Haryadi at the Jakarta Institute of the Arts. In 1972 and 1974 Djamin won the Electone Festival championship. He lived in the USA between 1974 and 1988, initially studying composition and the piano at the Peabody Conservatory in Baltimore, and also studying conducting. In 1988 he obtained the doctorate in piano performance from the Catholic University of America. His American awards include the Otto Ortman Award for composition (1975, 1976) and the Peabody Concerto Competition for piano performance. In Indonesia Djamin has been active as a composer, conductor and pianist. He established the highly regarded Nusantara Chamber Orchestra in 1988; in 1994 he became composer-in-residence and supervisor of the National Symphony Orchestra of Malaysia.

Djamin's compositions frequently use the pentatonic scales of gamelan music as a foundation from which to develop the melody, while their harmonic development is greatly influenced by jazz. Several of his orchestral works use traditional gamelan instruments in the orchestra, for example *Nyi Ronggeng*, which won first prize at the International Music Festival in Sydney. Djamin is one of the few Indonesian musicians who has simultaneously made a reputation in the fields of composition, conducting and piano performance.

FRANKI RADEN

Djemil, Enyss [Demillac, Francis-Paul] (*b* Paris, 20 May 1917). French composer and teacher. He has been known since 24 March 1973 as Francis-Paul Demillac. He studied in Paris at the Conservatoire and other institutions, his teachers including Firmin Touche for the violin, Ion Constantinesco and Bigot for conducting, and Aubert and Ropartz for harmony and composition. Before World War II he appeared as a violinist in the Orchestre Symphonique de Paris, the Société des Concerts du Conservatoire, and was the second violin of the Quatuor Maurice Hewitt. Thereafter he gave his attention to teaching, serving at the Baghdad Fine Arts Academy (1947–8) and the Paris International Conservatory (1948–51), and directing the conservatories of St Brieuc (1951–60), Le Mans (1960–68), Clermont-Ferrand (1968–76) and St Etienne (1976–81).

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Articles and collections of verse

GUY BOURLIGUEUX

Djibouti. Country located in the Horn of Africa. Djibouti came under French rule in 1863 as Côte Française des Somalis and later as Territoire Français des Afars et des Issas. It became independent in 1977 and has since been a member of the League of Arab States. The population is approximately 590,000, consisting primarily of Afars (also called Danakils by Arabs), a nomadic people who live in the northern part of the country, with the town of Tadjoura as their main centre; of Somalis, also nomads, previously known as Issas, who are scattered in the southern part of the country; and of Arabs of Yemenite descent who settled in the urban coastal towns, mostly in the capital, Djibouti. Islam is the official religion.

The musical activities of the peoples of Djibouti, mostly nomadic and living in the desert, did not attract much attention in the past. Before the establishment of French

authority in the port of Djibouti in the 1860s, the country was regarded as only a road linking the coast to the interior. Observations on musical activity can be found in the writings of the British traveller Richard Burton, mostly on dances (1856), and later by the German explorer Philipp Paulitschke, the first to describe musical instruments of the area, which he considered poor and 'primitive'. Later the German Wilhelm Heinitz in 1920 and the Italian Gustavo Pesenti in 1929 worked on Somali culture in the area, with Heinitz confirming for the first time the existence of the *dhikr* Islamic ritual among Somalis.

Musical activities consist mainly of collective dance and song: war songs, praisesongs, cattle songs, genealogical songs, work songs and children's songs. Among the most famous dances are the *hari madé* (Somali), which encourages warriors with males and females divided in two opposing lines, the *hogwayn* (Somali), a dance of seduction, the urban *zayla'i* dance from the town of Zelai (Somali), the *horra* war dance (Afar), and the *hafat malabo* dance of the town of Tadjoura. In certain dances the dancers carry a knife in their right hand. Collective song dominates Djibouti culture, performed either responsorially or, more rarely, antiphonally.

Instruments are generally played separately, and they remain functional. There are only exceptionally musical activities for entertainment. Among the instruments the Afar *fodima sâré* flute and the Somali *foodhin* flute are both used to accompany the movement of animals, such as when camels go to the river to drink. The *tanbūra* lyre is decorated with many small mirrors and is used for the *zar* possession cult due to its magical power. The kettledrums known locally as *dinkara* symbolize the power of the Sultan of Tadjoura. Upon his death, the skin of the kettledrum is torn, and the instrument is buried. The Arab *'ūd*, a short-necked lute, has now superseded the older Yemenite *qanbūṣ* short-necked lute, and the instrument is now one of the most popular instruments used for entertainment. Abdel Kader Bamakharma, a noted *'ūd* player, is among the outstanding Djiboutian-Arab singers.

In 1955 the local radio station known as Radio-France d'Outremer was launched, becoming Radio Djibouti after independence. TV began programming in the 1980s, and one result of such modernization was the development of solo song. In 1982 a music festival known as 'Forum Culturel' was launched. Many new ensembles were founded in the capital, estimated at nine ensembles in a report commissioned in 1987 by the Arab Academy of Music in Baghdad, some of them borrowing instruments from abroad, such as electric guitar, saxophone and electronic keyboards. The labels 'Djibouti music' and 'Djiboutian song' were introduced around 1990.

Djiboutians such as Mohamaed Ahmed Rirache conducted field research in their own country, and the results of such investigations have been published in the local daily newspaper, *Réveil National*, since 1984. However, the fight between traditional music and newer musics continues. Many traditional songs are forbidden to be broadcast after the death of their owners, according to a local custom that dictates ownership belongs to the performer. Thus, a polemic arises with the songs of the outstanding traditional Afar singer Cheikh Ahmed, considered a legend in his country. Many wonder what will become of his songs after his death.

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CHRISTIAN POCHÉ

Djurić-Klajn, Stana. *See* ĐURIĆ-KLAJN, STANA.

Dlabač, Bohumír [Godefridus] **Jan** [Dlabacž, Gottfried Johann] (*b* Cerhenice, nr Český Brod, 17 July 1758; *d* Strahov, Prague, 4 Feb 1820). Czech lexicographer. He studied music at school in Český Brod and Dobřichov, and became a chorister at the Benedictine Břevnov Abbey near Prague (1771) and later at Strahov Premonstratensian monastery (1773). After studying philosophy at Prague University he entered the latter order in 1778, taking the monastic name Godefridus (in Czech Bohumír, in German Gottfried). During his theological studies at the Premonstratensian seminary of St Norbert in Prague he was choirmaster to the collegiate church of St Benedict (1782–5). After returning to Strahov, in 1786 he was appointed second librarian (first librarian from 1801) and later succeeded Oehlschlägel as choirmaster (1788–1807). He also served as archivist (1805–9) and annalist (from 1804).

Dlabač was a man of manifold interests. Prominently involved in the cultivation of the Czech language during the 'Czech national revival' (see Haubelt), he wrote Czech verses, translated into Czech such works as Francis Bacon's *Nova Atlantis* (1798), and initiated the study of journalistic writing as an aspect of Czech literary history (see his *Nachricht*); for his literary activities he was elected in 1793 to the Learned Society of Lusatia, and in 1796 to the Royal Bohemian Society of Sciences, which he later served as director (1813–18). As choirmaster at Strahov he conducted the Prague première of Haydn's *The Creation* (23 April 1800). Dlabač's primary contribution to music, however, was his *Allgemeines historisches Künstler-Lexikon* (1815/*R*), the first encyclopedic survey of Bohemian cultural history. Based on authentic source material and direct accounts from contemporary artists (the preface describes his working methods), the work remains an invaluable aid to the study of Czech music, literature and fine arts. It yields much detail on the domestic cultivation of music, in addition to the statistical information that can be extracted on the education and employment of musicians (see Pilková).

Many music manuscripts copied by Dlabač for the Strahov church choir are in the Národní Muzeum in Prague, and his papers and inheritance are housed at the Památník Národního Písemnictví (formerly Strahov monastery). He probably did not compose; he wrote only the words to the printed song attributed to him in RISM (music by J. Kuchař).

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MILAN POŠTOLKA/MARK GERMER

D la sol. The pitch *d″* in the HEXACHORD system.

D la sol re. The pitch *d′* in the HEXACHORD system.

Długoraj, Wojciech [Albertus] (*b* 1557 or 1558; *d* probably after *c*1619). Polish lutenist and composer. 'Gostinensis', indicating his birthplace, can refer to many places in different parts of Poland. He was in the service of the Polish nobleman Samuel Zborowski, an important political figure, who had him educated for the position of lutenist at his court but alienated him by his notorious brutality. In 1579 Długoraj fled from his master and entered the Observants' monastery at Kraków, but he was expelled in 1581 because of his improper mode of life. He then became lutenist to an unknown master, but Zborowski sought him out and compelled him to return to his service. In 1583 Długoraj revealed politically compromising letters to King Stefan Batory, thereby contributing to the execution of Zborowski and the banishment of his brother Krzysztof. From 15 September 1583 to December 1586 he was a lutenist at the royal court. He then apparently left Poland after the king's death for fear of the Zborowski family's vengeance and went to Germany, possibly to Stuttgart or Leipzig. The compilation of the great Leipzig lutebook of about 1619 (*D-LEm* II.6.15) is attributed to him. Literary sources refer to him as an eminent virtuoso. His art most probably lay in skilful improvisation, as may be inferred from the comparatively small number of extant pieces by him and from the improvisational nature of his three most 'personal' compositions, two fantasias and a fugue. His surviving pieces indicate a marked interest in folkdances, both Polish and Italian (as in the villanellas); one of his fantasias also includes certain dance elements. The 'finale' is a series of three variations on a cantus firmus.

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all for lute

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2 villanellas, 2 Pol. dances, fantasia, fugue, volta, *LEm* (dated 1619, works attrib. 'A.D.', probably by Długoraj); 2 Pol. dances ed. in ZHMP, ii (1962); fantasia and 2 villanellas ed. Z. Stęszewska in H. Feicht: *Muzyka staropolska* (Kraków, 1966)

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PIOTR POŹNIAK

Dlugoszewski, Lucia (*b* Detroit, 16 June 1931; *d* New York, 11 April 2000). American composer, poet and choreographer. The daughter of Polish emigrant labour union organizers, she received her early musical education at the Detroit Conservatory. After training in chemistry at Wayne State University, she was awarded a scholarship to study the piano with Grete Sultan in New York; she also studied analysis with Salzer at the Mannes School of Music and composition with Varèse (1953). Championed by members of the New York School, she participated in several concerts and panel discussions at The Club. Haiku, oriental philosophy and the writings of F.S.C. Northrop inspired her to seek poetic immediacy in sound. In her compositions, many of which are evocatively titled, she aimed to capture the essence of each moment and to turn each gesture into a discovery. She performed primarily on invented instruments, including her own 'timbre piano', a conventional piano played by striking, bowing or plucking the strings, and the many percussion instruments created for her by sculptor Ralph Dorazio.

Composer-in-residence for the Erich Hawkins Dance Ensemble from 1957 to 1968, Dlugoszewski was best known for her dance scores. Her longstanding collaboration with Hawkins, her late husband, resulted in such works as *Journey of a Poet* for Mikhail Barïshnikov. Other projects included *Taking Time to be Vulnerable*, a dance score for Pascal Denichou, and music for the landmark beat film *Guns of the Trees* (1962). The first woman recipient of the Koussevitzky International Recording Award (for *Fire Fragile Flight*), she also received the Tompkins Literary Award for poetry (1947) and an award from the National Institute of Arts and Letters (1966).

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OLIVIA MATTIS (WITH J. HIGHWATHER, SARA JOBIN)

Dłuski, Erazm (*b* Szczuczyńce, Podolia, 1857; *d* Otwock, nr Warsaw, 26 Feb 1923). Polish pianist, composer, conductor and teacher. At the St Petersburg Conservatory he studied the piano with Anton Rubinstein and composition with Nicholas Solovyev, and later orchestration with Rimsky-Korsakov. In 1891 he won first prize in the conservatory's annual Rubinstein Composers' Competition for his cantata *Wieża goryjska* ('The Gorian tower'). While still a student, he organized and conducted the concerts of the St Petersburg Amateur Music Group, and on graduating he became the director of a local orchestra, also working as an accompanist and singing teacher. He moved to Warsaw in 1919 and co-directed the opera class at the conservatory with Antoni Różański from 1920. Dłuski was also made an honorary professor of the Brussels Conservatory.

Dłuski's two piano sonatas were particularly successful, and were performed by Rubinstein. However, Dłuski's main interest was in operatic and vocal music. He composed five operas, of which only one (*Urwasi*, after Kalidasa) was performed in its entirety (Lwów, 25 February 1902; a concert performance had been given there in June 1901); the opera was characterized by many orientalisms and rich orchestration influenced by Rimsky-Korsakov. It was well received in St Petersburg (25 March 1902). Another opera, *Kobieta z kindżałem* ('The woman with a dagger'), was scheduled for performance in St Petersburg during the 1903–4 season, but no information is available on whether or not it was given; the earlier opera *Romano* was staged in 1890 before its completion (1895). His compositions were published mainly in Russia.

WORKS
(*selective list*)

Stage: Romano (op, 4), completed 1895, perf., inc., 1890, lost; Urwasi (2, after Kalidas: *Vikrama and Urvasi*), 1900, Lwów, 25 Feb 1902, vs (Lwów, n.d.); Madame Sans Gêne (after V. Sardou), *c*1898, unperf.; Narzeczona z Koryntu [The Bride of Corinth], unperf.; Kobieta z kindżałem [The Woman with a Dagger] (1, after Schnitzler), 1902, ?St Petersburg, 1903–4

Other works: Wieża goryjska [The Gorian Tower] (cant.), before 1891; Slovenian Rhapsody, orch; Str Qt; Pf Trio; 2 pf sonatas; works for vn and for vc; *c*60 songs

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L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)

W. Poźniak: 'Opera po Moniuszce' [Opera after Moniuszko], *Z dziejów polskiej kultury muzycznej*, ii, ed. A. Nowak-Romanowicz and others (Kraków, 1966), 265–328, esp. 301–2

ZOFIA CHECHLIŃSKA

Dmitriyev, Georgy Petrovich (*b* Krasnodar, 29 Oct 1942). Russian composer. From 1958 to 1961 he studied the piano and music theory at the Krasnodar music school. At the recommendation of Shostakovich he studied composition under Kabalevsky at the Moscow Conservatory (1961–6), where he later took a postgraduate course. From 1969 he taught composition, counterpoint and instrumentation at the Gnesin Music Institute. During 1988–92 he led the Moscow Composers' Organization, which operated independently from the Composers' Union (under Khrennikov's directorship) and from VAAP (the All-Union Agency for Authors' Rights). Several festivals were organized at Dmitriyev's initiative: Moskovskaya vesna [The Moscow Spring], Naslediye [Heritage], Panorama and Soglasiye [Consent]. The premières of many previously banned works – such as Roslavets's First Violin Concerto – took place at these festivals. Dmitriyev has won composition prizes at Budapest (1988) and Trento (1991); his works have been played at festivals in Russia, France, Italy, Germany, Hungary and the USA. In 1990 he joined the ASM [Association for Contemporary Music], and since 1992 he has directed the Russian Musical Association. In 1994 he became professor of composition at the Russian Academy of Choir Art, and since 1997 he has been a member of the Central Council of the All-Russian Public Movement 'Orthodox Russia'.

Dmitriyev's work has been inspired by cosmic ideas of Russian philosophers (N. Fyodorov, V. Solov'yov, K. Tsiolkovsky etc.); compositionally, his style displays modern elements such as dodecaphonic, aleatory and sonoristic techniques. He strives to combine freely various compositional means, all of which are subordinated to a single concept. His output, though dominated by his free interpretions of large-scale traditional genres such as symphony, concerto, mass and oratorio, is also noted for its experimental compositions for chamber ensembles. In his later works he eschewed his earlier experimental style. This change coincided with his gaining increasingly responsible official positions within the Composers' Union and his growing criticism of his erstwhile modernist colleagues.

WORKS
(*selective list*)

Op.: Lyubimaya i poteryannaya [Beloved and Lost] (G. Dmitriyev, after M. Callaghan), 1973–5

Orch: Sym. no.1, 1966; Sym. no.2 'Na pole Kulikovom' [On the Kulikovo Field] (after A. Blok), 1979; Stsena [Scene], conc., hpd, db, str qt, chbr orch, 1980; Vn conc., 1981; Kiev, simfonicheskaya khronika [Kiev, a Symphonic Chronicle], 1981; Ledostav – Ledokhod [Freezing Over – Drifting of Ice], perc ens, 2 str orch, 1983; Sivilla [Sibyl], fl, chbr orch, 1983; Sym. no.3 'Misterioso', 1989; Epizodi v kharactere freski [Episodes in the Style of Frescoes], vn, orch, 1992; Labirint [Labyrinth], conc., a sax, orch, 1992

Vocal-inst: Iz bolgarskoy narodnoy poezii [From Bulgarian Folk Poetry], S, cl, pf, 1974; Pamyati Aleksandra Sergeyevicha Pushkina [In Memory of Aleksandr Sergeyevich Pushkin] (conc. sym., A. Pushkin, A. Dement'yev), coloratura S, A, Bar, perc, kbd insts, str, 1979; Golosa skripok [Voices of the Violins] (Blok), T, perc, vn, 1982; Iz 'Povesti vremennikh let' [From 'The Russian Primary

Chronicle'] (orat), T, B, choir, chbr orch, 1983; Santana, muzikal'noye dvizheniye v 2 stadiyakh [Santana, Musical Movement in 2 Stages] 2 conds., solo insts, inst ens, chorus, orch groups, 1983; Kosmicheskaya Rossiya [Cosmic Russia] (K. Tsiolkovsky, Yu. Gagarin, M. Lomonosov, A. Fet, V. Mayakovsky, folk text), solo vv, recit, chorus, orch, tape, 1984–5; Entre elle et moi (chbr cant., French poems by Pushkin, M. Lermontov, F. Tyutchev), T, inst ens, 1985; Posledniy shmel' [The Last Bumble-Bee] (I. Bunin), T, vn, va, vc, 1985; Stabat mater dolorosa (cant., A. Akhmatova), Mez, 2 choruses, org, gui, perc, 1988; Yasnïy svet [Clear Light] (Blok), female vv, fl, 1988; Sten'ka Razin (cant., M. Tsvetaeva), Mez, Bar, perc ens, tape, 1989; R, O, S . . . (V. Nabokov), Bar, brass qnt, 1991

Choral: Pesni bezvremen'ya [Songs of Hard Times] (I. Nikitin, M. Mikhaylov, N. Nekrasov), 1975; 4 stikhotvoreniya Innokentiya Annenskogo [4 Poems by Innokenty Annensky], 1980; Apostol pravdï [The Apostle of the Truth] (T. Shevchenko), 1983; Starorusskie skazaniya [The Old Russian Legends] (I. Bunin), sym.-conc., 1987; Vsenoshchnoye bdeniye [All-Night Vigil], 1990, rev. 1997; V chest' Petra Il'icha Chaykovskogo i na den' otkrïtiya obshchestva yego imeni [In Honour of Pyotr Il'ich Tchaikovsky and for the Opening of the Society Named in his Honour] (V. Lazarev), 1991; Mass, D, 1994; Pravednaya Rus' [Righteous Russia] (14th-century anon., S. Bakhteyev, M. Voloshin, Yu. Kublanovsky, Yu. Kuznetsov), sym., 2 vv, male chorus, 1995; Zaveshchaniye Nikolaya Vasil'yevicha Gogolya [Nikolay Vasil'yevich Gogol's Testament] (N. Gogol', liturgical texts), recit., chorus, 1997

Inst: 5 P'yes [5 Pieces], pf, 1961; Sonata, va, 1962; Concertino, tpt, pf, 1963; Piano Sonata no.1, 1963; Rapsodiya [Rhapsody], pf, 1964; Sonatina, vn, pf, 1964; Sonatina no.1, pf, 1966; Str Qt no.1, 1967; Str Qt no.2, 1970; Concertino, brass qnt, 1972; Str Qt no.3, 1975; Sonatina no.2, pf, 1976; 6 ėtyudov [6 Etudes], pf, 1976; Concerto, cl, 1977; Obliki dvizheniy [Images of Movements], conc. panorama, fl, 1977; Persussionata, perc, 1978; Piano sonata no.2, pf, 1978, Str Qt no.4, 12 pritchakh [12 parables], 1980; 3 kontsertnïye p'yesï [3 Concert Pieces], 2 pf, 1980; Vitrazhi [Stained-Glass Windows], ob, cl, a sax, bn, 1981; Nicolo, quasi-romanticheskaya fantaziya [Nicolo, a Quasi-Romantic Fantasy], vn, pf, 1982; Varshavskaya fantaziya [Warsaw Fantasia], vn, pf, 1983; Dona nobis pacem, chbr conc., vc, inst ens, 1984; V kharaktere Germana Gesse [In Hermann Hesse's Manner], sax qt, 1986; 12 ėtyudov k obrazu [12 Etudes to an Image], mar, 1987; Obelisk, pf, 1988; Portret yakobintsa [Portrait of an Jacobin], bn, 1988; I uvidel ya novoye nebo i novuyu zemlyu [And I Saw a New Heaven and a New Earth], sax qt, 1990; Syuita preobrazheniy [A Suite of Transfigurations], vc, 1991; Str Qt no.5, 1996

Song cycles for 1v, pf, after L. Hughes, Pushkin, N. Yazïkov, Lermontov,

N. Rubtsov, Akhmatova

Elec music: Adagio for Upic, 1990

Film scores

Principal publishers: Muzïka, Sovetskiy kompozitor, C.F. Peters, Le Chant du Monde, Schirmer, Sikorski

WRITINGS

Udarnïye instrumenti: traktovka i sovremennoye sostoyaniye [Percussion instruments: their treatment and their present state] (Moscow, 1973)

O dramaturgicheskoy virazitel'nosti orkestrovskogo pis'ma [On the dramaturgical expressivity of orchestral writing] (Moscow, 1981)

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M. Lobanova: 'Georgiy Dmitriyev', *Muzïka v SSSR* (1988), no.3, pp.66–7

L. Rimsky: 'Oshchushcheniye vremeni (zvukovïye freski Georgiya Dmitriyeva)' [Sense of time (sound frescoes by Georgy Dmitriyev)], *Melodiya* (1988), no.4, pp.13–14

Ye. Tarakanova: 'Sdelat' muzïku govoryashchey' [To make music conversational], *Muzikal'naya zhizn'* (1988), no.19, p.14

T. Zhurbinskaya: 'Georgiy Dmitriyev', *Kompozitorï Moskvi*, iii (Moscow, 1988), 40–65

MARINA LOBANOVA

Do (It., Sp.). C. *See* PITCH NOMENCLATURE.

Doane, William H(oward) (*b* Preston, CT, 3 Feb 1832; *d* South Orange, NJ, 24 Dec 1915). American composer and compiler of Sunday-school and gospel hymnbooks. He was also a successful manufacturer of woodworking machinery and an inventor. He was well trained in music, and conducted the Norwich (Connecticut) Harmonic Society from 1852 to 1854. About 1864 Doane began to compose melodies for Sunday-school hymns, producing over 1000 tunes to texts by Fanny Crosby, and as many more to other authors' words; he also collaborated with Robert Lowry in the compilation of popular Sunday-school collections, and edited *The Baptist Hymnal* (1883). His best-known tunes include those of the hymns *Jesus, keep me near the cross* (1869), *More love to Thee, O Christ* (1870), *Pass me not, O gentle Saviour* (1870), *Take the name of Jesus with you* (1871), *Draw me nearer* (1875) and *To God be the glory* (1875). Doane was a generous contributor to the YMCA, Denison University, and the Cincinnati Art Museum, which houses his collection of musical instruments.

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J.H. Hall: *Biography of Gospel Song and Hymn Writers* (New York, 1914/*R*)

M.R. Wilhoit: *A Guide to the Principal Authors and Composers of Gospel Song in the Nineteenth Century* (diss., Southern Baptist Theological Seminary, 1982)

MEL R. WILHOIT

Dobiáš, Václav (*b* Radčice, nr Semily, Bohemia, 22 Sept 1909; *d* Prague, 18 May 1978). Czech composer. After embarking upon a career as a teacher, he later became a student of composition with Foerster (1930–31), going on to attend Novák's master class at the Prague Conservatory (1937–9), and the quarter-tone classes of Hába. His first compositions, dating from the late 1930s and early 40s, such as *Říkadla* ('Nursery Rhymes') for nonet (1938), show his coming to terms with the works of Hindemith, Bartók and Stravinsky in relation to the use of harmonic material and rhythm. A key to his personality is to be found in the period of the Nazi occupation of Czechoslovakia (1939–45), when he showed his ability to forge a strong contact with his audience. Works from this period include his Chamber Symphony (1939), String Quartet no.4 (1942), Symphony no.1 (1943, given its first performance by the Czech PO under Kubelík), Pastoral Wind Quintet (1934) and a number of choral works. After the liberation of Czechoslovakia, Dobiáš made his mark in topical forms of the day with his songs for mass singing, the most popular being his *Vyhrňme si rukávy* ('Let's Roll Up Our Sleeves'), as well as his cantatas *Stalingrad* (1945), *Stalinův rozkaz číslo 368 z 9.5.1945* ('Stalin's Order no.368 of 9 May 1945', 1946) and *Buduj vlast, posílíš mír* ('Build your Country, Strengthen Peace', 1947–51). A work of synthesis and lasting value is his Sonata for piano, wind quintet, strings and timpani (1947). In the 1950s Dobías̆ took an active part in the work of the Composers' Union and in cultural politics. He was a Member of Parliament as well as being professor of composition at the Academy of Musical Arts in Prague. His creative energies were gradually weakening and he concentrated more and more on teaching. His pupils included Dvořáček, Rybář, Kruz, Riedlbauch, Smolka and Stivín while, from 1970, he presided over the Prague Spring Festival. He was made National Artist in 1976.

Among his works which caused some discussion are the nonet: *O rodné zemí* ('About the Native Land', 1952), with its mixture of novelty and tradition, and his

Symphony no.2 (1956–7). Further works which complete his creative profile are the song cycle *Sny* ('Dreams', 1956), *Písně o lásce* ('Songs of Love', 1959) and *Praho jediná* ('Prague, my Prague', 1960–61). From the 1960s onwards he composed only occasionally. Dobiáš was one of the heirs of traditional village musicianship. His small-scale compositions for a specific purpose, especially those for dancing and singing, form the most valuable part of his output. He strove for an intelligible, simple language, to which end he often bent all other aspects of his work.

WORKS
(*selective list*)

Orch: Chbr Sym., 1939; Vn Concertino, ¼-tone, 1941; Sym. no.1, 1943; Symfonietta, 1946; Sonata, pf, wind qnt, timp, str, 1947; Sym. no.2, 1956–7, Festive Ov., 1966; numerous marches and fanfares

Cants.: Stalingrad, 1945; Stalinův vrozkaz číslo 368 z 9.5.1945 [Stalin's Order no.368 of 9 May 1945], 1946; Československá polka, 1947, rev. 1950–51 as Buduj vlast, posílíš mír [Build your Country, Strengthen Peace]; Praho jediná [Prague, my Prague] (M. Pujmanová), 1960–61

Chbr: Str Qt no.1, 1931; Sonata, vn, pf, 1936; Str Qt no.2, 1936; Říkadla [Nursery Rhymes], nonet, 1938; Str Qt no.3, 1938; Sonata, vc, pf, 1939; Lento, 3 hp, ¼-tone, 1940: Str Qt no.4, 1942; Pastorální dechový kvintet [Pastoral Wind Qnt], 1943; Balada, vn, pf, 1944; Malá suita [Little Suite], vc, pf, 1944; 4 nocturna, vc, pf, 1944: Quartettino, str qt, 1944; Tanec [Dance], vc, pf, 1946; Taneční fantasie [Dance Fantasy], nonet, 1948; O rodné zemí [About the Native Land], nonet, 1952; many other pieces

Pf: Sonata, 1931; Suite, ¼-tone, 1939; Sonata, 1940; 3 toccaty, 1941; 3 sonatinas, 1945–6; 3 poetické polky, 1950; many other pieces

Songs: Cigánské melodie [Gypsy Melodies] (A. Heyduk), 1926; 3 písně (K. Toman), 1935; Přelud (J. Urbánková), 1937; Lidické písně [Love Songs], 1948; Sny [Dreams], song cycle, 1956; Písně o lásce [Songs of Love] (I. Skala, J. Vrchlický, O. Fischer, Chin. trad.),1959; many others

Other works: mass songs incl. Vyhrňme si rukávy [Let's Roll Up Our Sleeves], choruses, incid music, film scores

Principal publishers: Český hudební fond, Hudební matice, Panton

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M. Ladmanová: *Václav Dobiáš* (diss., U. of Prague, 1953)

M. Koubková and M. Příhoda: *Václav Dobiáš* (Prague, 1961)

V. Yegorova: *Václav Dobiáš* (Moscow, 1966)

J. Štílec: *Václav Dobiáš* (Prague, 1985)

JIŘÍ ŠTÍLEC

Doblados (Sp.). *See* DOPPIONI.

Doblinger. Austrian firm of music publishers. Friedrich Mainzer opened a music lending library in Vienna on 1 August 1817 which from 1825 also sold antiquarian music. Ludwig Doblinger acquired this business on 12 July 1857. On 1 August 1876 it passed to Bernhard Herzmansky (1852–1921) whose son, also Bernhard Herzmansky (1888–1954), managed it until his death, when his nephew Christian Wolf assumed ownership and took over as business manager.

Doblinger expanded the business to include music publishing; in 1874 he obtained the publishing rights of J.P. Gotthard. Under Herzmansky the undertaking had considerable success, particularly with the publication of music by Bruckner (including first editions of his symphonies nos.1, 2, 5, 6 and 9) and other leading composers of the period, among them Ernő Dohnányi and Mahler (Fourth Symphony). At the turn of the century the publishing output was reorganized: many publications were transferred to the newly founded Universal Edition (of which Herzmansky was a co-founder) and the emphasis placed on contemporary operetta. In 1906 Herzmansky published an operetta rejected by Josef Weinberger and Karczag & Wallner, Lehár's *Die lustige Witwe*, which was to bring the firm its most spectacular and enduring success. Doblinger subsequently published Lehár's *Das Fürstenkind*, *Eva* and *Die Ideale Gattin* as well as operettas by Straus, Fall, Nedbal, Eysler, Benatzky and many others. Between the wars light music and Viennese songs were prominent in the firm's output; after 1945 it began to foster the interests of music research and to encourage contemporary composers. Its popular house concerts and the series Diletto musicale (1958–), which includes Viennese music from the pre-Classical period to Brahms, give Doblinger a prominent place in Austrian musical life.

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H.-M. Plesske: 'Bibliographie des Schrifttums zur Geschichte deutscher und österreichischer Musikverlage', *Beiträge zur Geschichte des Buchwesens*, iii (1968), 135–222

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ALEXANDER WEINMANN/NIGEL SIMEONE

Döbricht, Johanna Elisabeth (*b* Weissenfels, 16 Sept 1692; *d* Darmstadt, 23 Feb 1786). German soprano. She was the youngest daughter of the opera singer Daniel Döbricht (1650–94) and the singer Katharina Elisabeth Grosse. After training at Weimar under Christoph Alt, she went to Wolfenbüttel around 1708 together with her sister Elisabeth Christiane (who was engaged there as court singer until 1737 and married the violinist Johann Wilhelm Simonetti) and worked at the Leipzig opera. On 17 February 1711 she sang as guest in Graupner's *Telemach* at the newly opened opera house in Darmstadt, and was engaged there on 3 July to sing at the court and the church. On 6 September 1713 she married the composer and gamba player Ernst Christian Hesse. 'Die Döbrichtin' was considered the finest German female singer of her day; Quantz praised her 'beautiful, euphonious high register and the genuine womanliness of her acting'. She undertook various concert tours, and in 1740 was granted a pension, though she still often sang. A portrait of her in old age by J.C. Fiedler was formerly in a private collection in Munich.

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H. Kaiser: *Barocktheater in Darmstadt* (Darmstadt, 1951)

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ELISABETH NOACK/DOROTHEA SCHRÖDER

Dobro. *See* RESONATOR GUITAR.

Dobronić, Antun (*b* Jelsa, Hvar Island, 2 April 1878; *d* Zagreb, 12 Dec 1955). Croatian composer. After working for 14 years as a teacher, he studied composition with Vítězslav Novák and others at the conservatory in Prague (1910–12), and from 1922 to 1940 was professor at the Academy of Music in Zagreb.

Dobronić's studies in Prague had a decisive influence on his aesthetic views, and he became one of the most prominent representatives of the so-called national style between the two world wars. He sought to realize his ideas not only in his compositions but also through writings and polemics. Believing that the fulfilment of the national style lay in a synthesis of the sophistication of western European art music with the primitiveness and strength of the national folk idiom, he developed a technique based on a predominantly polyphonic treatment of melodies, many of them of folk origin or style; his instrumental works, as as well as those for the stage, are often monothematic.

A prolific composer, Dobronić left a large body of works in all genres but uneven in quality. Opera was an outdated form in his opinion; he searched for original solutions to the problems of content and form in each work, in most cases defining the genre with a subtitle. Among his orchestral pieces, one of the most notable is *Jelšonski tonci* ('Dances from Jelsa', 1938).

WORKS
(*selective list*)

STAGE
for full list see GroveO

Dubrovaćgi diptihon [The Dubrovnik Diptych] (scenic sym., 2 pts): 1 Suton [The Dusk] (1, after I. Vojnović), 1917; 2 Novela od Stanca [The Joke about Stanac] (1, after M. Držić), 1920, Zagreb, 24 March 1925
Udovica Rošlinka [The Widow Rošlinka] (musical comedy, 3, after C. Golar), 1931; Zagreb, 23 May 1934
Rkač (musical-scenic lyrics, 3, after P. Petrović: *Rkač*), 1935; Zagreb, 1 Dec 1938; later retitled Goran
Pokladna noć [Carnival Night] (mono-op for Bar, musical-scenic satire, 3, after Z. Veljačić), 1945; Rijeka, 19 Feb 1955
5 ballets, incid music

OTHER

8 syms.: no.1 'Vigorosa', 1937; no.2 'Cantabile', 1941; no.3 'Dolorosa', 1943; no.4 'Vittoriosa', 1945; no.5 'Enfatica', 1949; no.6 'Maestosa', 1952; no.7 'Priča' [The Tale], 1953; no.8 'Funebre e trionfale', 1954
Other orch: Karneval, 1913; Concertino, vn, orch, 1926; Sinfonietta gioccosa, 1938; Jelšonski tonci [Dances from Jelsa], str, 1938; 8 suites, programmatic works
Choral and solo vocal: Sumorni akordi [Sombre Chords], 1v, pf, 1910; Slavenska misa [Slavonic Mass], male chorus, org, 1933; Hajduk [The Highwayman], song cycle, Bar, orch, 1937; 2 chbr cants., 1v, male chorus, pf; other songs, cantatas
Chbr and solo inst: Sonata rustica e giocosa, vn, pf, 1935; Sonata, bn, pf, 1949; 5 str qts, 11 suites, pf

Principal publisher: Hrvatsko drustor shlodatelja (Zagreb)

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Antun Dobronić: zbornik radova povodom 40. obljetnice smrti [Collection of studies on the occasion of the 40th anniversary of his death], ed. P. Palaversić (Jelsa, 1995) [incl. work-list]
S. Majer-Bobetko: 'Neke glazbenoestetske koncepcije mladoga Dobronića' [Some musical-aesthetic ideas of the young Dobronić], *Arti musices*, xiii/1 (1982), 55–67

KORALJKA KOS

Dobroven, Issay Aleksandrovich [Barabeichik, Ishok Israelevich] (*b* Nizhniy Novgorod, 27 Feb 1891; *d* Oslo, 9 Dec 1953). Norwegian conductor of Russian birth. He made his début as a pianist when he was five years old, and at the age of nine entered the Moscow Conservatory, where he studied piano with Igumnov and composition with Taneyev. After further study in Vienna with Leopold Godowsky, he began teaching in Moscow and conducting at the opera, but left after the Revolution to work in Germany, and in 1922 conducted *Boris Godunov* at the Dresden Staatsoper. He held opera and concert appointments at Berlin and Dresden (from 1924), the Sofia National Opera (1927–8), San Francisco (1930–34, with Basil Cameron) and the Hungarian State Opera (1936–9). He was also guest conductor of the Minneapolis SO, New York PO and Philadelphia Orchestra. In each centre he made Russian music his calling card. At the outbreak of war Dobroven moved to Oslo and took Norwegian citizenship; in 1940 he went to Sweden, where he took engagements at the Swedish Royal Opera and the Göteborg SO. In 1949 he initiated a notable series of Russian operas at La Scala, putting into practice his long-standing concern for the integration of music and drama by producing as well as conducting. His last operatic engagement was a revival of *Boris Godunov* at Covent Garden (December 1952–January 1953). He composed several piano concertos, numerous solo piano works and other chamber works.

NOËL GOODWIN/CHARLES BARBER

Dobrowolski, Andrzej (*b* Lwów, 9 Sept 1921; *d* Graz, 8 Aug 1990). Polish composer. He studied the organ with Rutkowski, singing with Belina-Skupiewski and the clarinet with Kurkiewicz; from 1945 to 1951 he studied composition with Malawski and theory with Łobaczewska. In 1947 he was appointed to teach at the State Higher School for Music (now Academy of Music) in Kraków before becoming reader in theory and composition at the State Higher School (now Academy) in Warsaw. In 1976 he moved to Graz as professor of composition at the Hochschule für Musik. He was general secretary of the Polish Composers' Union for many years, and played a key role in the Polish Radio electronic music studio in Warsaw.

Dobrowolski's early works such as the Trio (1956) show that he had fully absorbed the rhythmic style and harmonic language of neo-classical composers, and his *Suita dziecięca* ('Children's Suite', 1953) for piano duet uses superimposed bitonal triads and modal harmony as well as folk rhythms typical of the period. With the influx of avant-garde ideas into Poland after the cultural thaw of 1956, Dobrowolski rapidly developed an interest in serial theories, in block sonorities and in the spatial distribution of instruments; he explored these with logic and intellectual rigour, qualities he also demonstrated as a teacher and encouraged in his students. The titles of his works may seem rather stiff (for example, Music for Strings, Two Groups of Wind Instruments and Two Loudspeakers, 1967), but the anagrammatic title of the chamber work *Krabogapa* of 1969 (based on the players' initials) reveals a deep-rooted playfulness and humour. These attributes can best be seen in the entertaining Music for Three Accordions, Harmonica and Three Percussion, operating within a sound-world which, as in many of his compositions, owes much to his work in the electronic studio and to his admiration of Stockhausen's works from

the electronic studio of WDR, Cologne. This interest in electronic and computer music continued throughout Dobrowolski's career.

The predominant structural process in Dobrowolski's orchestral music of the 1960s and 70s was that of abrupt juxtapositions of textural blocks of sustained homogenous sonority or agitated, brittle figurations (as in Music for Orchestra no.3, 1973). The outbursts of rapid, screaming wind, shimmering percussion and brutalistic clusters are qualities he shares with other Polish composers, but he is rarely as uninhibited as Serocki or as adventurous as Lutosławski. Rather, within his chosen gestural types, he was concerned to explore pitch collections and, within a highly schematized use of the 12 notes, he was fond of tight but expressive chromatic bundles and arabesques in the manner of a permutated B–A–C–H motif. Rather surprisingly, he was also fond of illuminating the triadic possibilities inherent in his system. The passacaglia became a favourite form for Dobrowolski and his Music for Orchestra no.5 (1979) amply demonstrates his mature handling of pitch organization and form. His later works became more personal and inwardly expressive, as in the Music for Orchestra and Oboe Solo (1985), a dark and urgent work in which the earlier abstract use of sound has given way to something more profound and dramatic.

WORKS
(selective list)

Orch: Wariacje symfoniczne, 1949; Ov., 1951; Bn Conc., 1953; Sym. no.1, 1955; Music for Str and 4 Groups of Wind Insts, 1964; Music for Str, 2 Groups of Wind Insts and 2 Loudspeakers, 1967; Music for Orch, no.1, 1968, no.2 'Amar', 1970, no.3, 1973, no.4 'A–La', 1974, no.5 'Passacaglia', 1979, no.6, 1982; Music for Chbr Orch, 1983; Music for Orch and Ob Solo, 1985; Fluchten (Music for Chbr Orch and Spkr), 1986; Music for Orch, no.7, 1987

Vocal: Suita ludowa [Folk Suite], chorus, orch, 1950; 3 pieśni ludowe [3 Folksongs], Mez, orch, 1950; many other folk pieces, songs

Inst: Pf Sonata, 1949; Suita dziecięca [Children's Suite], pf duet, 1953; Trio, ob, cl, bn, 1956; 8 studiów, ob, bn, tpt, db, 1959; Krabogapa, cl, trbn, vc, pf, 1969; Music for Tuba Solo, 1972; Music for 3 Accordions, Harmonica and 3 Perc, 1977; Music for Graz Wind Ens, brass, 1984

With tape: Passacaglia, tape, 1960; Music for Tape no.1, 1962; Music for Tape and Ob, 1965, and Pf, 1972, and Db, 1977, and b cl, 1980; S for S, study for synth, 1973

Incid music

Principal publishers: Moeck, PWM

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T. Zielinski: 'Passacaglia i Muzyka nr 6 Andrzeja Dobrowolskiego', [Passacaglia and Muzyka nr 6 by Dobrowolski], *RM*, xxix/15 (1985), 3–4

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JOHN CASKEN

Dobrski, Julian (*b* Nowe, 31 Dec 1811 or 1812; *d* Warsaw, 2 May 1886). Polish tenor. He studied in Warsaw with C.E. Soliva. After making his début in *Il barbiere di Siviglia* at the Wielki Theatre, Warsaw, on 20 September 1832, he performed there in operas by Bellini, Donizetti, Meyerbeer, Weber, Hérold, Auber, Halévy and Verdi. He sang in Turin and Genoa (1846–8) and was forced to leave his native country after taking part in the spring revolution of 1848. On 1 January 1858 he created Jontek in the revised *Halka* at the Wielki; Moniuszko transformed a melody in mazurka rhythm into the Act 4 aria 'Szumią jodły' ('Fir trees sway') specially for him. He captivated audiences by the beauty of his tone as well as the dramatic power of his performances. On 25 February 1858, after a performance of *Ernani*, he received in tribute to his 25 years on the stage a solid gold diamond-encrusted wreath, engraved with the titles of all the operas in which he had appeared. In 1861 he again incurred the displeasure of the authorities for his patriotic attitude and was prematurely dismissed from the Wielki Theatre. However, in 1865 he returned to Warsaw to sing and gave his last operatic performance there that year, in Halévy's *La Juive*. He had taught since 1861, and later he held important teaching posts in Warsaw. He was also editor of *Echo*, a collection of songs by foreign composers, which was begun in 1861.

IRENA PONIATOWSKA

Dobrzyński, Ignacy Feliks (*b* Romanów, Volhynia, 25 Feb 1807; *d* Warsaw, 9 Oct 1867). Polish composer and pianist. He studied with his father, a musician at the court of Count Józef Iliński, and with Józef Elsner at the Warsaw Conservatory, where Chopin was a fellow student. Unlike Chopin, he remained in Poland following the 1830 insurrection, earning his living principally as a performer and teacher, and playing a valuable (but not lucrative) role in the promotion of concert life in Warsaw. There were short-lived periods of more permanent employment, at the Instytut Wychowania Panień (1841–3) and as director of the Wielki Theatre (1852–3). He was dismissed from the latter post, apparently unable to accept the constraints imposed on his role as director. In 1835 his Second Symphony was awarded a prize at a Viennese competition, ensuring a measure of wider recognition that was consolidated by a major tour of German cities between 1845 and 1847. This was devoted to concerts, negotiations with publishers and (unsuccessful) attempts to arrange a staging of his opera *Monbar, czyli Flibustierowie* ('Monbar, or The Freebooters'); it was eventually staged in Warsaw in 1863.

While Dobrzyński undoubtedly regarded *Monbar* as his magnum opus, posterity has favoured the instrumental music – symphonies, orchestral concert pieces and chamber works in a post-Classical rather than a Romantic idiom, and salon piano pieces which at times aspire towards a Polish national style. Like Moniuszko, Dobrzyński greatly admired Chopin's achievement, but he tailored his own music to the modest needs of a musical public whose tastes were necessarily insular and conservative. Only in some of his later piano works, from the Rhapsody op.51 and the Nocturne op.52 onwards, are there signs of a more sophisticated idiom which, had it been developed, might have transcended the provincial tone of most of his music. His principal works were frequently performed in Warsaw right through to the early 20th century, but have since been consigned to relative obscurity.

WORKS
(selective list)

STAGE

Monbar, czyli Flibustierowie [Monbar, or The Freebooters] (op, 3, L. Paprocki and S. Duchińska-Pruszakowa, after K. van der Velde: *Der Flibustier*), op.30, 1838, Warsaw, 10 Jan 1863, *PL-Wtm*, pf 4 hands (Warsaw, 1860), vs, pf 4 hands (Warsaw, 1950)

Obrazek muzyczny [Musical Picture-Book] (op, 1), 1856, Warsaw, 18 Nov 1856 (Warsaw, 1856)

Burgrafowie [The Burgraves] (incid music, 3, K. Kaszewski, after V. Hugo), op.69, 1860, inc., Warsaw, 22 Sept 1860, *Wtm*, ov., arr. pf 4 hands (Warsaw, 1880)
Konrad Wallenrod (drama, 3, Kaszewski and J. Królikowski, after A. Mickiewicz), op.70, 1859, inc., Warsaw, 19 June 1859, *Wtm*, excerpts, ed. (Kraków, 1963)

VOCAL

Sacred choral: Cant., op.34, chorus, orch; Święty Boże [Holy Lord], op.61, 4 solo vv, chorus, orch (Leipzig, 1860); Lamentacja nad grobem Chrystusa Pana [Lamentations at the Tomb of Christ], chorus, orch, op.62; Benedictus, unacc.; Mass; Modlitwa pańska [People's Prayer], unacc.; Modlitwa polaków [Polish Prayer], unacc.; Ojcze nasze [Our Father], chorus, org; O Sanctissima, unacc.; Pieśń do N. Marii Panny [Songs to the Virgin] (Warsaw, 1862); Veni Creator, 4 solo vv, insts (Warsaw, 1867)
Secular choral: Introduction and Mazurka (Warsaw, 1831); Śpiewka o ponczu z Schillera [Schiller Songs], op.16; Cant., op.44; Introduction and Funeral March on the Death of Chopin, op.66 (Warsaw, 1861); Kantata na cześć walecznych obrońców ojczyzny [Cant. in Commemoration of the Heroic Defence of the Fatherland]; Kantata na imieniny H. Lubieńskiego [Cant. on the Christening of H. Lubieński]
Songs, 1v, pf; Pieśni sielskie [Country Songs], op.23 (Warsaw, 1843); Nie mogę być twoją [I Cannot be Yours], op.50 (Warsaw, 1862); Chlopek [The Peasant], op.67 (Warsaw, 1858); Cyganeczka [The Gypsy Girl]; Do matki polki [To a Polish Mother] (Mickiewicz) (Poznań, 1845); Dumka hetmana Kosińskiego [Elegy for Commander Kosiński]; Ładna Kujawianka [Pretty Kujawian] (Warsaw, 1829); 2 pieśni [2 Songs] (M. Ossaria) (Warsaw, 1844); 2 pieśni [2 Songs] (P. Potocki) (Warsaw, 1830); 6 pieśni ludowych [Folk Songs] (Poznań, 1845); Pieśń narodowa [National Song] (Warsaw, 1830); Piosnka Aliny [Alina's Song]; Rojenia wiosenne [Dreams of Spring]; Szklaneczka z winem [A Small Glass of Wine] (Warsaw, 1830)

INSTRUMENTAL

Orch: Concert Ov., op.1, 1824, *PL-Wtm*; Rondo alla polacca, pf, orch, op.6 (Leipzig, 1836); Sym. no.1, op.11, 1829, arr. pf 4 hands (Warsaw, 1880), *Wtm*; Sym. no.2, op.15, 1834, arr. pf 4 hands (Warsaw, 1862), *Wtm*; Fantaisie sur un thème original, bn, orch, op.28, 1834; 2 Polonaises, op.31, 1835; Tpt Fantasy, op.35, *Wtm*; Hommage à Beethoven: marche funèbre, op.38, 1840, arr. pf (Berlin, 1845); Andante and Rondo, fl, orch, op.42, 1864, ed. P.A. Janowicz (Kraków, 1953); Introduction and Variations, trbn, orch, op.45, 1845; Umoresca capriciosa sur un thème italien, op.53, 1847; Grand Fantasy, vn, orch; Marsz wojenny [Military March]
Chbr: Str Qt, e, op.7, 1827–8, ed. A. Nowak-Romanowicz (Kraków, 1957); Str Qt, d, op.8, 1829, *PL-Wtm*; Introduction and Variations, vn, pf, op.9, 1829; Concert Variations on a Favourite Mazurka, pf, str qnt, fl, op.12, 1830; Str Qt, E, op.13, 1830; Pf Trio, op.17, 1831 (Leipzig, 1835); Introduction and Variations, fl, pf, op.18, 1831 (Leipzig, 1836); Qnt, F, 2 vn, va, 2 vc, op.20 (Leipzig, 1836); Fantasy, vn, pf, op.32, *Wtm*; Str Sextet, E♭, op.39 (Leipzig, 1841); Qnt, a, 2 vn, va, 2 vc, op.40 (Leipzig, 1841); Les larmes, vn, pf, op.41 (Mainz, 1843); Elegy, vc, pf, op.42, 1843; Nocturn, vc, pf, op.46, 1845; Duo, cl, pf, op.47, 1853, ed. L. Kurkiewicz (Kraków, 1953); Study on an Original Theme in Double Counterpoint, op.62, 1867, *Wtm*; 6 harmonies sur le célèbre thème 'God Save the King', str qt; Romans, ob, vn, vc, db; Souvenir de Dresde, ob, vc, pf, 1846
Pf: Polonaise, op.3, ed. (Warsaw, 1881); Introduction and Variations, op.4, 1824; Fantaisie quasi fugue sur une mazurek favorite, op.10, 1828 (Leipzig, 1835); Fantaisie et variations sur une mazure (kujawiaka), op.14, 1834 (Leipzig, *c*1850); 3 nocturnes, op.21 (Leipzig, 1836); 3 mazurkas, op.16 (Leipzig, 1839); Souvenir: 2 mazurkas, op.25 (Leipzig, 1846); 3 mazurkas, op.27, 1834 (Paris, 1846); 2 mazurkas, op.37, 1840 (Berlin, 1847); Resignation, op.48 (Berlin, 1846); Ricordanza, op.49 (Leipzig, 1846); Nocturne on a Polish Theme, op.52 (Berlin, 1846); Impromptu, op.54 (Berlin, 1847); Primavera, op.55 (Berlin, 1846); Scherzo, op.56 (Leipzig, 1849); Hommage à Mozart, op.59 (Berlin, 1850); Mouvement et repos: grande étude, op.60 (Berlin, 1847); Tarantella, op.61 (Berlin, 1847); Grande étude chromatique, op.62; Grande valse: Rétablissement, op.63 (Warsaw, 1853); Danse napolitaine, op.65 (Warsaw, 1856); Melancholy Polonaise (Warsaw, 1829); other polonaises, mazurkas, waltzes

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B. Dobrzyński: *Ignacy Dobrzyński w zakresie działalności dążącej do postępu muzyki w współczesnej jemu epoce* [Dobrzyński's role in the development of contemporary music of his time] (Warsaw, 1893)
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W. Smialek: *Ignacy Feliks Dobrzyński and Musical Life in Nineteenth-Century Poland* (New York, 1991)

JIM SAMSON

Dobson, Lynn A. (*b* Carroll, IA, 8 Aug 1949). American organ builder. A graduate of Wayne State College, Nebraska, he built his first organ in 1971. After working for a few years for Charles Hendrickson in Minnesota, he opened his own workshop in Lake City, Iowa, in 1974. Dobson builds mechanical-action organs of eclectic tonal design, often employing electrically operated stop and combination action in larger organs. Among his significant instruments are those in St Michael's Church, Stillwater, Minnesota (1983), Calvin College, Grand Rapids, Michigan (1989), St Luke's Episcopal Church, Kalamazoo, Michigan (1992), and the First Methodist Churches at Mesa, Arizona (1993) and Akton, Ohio (1997).

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L.A. Dobson: 'Organ Reform Reconsidered', *American Organist*, xxix/12 (1995), 64–5

BARBARA OWEN

Dobszay, László (*b* Szeged, 2 Feb 1935). Hungarian musicologist. He studied composition with János Viski, folk music with Kodály and music history with Bence Szabolcsi at the Budapest Music Academy (1947–57), and Hungarian literature at the University (1955–9). He taught music literature and chamber music at the Budapest Music School Organization (1956–68). He joined the musicology department of the Music Academy (1966), holding the chair in church music (from 1990) and became professor in 1992. He was a research fellow of the Folk Music Research Group at the Institute of Musicology of the Hungarian Academy of Sciences (1966–73), and took the *kandidátus* degree (1975) with a dissertation on the 'lament' style in Hungarian folk music and music history. He is co-director (with Janka Szendrei) of the Schola Hungarica, president of the Hungarian Sacred Music Society, and series editor of Musicalia Danubiana. He was awarded the Erkel Prize (1984) and the Musica Omnium Prize (1992).

Dobszay is a leading personality in Hungarian musicology. His main areas of research are the Gregorian tradition, folk music, and Hungarian music history up to the end of the 18th century. His parallel activities in folk music and Gregorian research have helped to forge a musical approach and style that rely equally on living tradition and surviving written sources. The adaptation

of the methodology used in folk music research is similarly evident in the systematic publication of the complete antiphon repertory for the Divine Office collected from Hungarian sources (Corpus Antiphonalium Officii). He also designed, in collaboration with Szendrei, a new system of classification for the Academy's folk music collection and published comparative analyses between folk music creation and the European written tradition. Alongside his research activities, his educational volumes have become essential literature in Hungarian music teaching.

WRITINGS

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'Der Weg einer sapphischen Melodie in die Volksmusik', *SMH*, xiii (1971), 203–13
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'Prozódia és stílus' [Prosody and style], *Zeneelmélet, stíluselemzés: a Bárdos Lajos 75. születésnapja alkalmából tartott zenetuományi konferencia anyaga* (Budapest, 1977), 125–41
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'Der Begriff "Typus" in der ungarischen Volksmusikforschung', *SMH*, xx (1978), 227–43
'Dallammintàk a verses Szent Imre-zsolozsmához' [The melodic models of the rhymed office of St Emeric], *Zenetudományi dolgozatok 1979*, 71–84
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A siratóstílus dallamköre zenetörténetünkben és népzenénkben [The melodic sphere of the lament style in Hungarian music history and folk music] (Budapest, 1983)
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'Az Omagyar Mária-siralom zenei vonatkozásai' [The musical aspects of the Old Hungarian 'Planctus Mariae'], *Zenetudományi dolgozatok 1988*, 9–20
ed., with others: *Cantus Planus III: Tihány 1988* [incl. 'Experiences in the Musical Classification of Antiphons', 143–56]
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A gregorián ének kézikönyve [Handbook of the Gregorian chant] (Budapest, 1993)
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'Az egyházzene tiszta eszméje' [The pure concept of sacred music], 'A gregorián mozgalom harminc éve Magyarországon' [30 years of the plainchant singing movement in Hungary], *Magyar egyházzene*, i (1993–4), 12–17, 387–97
A magyar népének [The history of the congregational hymns in Hungary] (Veszprém, 1995)
Az antifona [The antiphon] (Budapest, 1995)
ed.: *Cantus Planus VII: Sopron 1995*

ZSUZSANNA DOMOKOS

Doçaine (Fr.). *See* DOLZAINA.

Doche, Joseph Denis (*b* Paris, 22 Aug 1766; *d* Soissons, 20 July 1825). French composer. He received his musical education as a choirboy at Meaux Cathedral and became in 1785 *maître de chapelle* at Coutances Cathedral, Normandy. In 1791 he went to Paris, in 1794 he entered the orchestra of the Théâtre du Vaudeville, playing viola, cello and double bass, and in 1810 became conductor, a post he held until 1823, when he retired to Soissons.

From 1799 onwards Doche wrote new airs for a great number of vaudevilles produced at his theatre, starting with *Le maréchal ferrant de la ville d'Anvers* (12 May 1799). His collected vaudeville airs were published in 1822, with a supplement in 1823. Doche also wrote some comic operas, a mass, piano pieces and romances of which several collections were published.

Doche's son, Alexandre Pierre Joseph (1799–1849), was conductor at the Vaudeville theatre from 1828 to 1848 and wrote two one-act works for the Opéra-Comique: *Le veuf du Malabar* (27 May 1846) and *Alix* (13 March 1847). He died in St Petersburg.

WORKS
(*selective list*)
all first performed in Paris

Adèle et Didier, 1791
La haine aux femmes (vaudeville, J.N. Bouilly and M.J. Pain), 1800
Point de bruit (opéretta, 2, Tournay), Porte-St-Martin, 25 Oct 1802, *B-Bc*
Fanchon la vielleuse (vaudeville, 3, Bouilly and Pain), Vaudeville, 19 March 1803, vs (Paris, *c*1803)
Les deux sentinelles (oc, 1, Henrion), Gaîté, 26 Sept 1803
Le poète satirique (vaudeville, 1, Bouilly), Vaudeville, 30 Nov 1803
Lantara (mélodrame, P.Y. Barré and others), Vaudeville, 2 Oct 1809
La belle au bois dormant (féerie, 2, Bouilly and T.M. Dumersan), 1811
Les trois Derville, 1818 (oc); Les deux Edouard (mélodrame), unperf.
La musette du vaudeville, ou Recueil complet des [428] airs de Mr Doche, 1–3vv (Paris, 1822)
Songs and romances in many contemporary collections, incl. Les diners du vaudeville (Paris, 1796–1801) and La lyre d'Anacréon (Paris, 1799–1812)

ALFRED LOEWENBERG/BRUCE CARR

Docke (Ger.). *See* JACK.

Docker, Robert (*b* London, 5 June 1918; *d* Suffolk, 9 May 1992). English arranger, composer and pianist. He studied at the RAM, then, as a pianist, began broadcasting in 1946, latterly in a duo with Edward Rubach. He was perhaps best known on radio as an arranger of folk and popular tunes, film and musical comedy themes for orchestra, sometimes with chorus. He was skilled at finding novel approaches to his arrangements for such BBC radio programmes as 'Melodies for You' and the long-running 'Friday Night is Music Night', and also for

his own sextet and trio. Some are so inventive as to straddle the boundary between arrangement and composition, like the *London Rhapsody* for piano and orchestra and the 'kindergarten fresco' *Ourselves When Young*.

Among his own compositions are the entertainment pieces for brass band, *Cornet Cascade* and *Jolly Roger*, and a suite in the manner of Coates, *Scènes du ballet*. *Legend* and *Pastiche Variations* illustrate his admiration for Rachmaninoff, while the brief *Tabarinage* shows French influence.

Docker's relatively serious last work *Opus 40*, posthumously performed, was commissioned for the 40th anniversary of the BBC Concert Orchestra for which he had done so much. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers*.

WORKS
(selective list)

Pf and orch: London Rhapsody, 1974; Legend; Pastiche Variations
Orch: Pizzicato Minuet, 1949; Scènes du ballet, suite, 1958; Opus 40, 1992; Commemoration; Fairy Dance Reel; Ourselves When Young, kindergarten fresco; Penny Whistle Tune; Scènes du bal; Tabarinage; West Indian Dance
Many arrs. for orch and orch with chorus
Brass band: Cornet Cascade, 1972; Jolly Roger, 1982
Chbr: Air and Jig, vn, vlc, pf, 1964; many others incl. arrs. for trio and sextet

PHILIP L. SCOWCROFT

Doctrine of musical figures. *See* FIGURES, THEORY OF MUSICAL.

Doctrine of the Affections. *See* AFFECTS, THEORY OF THE.

Documentatie in Nederland voor Muziek. *See* DONEMUS FOUNDATION.

Dodart, Denis (*b* Paris, 1634; *d* Paris, 5 Nov 1707). French physician and academician. He trained at the Faculty of Medicine in Paris, where he received his doctorate in 1660 and accepted a chair in pharmacy in 1666. He served as personal physician to the Dowager Princess of Conti and other members of that house before being named medical adviser to Louis XIV. In 1673 he was named a member of the Académie des Sciences and in 1699 was appointed pensionary botanist. He carried out research in a variety of subjects, notably botany and medicine, and published his findings. His principal contribution to music is his 'Mémoire sur les causes de la voix de l'homme, et de ses différens tons', published in the *Mémoires de l'Académie royale des sciences* (1700; pp.244–93); it was later issued separately (Paris, 1703), and he published 'suppléments' in the *Mémoires* for 1706 (pp.136–48, 388–410) and 1707 (pp.66–81). Dodart dealt in this essay with the physical characteristics and formation of the human voice and its quality of expression; he intended it to form part of a projected history of music, which he did not complete.

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ALBERT COHEN

Dodd (i). English family of bowmakers and instrument sellers.

(1) Edward Dodd (i) (*b* ?Simonburn, Northumberland, April 1705; *d* London, 1 April 1810). He is first recorded in city directories as a bowmaker at 11 Paradise Road, Lambeth, from 1802 to 1807; he then moved to the parish of St Bride's, Fleet Street, whose archives record his death at the age of 105. Most 18th-century English bows are or have been attributed to him although it is unlikely that he made bows prior to his arrival in London by the early 1780s. Enough bowsticks exist to show that English bows of the period 1700–1760 were often of very high quality. They can be dated approximately by the presence or lack of the tightening screw and later by the names of familiar instrument makers branded on them, such as Wamsley and T. Smith. About 1760 the bow began to evolve towards its modern form, which it attained rather after 1800 in England (and about 20 years earlier in France). The later transitional bows in England (*see* BOW, fig.12*c*) were also often stamped with such makers' or dealers' names as Forster, Banks, Betts and Norris & Barnes. Most 18th-century English bows were not marked with any name, and they varied enormously in quality, from the finest Pernambuco sticks mounted with ivory down to 'meatwood' and other cheaper material quite unsuited to bow making. Sandys and Forster (1864) cast doubt on Dodd's having made any, let alone most, of these bows.

Besides his two sons discussed below – (2) John Dodd and (3) Thomas Dodd – he had another son, James Dodd (i) (*b* ?Wooler, Northumberland, *c*1761; *d* Lambeth, Surrey, 20 Aug 1833), who worked with him in Lambeth and who was the father of (4) James Dodd (ii) and Edward Dodd (ii).

(2) John (Kew) Dodd (*b* ?Simonburn, Northumberland, 28 Dec 1752; *d* Richmond, Surrey, 4 Oct 1839). Son of (1) Edward Dodd (i). He was the greatest English bowmaker before Tubbs. According to Sandys and Forster (chap.26), he was a gunlock fitter and then a money-scale maker before turning to bows; he is said to have lived in Southwark, then in Lambeth near his family, then in Kew for several years after 1800, and finally at Richmond. Morris (1904) added that he was excessively fond of drink and indeed he finished his days in Richmond Workhouse. It seems probable that he began to make bows by the 1780s, a time when in England, at least, the evolution of the modern bow was far from complete. Bow heads then were of two quite different types, the modern bow head being in a sense a compromise between them: the tall, often graceful 'swan' head type, with the hair towards the point considerably separated from the stick, and the more squat 'hammer' head, in use in Italy and France before its introduction in England. As continental makers quite often made the 'swan' as well as the 'hammer', there were probably players everywhere who had a distinct preference one way or the other. It seems clear that John Dodd made both, but whereas hammer-head bows are often branded DODD, the violin makers and dealers who applied their own names usually favoured the swan.

The great improvements in bow construction which occurred in France well before 1800 – the Tourte-pattern head and the metal ferrule where the hair meets the frog – seem to have arrived in England much later, perhaps only after the end of the war in 1815. Even then such makers as Thomas Tubbs and Louis Panormo more often than not omitted the ferrule, probably for the sake of

speed and cost rather than at the players' request. The octagonally shaped stick was another novelty from the Continent. The last period of Dodd's work incorporated all the innovations, but many of the earlier sticks have also survived, having been modernized later, their plain ivory mountings either adapted or jettisoned. The choice of Pernambuco wood available to Dodd must have been an enviable one, for many of the sticks have a wonderful feel and appearance. A common 19th-century theory has it that the wood was exported to England not as material for dye-making but in the form of barrels; certainly it is common to find traces of nailholes grazing or even passing straight through a stick.

Players with a standard 20th-century technique usually found Dodd's violin and viola bows to be too short; Tourte and his French followers were considered to have achieved the ideal. Dodd's cello bows, however, are usually found to be the perfect length, and the considerable number of comparatively heavy sticks suit modern players better than many French makes. At all times he was capable of giving perfection of form and finish to his work, signs of haste being visible only where the stick itself was of poor quality and the remuneration presumably inadequate.

(3) **Thomas Dodd** (*b* c1764; *d* London, 8 Feb 1834). Son of (1) Edward Dodd (i). He first appeared in insurance records in 1784 as a 'fiddlestick maker' on Mint Street, Southwark, and appears in city directories as a music seller beginning in 1794, maintaining a music shop at 11 New Street, Covent Garden. From 1809 to 1826 the shop was at 92 St Martin's Lane, closing, most likely, on Thomas's retirement; his son (5) Edward Dodd (iii) opened a second branch at 3 Berners Street in about 1819 which lasted until his death in 1843. Thomas is variously described as a music seller, a violin maker and bowmaker, piano maker and finally as a harp maker. As a dealer he rivalled the shops of Betts and Forster.

Most of the instruments made in Dodd's shop were of excellent quality, modelled after Stradivari and constructed, it is believed, by Bernhard Fendt and Lott senior. Richard Tobin also appears to have worked for Dodd. Dodd himself was an enthusiastic experimenter with varnish, and probably varnished his assistants' work. It is likely that he followed a contemporary trend of branding the bows that he sold with the name of the shop rather than the name of the individual maker. He doubtless sold bows made by his brother (2) John Dodd and James Dodd (i), and perhaps those of other makers as well: Thomas Tubbs is one whose bows often have the Dodd brand. Unfortunately thousands of German bows from the end of the 19th century are also so branded. Many of them are quite good copies, though made of inferior wood; others are almost worthless.

(4) **James Dodd (ii)** (*b* Islington, London, 7 May 1792; *d* Clerkenwell, London, 19 Dec 1865). Grandson of (1) Edward Dodd (i). He worked as a bowmaker with his brother Edward Dodd (ii) (*b* Lambeth, Surrey, 25 Dec 1797; *d* Lambeth, Surrey, 20 Aug 1851), who after 1833 appears to have concentrated on violin strings; he himself is known still to have been a bowmaker in 1864. Many if not most of his bows were probably made for the trade, including the firm of Betts. His early work, perhaps influenced by John, was his best, particularly the cello bows. Later he developed certain eccentricities and inaccuracies in his method. He used the brand J. DODD for many of his productions. The brothers both won awards at the London Expositions of 1851 and 1862, James for his bows and Edward for his strings.

(5) **Edward Dodd (iii)** (*b* London, 1792; *d* Stepney, London, 27 April 1843). Son of (3) Thomas Dodd. His primary interest was in keyboard instruments, for which he held three patents for improvements, and it was probably his leadership which led the business into pianos and harps after the death of his older brother, Thomas, 1818. He does not appear to have experienced great success at these endeavours, that side of the business going into bankruptcy in February 1838. He did, however, command great respect in the most prominent musical circles, and after his untimely death artists such as Sivori and Dreyschock performed in a concert to raise money for the destitute family.

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CHARLES BEARE/PHILIP J. KASS

Dodd (ii). Australian firm of organ builders. Josiah Eustace Dodd (*b* Melbourne, 16 Aug 1856; *d* Adelaide, 30 Jan 1952) was apprenticed to George Fincham of Melbourne in 1869. In 1881 Fincham established a new firm in Adelaide in partnership with one of his former apprentices, Arthur Hobday. Already considered one of the best tradesmen in Australia, Dodd was appointed co-manager of this venture, which traded as Fincham & Hobday (*see* FINCHAM & SONS). He became sole manager following Hobday's return to Melbourne in 1888 and in 1894 he purchased the business for £1200. Dodd established an office in Perth in 1903. It was managed by his elder son, Ebenezer, and in the same year it began reconstruction and enlargement of the notable organ in St George's Cathedral, Perth. Agencies were also established at Auckland (1908) and Melbourne (1920). At times Dodd had agents in London and Sydney. The firm had been repairing pianos and reed organs from about 1896 and in 1918 it began installing Wurlitzer theatre organs. This work was supervised by Dodd's younger son, Eustace, who had been apprenticed to his father. Although originally part of the firm, he had separated from it entirely by 1930. The organ installed in 1919 in the Majestic Theatre, Melbourne, was recorded as being exceptionally successful.

Contracts became difficult to obtain throughout the Depression and in 1935 three of Dodd's employees, Gordon and Sydney Gunn and William A. Starling, founded their own enterprise, Gunstar Organ Works. Their aim was to build cheaper organs by use of extension techniques. In 1910 Dodd had employed some 20 expert tradesmen but after the departure of the Gunn brothers and Starling, the firm appears to have consisted principally of Dodd himself and his tuner William (Bill) Binding. Materials and contracts were in short supply after the outbreak of World War II. An astute businessman, Dodd overcame these problems by amalgamating with the Gunstar firm in July 1942. He was the major partner, and

the firm traded as J.E. Dodd & Sons, Gunstar Organ Works. The original Dodd company constructed at least 80 new organs and undertook many rebuilding contracts. Vestiges of the firm continued until 1980, when, because of the ill health of Sydney Gunn, it was taken over by George Stephens.

Representative examples of the firm's work in South Australia include organs built for St Bartholomew's Anglican Church, Norwood (1896), Clayton Congregational Church, Norwood (1897), St Ignatius, Norwood (1897), St Peter's, Glenelg (by Fincham & Hobday, 1881, enlarged by Dodd, 1897–9), Kent Town Methodist Church (1898), Epworth Uniting Church, Parkside (*c*1912), the Baptist Church, Parkside (1912), Manthorpe Memorial Uniting Church, Unley (1922), St Francis Xavier's Cathedral, Adelaide (1926), Our Lady of Victories, Glenelg (1927) and the reconstruction in 1904 of a Bachmann organ imported by Reimann, in Bethlehem Lutheran Church, Adelaide. Other notable organs were built for St John's Cathedral, Napier, New Zealand (1910), the cathedral of the Immaculate Conception (now St Mary's Cathedral), Perth (1910), Paterson Street Methodist Church, Launceston (1911), and Munro Memorial Presbyterian Church, Quirindi, New South Wales (1921).

Dodd was an energetic and innovative builder and promoter and he did not favour the importation of organs. Most of the early Dodd organs had mechanical action but pneumatic action was more frequently used after 1909. Dodd's designs differed markedly from those of his main competitor, Fincham, and he preferred to purchase his pipes from Michell or Alfred Palmer & Sons of London. His consoles were made to his specifications in Germany by Laukhuff of Weikersheim.

Instruments built by the Dodd company were usually of a very high quality and those few that survive relatively intact are still held in high repute. The original organ built by Dodd in 1901 for the Elder Conservatorium Hall, Adelaide, was played by Edwin H. Lemare when on tour in Australia in 1903 and evoked the statement that it was superior to any American instrument. Considering Lemare's love of organs by Ernest M. Skinner and the quality of these instruments, this was very high praise. The designs of Dodd and Skinner seem to have been similar in that they preferred a preponderance of quasi-orchestral colours and their tonal schemes were colourful and exciting, being inspired by Romantic symphonic organ ideals and the use of the organ to perform arrangements of orchestral compositions. Additionally, both builders had a profound interest in the use of the latest technological and tonal developments in their instruments. Dodd's proposals for carillon and harp stops for the Adelaide Town Hall organ suggest that he kept in touch with foreign trends and developments. The best example of Dodd's work was almost certainly the three-manual, 38-stop organ built in 1912 for St Carthage's Cathedral, Lismore, New South Wales.

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W.D. JORDAN

Dodds, Baby [Warren] (*b* New Orleans, 24 Dec 1898; *d* Chicago, 14 Feb 1959). American jazz drummer, brother of JOHNNY DODDS. He played in New Orleans with Bunk Johnson, Papa Celestin and others before working in Fate Marable's riverboat band (1918–21), where he acquired a commanding reputation among New Orleans black American jazz musicians. In 1922 he was invited to San Francisco to join King Oliver, with whom he made his first recordings the following year in Chicago. He remained in Chicago for the next two decades, playing freelance on historic sessions with Jelly Roll Morton (*Billy Goat Stomp*, 1927, Vic.) and Louis Armstrong (*Wild Man Blues*, 1927, OK) and in small groups led by his brother. With the revival of New Orleans jazz around 1940, Dodds was much sought after for small traditional groups led by Jimmie Noone, Johnson, Sidney Bechet and others. He played regularly for radio broadcasts in 1947 and toured Europe with Mezz Mezzrow in 1948. In the final decade of his life he was largely incapacitated by ill-health, but he continued playing until 1957.

Dodds was the leading jazz drummer in the New Orleans style, and his equipment and technique became standard. Many younger drummers learnt directly from him in Chicago, among them Dave Tough and Gene Krupa, to whom he imparted his secrets of drum accompaniment and tuning. Dodds's basic style derived from the short roll or ruff, played with a drive and precision that set him apart from his contemporaries. By varying his patterns throughout a performance he developed some of the earliest idiomatic accompaniments to improvised jazz ensembles and solos. Late in life he set down his knowledge of jazz drumming in a remarkable series of recorded solos with explanatory commentary, which serve as unique documents of New Orleans drumming style.

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Oral history material in *US-NORtu*

J. BRADFORD ROBINSON

Dodds, Johnny [John] (*b* New Orleans, 12 April 1892; *d* Chicago, 8 Aug 1940). American jazz clarinettist, brother of BABY DODDS. He may have played the guitar before taking up the clarinet at the relatively late age of 17; apart from some lessons from Lorenzo Tio jr, he was largely self-taught. Around 1912 he joined Kid Ory's band in New Orleans, where he played intermittently for the next six years. After touring in Fate Marable's riverboat band and with a road show (both 1918–19) he returned briefly to Ory's group in 1919, then left New Orleans permanently in January 1920 to join King Oliver in Chicago.

During his years with Oliver he travelled to the West Coast, and, as a member of the Creole Jazz Band, took part in Oliver's historic recordings in Richmond, Indiana, and Chicago in 1923. A year later, also in Chicago, he assumed the leadership of Freddie Keppard's house band at Kelly's Stables. He directed this band for six years, during which time he also participated in studio recordings with Louis Armstrong (the Hot Fives and Hot Sevens; *S.O.L. Blues*, 1927, Col.), with Jelly Roll Morton (*Wild Man Blues*, 1927, Bb) and with his brother in small groups. With the decline of the New Orleans style in the 1930s, Dodds continued to lead a band part-time at various locations in Chicago, often in conjunction with his brother.

Dodds was a leading clarinettist in the New Orleans style, which to many he represented in its purest form. Unlike his contemporaries Jimmie Noone and Sidney Bechet, he had an uneven command of technique, and his solos were sometimes marred by faulty execution; nevertheless his playing in ensembles was exemplary, as is attested by the several hundred small-band recordings he made with some of the leading jazz musicians of the day. Dodds's best work, played with a highly expressive vibrato centred slightly beneath true pitch, is permeated by a deep feeling for the blues, of which he was an outstanding early interpreter.

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J. BRADFORD ROBINSON

Dodecaphony. A synonym for 'atonality' or, in some cases, '12-note serial composition'. *See* ATONALITY; SERIALISM; and TWELVE-NOTE COMPOSITION.

Dodge, Charles (Malcolm) (*b* Ames, IA, 5 June 1942). American composer. He studied composition at the University of Iowa (BA 1964) and Columbia University (MA 1966, DMA 1970), where his principal teachers were Richard Hervig, Chou Wen-chung and Luening; he also studied computer music at Princeton University with Godfrey Winham (1969–70). In 1993 he became visiting professor of music at Dartmouth College. He carried out research in acoustics and computer music at the Bell Telephone Laboratories (1971–7), the University of California, San Diego (1974), and MIT (1979). His numerous awards and honours include the Bearns Prize (1964, 1967), an American Academy of Arts and Letters Award (1975) and Guggenheim Fellowships (1972, 1975). He has received commissions from such bodies as the Fromm Foundation, the Koussevitzky Foundation, the Arts Council of Great Britain, Swedish National Radio, Groupe de Musique Experimentale de Bourges and the Los Angeles PO. He has been president (1971–5) and chairman of the board of directors (1975–80) of the ACA, president (1979–82) of the AMC, and has held offices in numerous other professional organizations devoted to the work of 20th-century composers.

Dodge became active as a composer of computer music in the mid-1960s, seeking to extend the compositional technique and expressive range of this medium. *Earth's Magnetic Field* (1970) is a musical rendition of the effect of solar radiation on the magnetic field surrounding the earth. *Speech Songs* (1972) was his first work for synthesized voice; using sophisticated computer techniques he created a variety of vocal sounds which lend humour and irony to the text (by Mark Strand). In *Cascando* (1978), a setting of the radio play by Samuel Beckett, the voice of a live performer, the Opener, 'controls' two computer-synthesized audio channels, Voice and Music. Dodge's works from the early 1980s focus on the confrontation between new, often dehumanizing technology and the musical expression of human thought and feeling: in *Any Resemblance is Purely Coincidental* (1980), an operatic voice (originally that of Caruso) searches in vain among various computer sounds for a fitting accompaniment. In 1985 Dodge published *Computer Music: Synthesis, Composition, and Performance* (with T.A. Jerse; second edition, 1996).

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INSTRUMENTAL

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Cptr: Changes, 1969–70; Earth's Magnetic Field, 1970
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Cptr-synth vv: Speech Songs (M. Strand), 1972; The Story of Our Lives (Strand), 1974; In Celebration (Strand), 1975; Han motte henne i parken (radio drama, R. Kostelanetz, trans. S. Hanson), 1981; He Met her in the Park (Kostelanetz), 1983

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JEROME ROSEN

Dodgson, Stephen (Cuthbert Vivian) (*b* London, 17 March 1924). English composer. He studied at the RCM (1947–9), where his teachers included Hadley and R.O. Morris. From 1957 to 1982 he taught theory and composition at the college, and in 1981 was made a FRCM. He has broadcast for the BBC regularly since 1957, and between 1966 and 1975 composed music for many radio dramas. In 1986 he was appointed chairman of the National Youth Wind Orchestra of Great Britain, for which he has composed several works including *Bandwagon* (1992).

His musical idiom is broadly tonal and traditional in design but is imbued with expressive astringency and rich chromaticism; his music is distinguished by a lyrical gift, lucidity of texture and a subtle instrumental palette. Many works show a characteristic balance of drama, poetry and delightful dance-like moods, evident in the seven orchestral *Essays* and concertos. Though not a guitarist, his substantial corpus of works for this instrument has won him worldwide recognition and popularity; he is one of the few contemporary composers to write with understanding also for the harpsichord, clavichord and harp. Equally idiomatic, though less well known, are his six virtuoso piano sonatas, while vocal works such as the *Last of the Leaves* display great sensitivity in word-setting.

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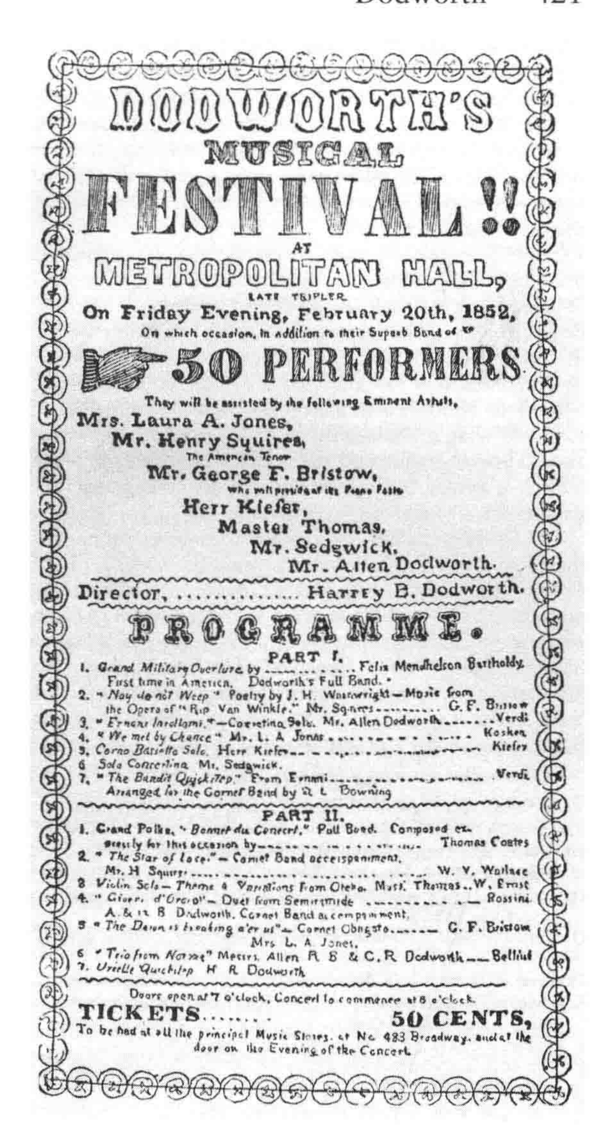
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MALCOLM MILLER



Playbill for Dodworth's Musical Festival at Metropolitan Hall, New York, 20 February 1852, with Harvey B. Dodworth as director and Allen Dodworth and the young Theodore Thomas among the soloists: from Thomas's 'A Musical Autobiography' (Chicago, 1905)

Dodworth. Anglo-American family of musicians and composers. They played a prominent role in the development of bands and band music in the 19th century. Thomas Dodworth (*b* Sheffield, England, 1790; *d* New York, 1876) arrived in New York in June 1828 with his eldest son, Allen T. Dodworth (*b* Sheffield, 9 Dec 1817; *d* Pasadena, CA, 12 Feb 1896); two other sons, Harvey B. Dodworth (*b* Sheffield, 16 Nov 1822; *d* West Hoboken, NJ, 24 Jan 1891) and Charles R. Dodworth (*b* Scotland, 1826; *d* Philadelphia, 9 May 1894), arrived shortly afterwards. A fourth son, Thomas J. Dodworth (*b* New York, 13 Dec 1830; *d* New York, 7 May 1896), was the only one to be born in the USA.

Thomas Dodworth senior played the trombone and Allen was a gifted piccolo player; on their arrival, they joined the Independent Band of New York. In 1834 the band changed its instrumentation, becoming one of the first all-brass bands in the USA, and took the new name of City Band of New York. This organization broke up shortly thereafter, and about half the members formed a new group, the National Brass Band, under Allen Dodworth. In 1836 this became the Dodworth Band. Harvey assumed leadership of the band in the late 1830s, relinquishing it in 1890 to his son Olean Dodworth (*b* 1843; *d* New York, 13 April 1916). Harvey also developed the Dodworth Music Store and Publishing Co. Thomas J. Dodworth joined the band in the early 1850s and remained with it throughout his life. Charles was a member only until the late 1850s, after which he moved to Philadelphia and took up a separate career as a performer and teacher. Allen became increasingly active as a teacher of dancing and eventually devoted all his time to his studio, which became a centre for learning the latest ballroom dances. He also wrote a series of articles called 'The Formation of Bands' for the music journal *Message Bird* (1849), a brass band method – *Dodworth's Brass*

Band School (1853/*R*) – eight booklets of instructions for various dances, and *Dancing and its Relation to Education and Social Life* (1885).

The Dodworth Band was usually under contract to a particular military regiment. Its longest was with the 71st National Guard Regiment of New York, and both Harvey and the younger Thomas served with that regiment during the Civil War.

Many changes and innovations in the manufacture of brass instruments were brought about by the Dodworths or as a result of their influence. As early as 1838 they began to use valved instruments constructed so that the bell was directed over the player's shoulder (a shape designed to throw the sound back to the troops marching behind the band). These instruments also had a mellower tone, allowing a more sensitive style of concert performance. Thomas senior and Allen also developed the 'ebor corno', a valved brass instrument with a range encompassing the alto and tenor registers.

The Dodworths were among the founding members of the New York Philharmonic Symphony Society (April 1842), and Allen was elected treasurer. When the orchestra gave its first concert in December 1842 the personnel included Thomas (trombone), Allen and Harvey (violins), and Charles (piccolo). The family was also involved in the formation of the Musical Fund Society of New York.

See also BAND (i), §III, 4 and §IV, 4

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FRANK J. CIPOLLA

Doe, Paul (Maurice) (*b* Norwich, 8 Sept 1931). English musicologist. He studied music at Worcester College, Oxford, with Frank L. Harrison and Rubbra (BA 1952), and from 1954 to 1956 he was a research student at Oxford, studying Tudor church music. In 1956 he was appointed assistant lecturer at the University of Aberdeen, and became a lecturer at Birmingham University in 1959. He was appointed professor of music at Exeter University in 1971 and held this position until his retirement in 1996. Having worked on the committee of Early English Church Music since 1970, he served as general editor (1972–80) and chairman (1980–95); in 1975 he also joined the editorial committee of Musica Britannica of which he became general editor in 1988.

Doe's musical activities always centred on practical performance. From 1949 to 1951 he was the leader of the National Youth Orchestra; at Oxford, and later at Birmingham, he led the university orchestra. His writings on and editions of Tudor church music are marked by a careful attention to detail and a fine historical perspective; his edition of Tudor magnificat settings makes available in a practical form seven of the 50-odd extant examples. He has also published editions of sacred music by Parsons and Tye, as well as two volumes of consort music. From 1965 to 1977 he edited the *Register of Theses in Music* (printed in *RMARC*, iii onwards).

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DAVID SCOTT/ROSEMARY WILLIAMSON

Doef [Doff] (Dut.). *See under* ORGAN STOP.

Doerr, Ludwig (*b* Speyer, 12 July 1925). German organist. He studied music from 1945 to 1949, first at the Kirchenmusikalisches Institut in Speyer, then at the Staatliche Hochschule für Musik in Cologne under Joseph Zimmermann (organ) and Heinrich Lehmacher (composition), and finally at the Staatliche Hochschule in Stuttgart with Anton Nowakowski (organ) and Karl Marx (composition). In 1952 he became cathedral organist in Speyer and was also diocesan consultant for organs and church bells. He became a lecturer at the Kirchenmusikalisches Institut in Speyer in 1949, and its director in 1969. From 1953 to 1969 he also lectured at the Pädagogische Hochschule in Landau, and in 1964 he taught organ and Gregorian studies at the Hochschule für Musik in Saarbrücken. He was professor and director of an organ class at the Staatliche Hochschule in Freiburg from 1970 to 1990 and became cathedral organist there in 1972. Doerr has toured many European countries, has made recordings, and served on the juries of international competitions. He has given interpretation classes on Reger and Bach, on whose music his repertory is centred, along with French Baroque music and César Franck. His compositions, like his colourful and powerful interpretations, have met with much acclaim.

GERHARD WIENKE

Doflein, Erich (*b* Munich, 7 Aug 1900; *d* Freiburg, 29 Oct 1977). German music teacher and musicologist. From 1919 he studied music under M. Auerbach, E. Praetorius and H. Kaminski, musicology under Max Schneider, art history under W. Pinder and philosophy under R. Hönigswald in Breslau (now Wrocław) and Munich. He took the doctorate at Breslau in 1924 with a dissertation on form and style in music. Subsequently he studied under Gurlitt and Erpf at Freiburg, where in 1928, with E. Keller and E. Katz, he founded an institute for private music teachers which remained in existence until 1937 as the town's music school. From 1941 to 1944 he was head of department at the regional music school in Breslau. After military service and captivity he was appointed professor, department head and acting director of the newly founded Hochschule für Musik, Freiburg (1947), where he remained until his retirement (1965). He was a co-founder (1948) and president (1956–60) of the Institut für Neue Musik und Musikerziehung, Bayreuth (later in Darmstadt).

Doflein's work is characterized by an active participation, based on sober critical reflection, in the contemporary problems of music since about 1925. Article titles such as 'Fragmente zur Zeitdeutung' (1925) or 'Musik heute: Entwurf einer Diagnose' (1959) are typical. Doflein tirelessly propagated a form of progressive musical education that would combine avant-garde music, older music suited to teaching purposes and musicological research under the name of music-educational theory. One result of this concept is the *Geigenschulwerk* (Mainz, 1931, 2/1951; Eng. trans., 1957), compiled by Doflein with his wife Elma (née Axtfeld), which contains more than 800 pieces from historical sources and for which he also gained the collaboration of such composers as Hindemith, Orff and Genzmer. Similar aims were pursued in his numerous editions of music for two violins, string trios, violin and piano, recorders, flute and piano.

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HANS HEINRICH EGGEBRECHT

Dogleg jack. A form of jack used on two- or three-manual harpsichords that do not employ a manual coupler. The dogleg jack is not bent, as its English name implies; but its lower third is partly cut away to form a step. This step rests on the end of an upper manual key while the uncut portion of the jack reaches down to rest on the corresponding key of the lower manual (*see* HARPSICHORD, fig.17). Consequently, when the dogleg register is engaged, it automatically sounds from both manuals. (This makes it impossible to play a PIÈCE CROISÉE unless the upper manual is provided with a second independent unison register of its own in addition to the dogleg.) Although most harpsichords having dogleg jacks (in particular those of the 18th-century English and Netherlandish schools), do not have sliding keyboards, German harpsichords occasionally often employ a short dogleg jack and a sliding lower manual whose keys are fitted with small padded blocks. When the lower manual is pushed inwards, these blocks are positioned beneath the uncut portion of the jacks, permitting them to be activated from the lower manual as well as from the upper. In this way, the upper manual jacks are coupled to the lower manual without actual coupling of the manuals themselves. When the lower manual is pulled outward, the blocks pass in front of the uncut portion of the jacks and the jacks are activated only by the upper manual, thus making possible the performance of *pièces croisées*.

EDWIN M. RIPIN

Dognazzi, Francesco (*b* Mantua, ? bap. 17 March 1585; *d* after Oct 1643). Italian composer and tenor. He served the Gonzaga household in Mantua in the first four decades of the 17th century, for over two decades as *maestro di cappella*. He was also associated with S Barbara (the ducal church), where he is recorded as a singer in May 1600 and between January and May 1611, and as a canon from 1623. Dognazzi was also employed at a Servite church in 1607 and probably in the chapel of Cardinal Ferdinando Gonzaga in Rome between June and December 1612: a tenor called Don Francesco was dismissed by Duke Francesco in June 1612 and taken on by the duke's brother. In 1616 Ferdinando awarded Dognazzi an annual pension of 100 scudi and, following the death of Santi Orlandi in July 1619, appointed Dognazzi his *maestro di cappella*, a post previously held by Monteverdi (a few months later Dognazzi tried, unsuccessfully, to persuade Monteverdi to reassume the position). Dognazzi's vocal talents brought him recognition and invitations to sing in festivities of the Accademia dello Spirito Santo in Ferrara in 1624 and under Alessandro Grandi (i) in religious celebrations in Bergamo in 1628. During the war over the Mantuan succession Dognazzi was apparently one of the musicians sent to the imperial court at Vienna: a letter of January 1631 mentions 'Don Francesco nostro' among the musicians there. By the following year he was back in Mantua; he is named on the extant court rosters of 1632 and 1637, and in connection with music he provided for feast days at S Barbara. He retired in 1641 but was still composing in October 1643.

Dognazzi's surviving music amounts to five sacred songs and two printed collections of secular songs. The first collection, *Il primo libro de varii concenti*, embraces the latest expressive and structural principles: increasingly affective text declamation, rhythmic contrast, chromaticism, strophic variation (on the Ruggiero and romanesca), dialogue, sinfonias and walking bass. The second book, *Musiche varie da camera*, whose contents were compiled by a court official, is a retrospective volume of five-voice continuo madrigals.

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SUSAN PARISI

Doh. The tonic note of a major scale, or third degree of a minor scale in TONIC SOL-FA.

Döhl, Friedhelm (*b* Göttingen, 7 July 1936). German composer and teacher. He studied school music, the piano with Carl Seemann and composition with Fortner at the Freiburg Musikhochschule (1956–64), concurrently studying musicology, German philology, art history and philosophy at the universities of Freiburg and Göttingen. In 1966 he took the DPhil at Göttingen with a thesis *Weberns Beitrag zur Stilwende der Neuen Musik* (Munich, 1976). He was a scholar of the Studienstiftung des Deutschen Volkes (1957–64), a lecturer at the Robert-Schumann-Konservatorium in Düsseldorf (1965–8) and a German Academy scholar at the Villa Massimo in Rome (1967–8). In 1969 he was appointed chief lecturer in music theory at the Freie Universität of Berlin, where he was made professor in 1971, and in 1974 he took over the directorship of the Musikakademie of Basle. In 1982 he was appointed professor of composition at the Musikhochschule in Lübeck, and became its director in 1991.

His earliest compositions were in the classical-romantic tradition, but as a student in the early 1960s he turned to serial methods, and devoted himself in particular to an intensive examination of the work of Webern. Döhl, who was influenced by 'informal' painting, developed after 1962 a spontaneous, associative style; from 1965 he tended towards an ascetic, meditative and expansive manner in which sound and form, construction and expression are intimately connected. He wrote experimental works from 1970 to 1976, trying new ways of linking music with space, the stage, language and graphics. The content of most of his compositions of the 1980s relates to his opera *Medea* (1987–90), and his concern with traditional genres continued in the piano concerto *Sommerreise* (1993–6). Döhl has an affinity with Schubert, which is evident both in his preference for working with small forces and in the theme of suffering, which is central to his creative writing.

WORKS
(*selective list*)

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Small-scale inst: Pf Sonata no.1 'Rondes', 1959; Pf Sonata no.2 'Szenen', 1960; Pf Sonata no.3 'Spiegelungen', 1961; Klangfiguren, wind qnt, 1962; Oculapis, fl, pf, 1962; Pf Sonata no.4 'Passages', 1962; Toccata, fl, tpt, hpd, pf, 1964; Tappeto, after Ungaretti, vc, hp, 1967; Pas de deux, vn, gui, 1968; Textur I, fl, 1971; Textur II, pf, 1971; Sound of Sleat, str qt, 1971–2; Sotto voce, fl, vc, pf, 1973; Odradek, after F. Kafka, 2 pf, 1976; 3 Traumstücke, pf, 1978; Der Abend/Die Nacht, after G. Trakl, fl, vc, 1979; Fragment 'Kyrie Eleison', org, 1980; Fiesta, ballet, 2 pf, 1982; Nachtfahrt, pf, perc, 1984; Winterreise, after F. Schubert, Trakl, str qnt, 1985; Bruchstücke zur Winterreise, after Schubert, pf, 1985; Gloria, Fragment II, org, 1986; Missa (Medea-Interpolation), 2 trbn, 3 perc, 1989; Posaunen im Raum (Medea-Material I), 6–12 trbn, 1990; Flöten im Raum (Medea-Material II), 7–20 fl, 1990; Medeas Lied, fl, cl, pf, vn, va, vc, perc, 1991; Revelge, Rührtrommel, 1994; Lied, vc, pf, 1994; Sonate, vn, pf, 1994–5; Offertorium, Fragment III, org, 1995; Notturno, accdn, db, 1995; 3 Balladen, Fragmente, after P. Celan, pf, 1996

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WILFRIED BRENNECKE/ERIKA SCHALLER

Döhler, Theodor (von) (*b* Naples, 20 April 1814; *d* Florence, 21 Feb 1856). Austrian-Jewish pianist and composer. As an infant prodigy he was Benedict's pupil in Naples, after 1825. In about 1829 he went to Vienna to study the piano with Czerny and composition with Sechter. In 1836 he began a series of international tours as a virtuoso. In Paris he was judged less remarkable than Thalberg, but an appearance as composer and soloist at a Conservatoire concert on 13 April 1838 gained him recognition. Further journeys to Germany and the Netherlands culminated in a stay at St Petersburg in 1843–5. Raised to the nobility by the influence of his patron the Duke of Lucca, he married the Russian Princess Chermetev in 1846. After this he gave no more public performances and settled in Florence in 1848. There, in 1880, his opera *Tancreda* was performed. Döhler wrote chiefly piano music, including a concerto op.7.

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EDWARD DANNREUTHER/DAVID CHARLTON

Dohnányi, Christoph von (*b* Berlin, 8 Sept 1929). German conductor. His piano studies were interrupted by World War II, and his father and uncle were executed for their parts in the 1944 plot on Hitler's life. After the war he studied law in Munich before entering the Staatliche Hochschule für Musik there in 1948, winning the Richard Strauss Conducting Prize when he graduated in 1951. He then moved to America to continue his studies with his grandfather Ernő Dohnányi at Florida State University, and spent summers at the Berkshire Music Center at

Tanglewood studying with Bernstein. In 1952 Solti engaged him as a chorus master and conductor at the Frankfurt Opera; he subsequently progressed from Generalmusikdirektor in Lübeck (1957–63) and Kassel (1963–6) to similar posts in Frankfurt (1968–75) and at the Hamburg Staatsoper (1977–84). In addition, he was chief conductor of the WDR SO in Cologne from 1964 to 1970. He made his British début with the LPO in 1965, his Metropolitan début in 1972 (with *Falstaff*) and his Covent Garden début in 1974 (with *Salome*). Dohnányi became music director of the Cleveland Orchestra in 1984, principal guest conductor of the Philharmonia Orchestra in London in 1994 and its principal conductor in 1996. He returned to Covent Garden for much admired accounts of *Wozzeck*, *Die Frau ohne Schatten* and *Die Meistersinger* and a new production of *Fidelio* (1990); he made his début at the Vienna Staatsoper with the *Ring* in 1993.

Dohnányi conducted the premières of Henze's *Der junge Lord* (1965, Berlin) and *The Bassarids* (1966, Salzburg Festival). Although he has since concentrated on Austro-German repertory from Mozart to Mahler and Strauss, he has also performed much Ives and excels in the works of Schoenberg, Berg and Webern, having conducted highly praised accounts of Schoenberg's *Moses und Aron* in Frankfurt and Vienna in the 1970s. He is a highly versatile musician and his conducting is best in scores which call for particular technical skill, above all those of the 20th century. While he has been criticized for a lack of breadth in Romantic works, he has continued Szell's tradition in Cleveland of blending European warmth with American power and precision. Notable among his many recordings are *Fidelio*, *Wozzeck*, *Der junge Lord* and Schoenberg's *Erwartung*. Dohnányi created tremendous controversy with his outspoken press remarks about certain conductors and orchestras in a widely reprinted article in *The Times* (23 August 1994). He is married to the soprano Anja Silja.

JOSÉ BOWEN, CHARLES BARBER

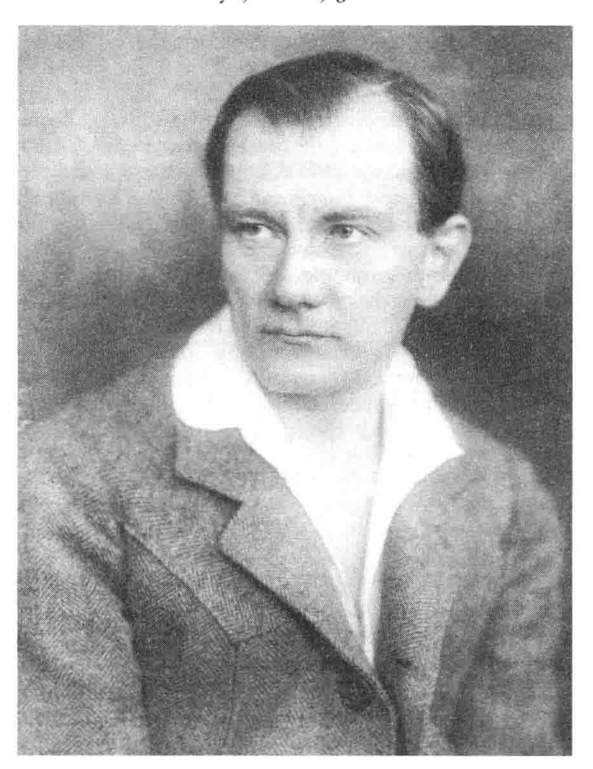
Dohnányi, Ernő [Ernst von] (*b* Pozsony [now Bratislava], 27 July 1877; *d* New York, 9 Feb 1960). Hungarian pianist, composer, conductor, teacher and administrator. Next to Liszt he ranks as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. He is considered the first architect of Hungary's musical culture in the 20th century.

1. LIFE. He received his early training in Pozsony. His father, an outstanding amateur cellist, and Károly Forstner, cathedral organist, gave him lessons in piano playing and theory. Despite the absence of professional training, he showed an extraordinary appetite for music and made rapid progress. Having finished at the Gymnasium, he decided to obtain his formal education in music at the Budapest Academy. He was the first Hungarian of significant talent to do so and his example, as well as his personal intervention, induced Bartók (his friend from early schooldays) to follow the same course. Dohnányi studied the piano with Thomán and composition with Koessler, and received his artist's diploma in 1897, after three years. That summer he spent five weeks with d'Albert, preparing for his début.

In 1898 Richter took him to London, where a single performance of Beethoven's Fourth Piano Concerto laid the foundation for Dohnányi's world fame as a pianist. His op.1, the Piano Quintet in C minor (which he composed after 67 juvenile works), had already been acclaimed by Brahms in 1895, and Brahms himself arranged the première in Vienna. In 1899 his Piano Concerto op.5 received the Bösendorfer Prize and by 1900 he had established himself, in both Europe and the USA, as the greatest Hungarian pianist and composer after Liszt. He used his position to introduce the neglected works of Mozart, Beethoven and Schubert into the repertory and became the first among world-famous pianists to perform chamber music regularly. This brought about a special friendship with Joachim, who in 1905 invited him to teach at the Hochschule in Berlin. Dohnányi remained there for ten years, from 1908 with the rank of professor. He nevertheless continued his extensive concert tours and, while in Berlin, composed some of his best works.

In 1915 Dohnányi returned to Budapest and undertook the reshaping of the country's musical life on a grand scale. He selected programmes for his countless concerts with a determination to raise the standards of his public's musical tastes. This activity reached a peak in 1919–21 when he gave (in the absence of visiting artists) about 120 concerts each season in Budapest alone. According to Bartók, Dohnányi was providing the entire musical life of Hungary. The new generation – Bartók, Kodály and Weiner – assembled behind him, and he championed their music and their cause above all. From 1916 he taught the piano at the Budapest Academy, for which he worked out a comprehensive reform plan in 1917. Some of this he was able to put into practice when appointed director in February 1919 by the republican government. However, in October 1919 the new, quasi-fascist regime replaced him with Hubay. The staff went on strike, but failed to reverse the decision. Despite this treatment, Dohnányi stayed in Hungary and continued his work, giving concerts, creating a number of institutions and conducting the Philharmonic Orchestra. He was first elected chief conductor of the Philharmonic Society in 1919 and was re-elected for 25 consecutive years. He used this post, too, to further the music of others, even at the expense of his own compositions. Between 1921 and 1927 he made extensive annual tours of the USA, and in 1925 the New York State SO appointed him chief conductor.

Dohnányi returned to the Budapest Academy in 1928 as head of the piano and composition master classes. In 1931 he was appointed musical director of the Hungarian radio and in 1934 director of the academy once again. His manifold commitments at home and several prolonged illnesses in the 1930s led to the decline of his international concert career, except for occasional tours. From 1939 much of his time was devoted to the fight against growing Nazi influences. By 1941 he had resigned his directorial post at the academy, rather than submit to the anti-Jewish legislation. In his orchestra he succeeded in keeping on all Jewish members until two months after the German occupation of Hungary, when he disbanded the ensemble. In November 1944 he went to Austria, a decision which drew criticism for many years. In fact, Dohnányi was criticized either from the left or from the right for most of his deeds, from his student days on. The explanation may be found in his unassailability on musical or ethical grounds. Thus attacks were launched on political premises, according to the ever-changing Hungarian spectrum. Dohnányi, who happened to be apolitical, possibly had



Ernő Dohnányi

enough experience to foresee coming events and chose not to await the next offensive, unleashed in 1945 and reverberating long after.

The 'accusations' levelled against him always took the form of rumours. This, and the magnitude of the so-called charges (never substantiated), made it impossible for Dohnányi to defend himself. Yet, with major tours in England (1947–8), he was on the verge of reviving his international career when family reasons forced him to find security on the other side of the Atlantic. For a few months he was head of the piano department in Tucumán, Argentina, before finally settling in Tallahassee in September 1949, as pianist-and composer-in-residence at Florida State University. His mental and physical powers remained unimpaired to the end, but persisting rumours prevented him from re-entering the world stage. However, he continued to play, compose, conduct and teach, and in 1956 he made a last appearance at the Edinburgh Festival, where his youthfulness astonished British audiences. He died while making some gramophone records, at a time when invitations from everywhere were beginning to come once again.

2. Work. As a pianist Dohnányi ranked among the greatest of all time. Above all, his tone production, his complete understanding of music and the size and choice of his repertory made him unique in his time. Among his pioneering achievements were the performance of all Beethoven's piano works in 1920 and that of all 27 Mozart piano concertos in 1941. As a composer he soon discarded the strong early influences of Schumann and Brahms, and by 1902 he had found his own language in the Serenade op.10. He did not seek to open new paths, but concentrated his efforts on expressing the entire Romantic heritage in the perfect forms of the 18th century. His forms, however, are not replicas; he merely drew from past achievements to create the framework for his highly lyrical and vivacious music, which, often tinged with a rare sense of humour, was so much his own. As a master of chamber music he had few equals after Brahms, and his nine important works in this field are all of a high standard. The rest of his output is variable, but he composed excellent works in almost every genre. They show an unerring mastery of form and instrumentation, fluency, and a rich but utterly natural sense of harmony, which enabled him to make unbridled chromatic excursions without ever losing the tonal centre. He succeeded in blending the 'Brahmsian' preservation of classical form with the Lisztian concept of motivic strands binding together a large-scale work. His best opera, *Der Tenor*, is one of the few true comic operas written in the first half of the 20th century. Among his orchestral compositions, both symphonies, the Suite in F♯ minor and most of the concertante works are highly rewarding for the performer as well as the audience, as is the Mass op.35. He composed as if he were a virtuoso of all instruments and he was obviously thinking of his own natural, flowing approach to performing at all times.

As a conductor Dohnányi's chief merit was the recognition of Bartók's genius decades before others, despite his own very different musical make-up. In Hungary audiences also owe to him the carefully planned introduction of many masterpieces of earlier periods, previously neglected. As a teacher he brought up generations of musicians, his pupils including Annie Fischer, Georg Solti and Géza Anda. His legendary musicianship (in all fields, including memory, score-reading and improvisation) and his strength of character served as examples over the decades. These virtues, however, proved to be too heavy a burden in a small country, and with Bartók's death (1945) there remained no obstacle for those who wished to attempt to erase the influence of Dohnányi's towering personality from the Hungarian scene. Not until 1970 was the time ripe for his revaluation in his native country, and his true significance has yet to be made a part of standard Hungarian literature.

WORKS

(*selective list*)

STAGE

op.	
18	Der Schleier der Pierrette (mime play, 3 pts, after A. Schnitzler), 1908–9, Dresden, 1910
20	Tante Simona (komische Oper, 1, V. Heindl), 1911–12, Dresden, Könichliches Sächsisches Hoftheater, 22 Jan 1913
30	A vajda tornya [The Vaivode's Tower] (romantikus op, 3, V. Lanyi, after H.H. Ewers and M. Henry), 1915–22, Budapest, Magyar Király, 18 March 1922
34	Der Tenor (komische Oper, 3, E. Góth, after C. Sternheim: *Bürger Schippel*), 1920–27, Budapest, Magyar Királyi, 9 Feb 1929

ORCHESTRAL

5	Piano Concerto no.1, e, 1897–8
9	Symphony no.1, d, 1900–01
12	Konzertstück, D, vc, orch, 1903–4
19	Suite, f♯, 1908–9
25	Variationen über ein Kinderlied, pf, orch, 1914
27	Violin Concerto no.1, d, 1914–15
31	Ünnepi nyitány [Festival Overture], 1923
32b	Ruralia hungarica, 5 pieces, 1924
36	Szimfonikus percek [Symphonic Minutes], 1933
39	Keringőszvit [Waltz Suite], 1942–3
40	Symphony no.2, E, 1943–4, rev. 1953–6
42	Piano Concerto no.2, b, 1946–7

43	Violin Concerto no.2, c, 1949–50
45	Concertino, hp, chbr orch, 1952
47	American Rhapsody, 1953

VOCAL

choral

—	Magyar hiszekegy [Hungarian Credo], T, vv, orch, 1920
35	Szegedi mise [Szeged Mass], 4 solo vv, 8vv, orch, org, 1930
38	Cantus vitae (sym. cant., I. Madách), 1939–41, unpubd
46	Stabat mater, 3 solo vv, children's chorus, 6vv, orch, 1952–3

songs

14	Six Poems (V. Heindl), 1v, pf, 1905–6
16	Im Lebenslenz (W.C. Gomoll), 1v, pf, 1906–7
22	Three Songs (Gomoll), 1v, orch, 1912
—	Magyar népdalok [Hungarian Folksongs], 1v, pf, 1922

PIANO

2	Vier Klavierstücke, 1896–7: Scherzo, c♯; Intermezzo, a; Intermezzo, f; Capriccio, b
3	Waltz, f♯, 4 hands, 1897
4	Variations and Fugue on a Theme of E[mma] G[ruber], 1897
—	Gavotte and Musette, B♭, 1898
6	Passacaglia, e♭, 1899
11	Vier Rhapsodien, g, f♯, C, e♭, 1902–3
13	Winterreigen, 10 bagatelles, 1905: Widmung, Marsch der lustigen Brüder, An Ada, Freund Viktor's Mazurka, Sphärenmusik, Valse aimable, Um Mitternacht, Tolle Gesellschaft, Morgengrauen, Postludium
17	Humoresken in Form einer Suite, 1907: March, Toccata, Pavane with Variations, Pastorale, Introduction and Fugue
23	Three Pieces, 1912: Aria, Valse impromptu, Capriccio
—	Fugue, d, left hand, 1913
24	Suite im alten Stil, 1913: Prelude, Allemande, Courante, Sarabande, Menuet, Gigue
28	Six Concert Etudes, a, D♭, e♭, b♭, E, f (Capriccio), 1916
29	Variations on a Hungarian Folksong, 1917
—	Pastorale, Hungarian Christmas Song, 1920
32a	Ruralia hungarica, 7 pieces, 1923–4
—	A legfontosabb ujjgyakorlatok [Essential Finger Exercises], 1929
39a	Suite en valse, 2 pf, 1945
41	Six Pieces, 1945: Impromptu, Scherzino, Canzonetta, Cascade, Ländler, Cloches
—	Twelve Short Studies for the Advanced Pianist, 1950
44	Three Singular Pieces, 1951: Burletta, Nocturne (Cats on the Roof), Perpetuum mobile
—	Daily Finger Exercises, 3 vols., 1960

OTHER INSTRUMENTAL

1	Piano Quintet no.1, c, 1895
7	String Quartet no.1, A, 1899
8	Sonata, b♭, pf, vc, 1899
10	Serenade, C, str trio, 1902
15	String Quartet no.2, D♭, 1906
21	Sonata, c♯, pf, vn, 1912
26	Piano Quintet no.2, e♭, 1914
32c	Ruralia hungarica, 3 pieces, vn, pf, 1924
32d	Ruralia hungarica, 1 piece, vc/vn, pf, 1924
33	String Quartet no.3, a, 1926
37	Sextet, C, pf, cl, hn, str trio, 1935
48	1 Aria, fl, pf, 1958; 2 Passacaglia, fl, 1959

arrangements etc.

L. Delibes: Naila, 2 waltzes, 1897
F. Schubert: Valses nobles, concert versions, 1920
L. Delibes: Coppélia, waltz, 1925
J. Strauss (ii): Schatzwalzer, Du und Du, 1928
Cadenzas for Beethoven: Pf Concs. nos.1–4, 1897–1915, and Mozart: Pf Concs. nos.1–27 and 2 Pf Conc. K365, 1906–41

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BÁLINT VÁZSONYI

Dohnányi, Oliver von (*b* Trencín, 2 March 1955). Slovakian conductor. He studied at the Academy of Musical Arts in Prague with Václav Neumann from 1974 until 1979, when he went to the Hochschule für Musik in Vienna for a year's study with Otmar Suitner. He made his début, with the Bratislava RSO, in 1979 and continued to conduct this orchestra regularly until 1986, as well as the Slovak PO from 1984 to 1989. From 1978 he worked extensively with the chamber ensemble Canticorum Iubilo, with which he toured Spain, Belgium, Sweden and the USSR. Dohnányi was chief conductor of the Slovak National Opera from 1986 to 1989, conducting the company in an award-winning production of *Faust* at the Edinburgh Festival, and in 1993 was appointed music director of the National Theatre in Prague. Appearances abroad have included visits to the Salzburg Festival, the ENO, Opera North in Leeds, the Teatro S Carlo in Naples and opera houses in Basle, Düsseldorf, Vienna, Zürich and Wexford. He has also appeared with the English Chamber Orchestra and the Yomiuri Nippon SO in Japan. His reputation is based above all on music of the late 19th and 20th centuries, and his recordings include music by Liszt and Rubinstein, *Odysseus* by Michael Kocáb and an acclaimed performance of Smetana's *Libuše*.

JESSICA DUCHEN

Doif (Dut.). *See under* ORGAN STOP (*Doef*).

Doigté (Fr.). *See* FINGERING.

Doina. *See* HORA LUNGA. *See also* ROMANIA, §II, 1 and MOLDOVA, §II.

Doizi de Velasco, Nicolás [Dias Velasco, Nicolao] (*b* *c*1590; *d* probably at Madrid, 1659). Portuguese guitarist and writer on the guitar, active in Spain and Italy. By 1624 he was living in Madrid, where he knew the author and musician Vicente Espinel. After belonging to the household of Philip IV's brother, the Cardinal Infante Fernando of Austria, he served the Duke of Medina de las Torres, Ramiro Nuñez de Guzmán, who was Viceroy of Naples from 1636 to 1644. In 1641 he returned to Madrid and from then until his death he was one of Felipe IV's chamber musicians. In 1651, a year in which he visited Jaén, he was drawing the large annual sum of 736,000 maravedis. His widow, Catalina de Osuna, petitioned the king for a pension on 31 July 1659, and his son made a similar request on 7 April, 1663. His only known work is the treatise *Nuevo modo de cifra para*

tañer la guitarra con variedad, y perfeccion, y se muestra ser instrumento perfecto, y abuntantissimo (a handwritten note in the only surviving copy, in *E-Mn*, states that it was printed in Naples in 1640). The authors of the preliminary *décima* and madrigal refer to him as 'Apolo portugues' and 'Amphion lusitano'. The treatise shows that the five-course guitar can play music in three, four and five parts and realize a bass line fully in accordance with the rules of harmony in the same way as the theorbo, harpsichord and organ. To this end Doizi de Velasco devised a new tablature system. The letters *a* to *i* and *l* to *n* (*j* and *k* are not used in Spanish) represent the notes of the chromatic scale from G *sol re ut* to F♯ *fa ut*. Each letter is combined with the numbers one to 18 to produce symbols for 19 different chords on each degree of the scale. He recommends the use of bourdons on the fourth and fifth courses to ensure an adequate range of notes, and points out that because the guitar is fretted in equal temperament it can play in any key. For his music examples he prefers the Italian system of notating music at pitch to the Spanish practice of transposing clefs. Several circular diagrams illustrate rising and falling circles of 5ths, and the chacona formula is used to explain transposition.

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ROBERT STEVENSON/MONICA HALL

Dokshitser, Timofey (Aleksandrovich) (*b* Nezhin, Chernihiv district, 13 Dec 1921). Ukrainian trumpeter. After attending the military band school and the Glazunov Music Academy, he studied under Tabakov at the Moscow Conservatory and the Gnesin Institute, becoming Tabakov's assistant in 1950. In 1954 he was granted independent status. He was cornet soloist in the Bol′shoy Theatre Orchestra from 1945 to 1984, and from 1957 to 1959 conducted the orchestra in the subsidiary theatre. As Ukraine's foremost trumpet soloist, Dokshitser has given the first performance of works by more than 20 composers, including Hidas, Peskin, Tamberg and Weinberg; Khachaturian wrote an important solo for him in his ballet *Gayane*. Dokshitser has arranged works by Shchedrin for trumpet, and has made many recordings. For many years he played on a cornet made by Alexander (Mainz), which is now in the Bad Säckingen Trumpet Museum; in 1958 he began using a Selmer B♭ trumpet with a Bach 7E mouthpiece. He taught at the Gnesin Institute from 1954 to 1990, and in 1994–5 at the Bremen Trumpet Academy.

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E. Tarr: *East Meets West* (Stuyvesant, NY, 2000)

EDWARD H. TARR

Doktor, Paul (*b* Vienna, 28 March 1919). American violist of Austrian birth. He studied the violin with his father, Karl Doktor, violist in the Busch Quartet, and graduated from the Vienna Music Academy in 1938. He changed to the viola and in 1942 won the Geneva International Music Competition. His début (1938–9) was with the Busch Quartet in quintets in Zürich and London. Doktor left Vienna in 1938 and from 1939 to 1947 was a soloist with the Lucerne SO. His American début, in the Library of Congress, Washington, DC, in 1948 was followed by tours of the USA, Canada and Europe. He became an American citizen in 1952. He joined the staff of Mannes College in 1953, the Philadelphia Academy in 1970 and the Juilliard School in 1971.

Doktor's tone was warm and sweet, though light; he possessed a virtuoso technique and his large repertory was extended by his own transcriptions. He gave first performances of concertos by Quincy Porter and Walter Piston and the BBC première of Wilfred Josephs's *Meditatio di Beornmundo*. He was a founder-member of the Rococo Ensemble, the New York String Sextet and the Paul Doktor String Trio. His 17th-century viola is attributed to Pietro Guarneri of Mantua.

WATSON FORBES

Dol, Joseph. *See* DOLL, JOSEPH.

Dolan, Robert Emmett (*b* Hartford, CT, 3 Aug 1906; *d* Los Angeles, 26 Sept 1972). American conductor, composer, arranger and film producer. He attended Loyola College, later studying with Joseph Schillinger and Ernst Toch. Beginning in 1927, he conducted Broadway musicals by several of its leading songwriters, including Schwartz (*Flying Colors*, 1932), Romberg (*May Wine*, 1935), Arlen (*Hooray for What?*, 1937), Porter (*Leave it to Me*, 1938), Kern (*Very Warm for May*, 1939) and Berlin (*Louisiana Purchase*, 1940). He also appeared frequently as a network radio conductor during the 1930s. He joined Paramount in 1941 and worked on several dozen films, variously as composer, arranger, conductor or musical director, including *Holiday Inn* (1942), *Lady in the Dark* (1944) and *Blue Skies* (1946). He also served as producer for the lavish Paramount musicals *White Christmas* (1954) and *Anything Goes* (1956), an opportunity rarely afforded Hollywood's music executives. With lyricist Johnny Mercer, Dolan wrote a few film songs as well as the musical comedies *Texas, L'il Darlin'* (1949) and *Foxy* (1964). In New York, he taught at the Juilliard School in the 1960s and was engaged to conduct *Juno* (Blitzstein, 1959) and *Coco* (Previn, 1969) on Broadway. His *Music in Modern Media* (New York, 1967) is a valuable document of soundtrack recording practice in the USA just before multiple magnetic tracks came into common usage. His manuscripts are held at the University of Wyoming.

GEORGE J. FERENCZ

Dolar [Tolar, Tollar, Thollary], **Joannes Baptista** [Janez Krstnik, Jan Křtitel] (*b* Kamnik, Slovenia, *c*1620; *d* Vienna, 1673). Slovenian composer. He studied at the Jesuit college in Ljubljana until 1639, when he was accepted as a novice in Vienna, where he studied philosophy. After 1645 he taught at the Jesuit high school

in Ljubljana before continuing his theological studies in Vienna. He was ordained in 1652. From 1656 to 1658 he was musical director at the Jesuit college, Ljubljana, after which he was called to Passau. In 1659 he was listed as a *regens chori* in Györ, Hungary. In 1661 or 1662 he became director of the Jesuit seminary of St Ignites and Pancraties, Vienna, as well as musical director of the Kirche Am Hof. He held this post until his death.

Dolar's music apparently appeared in two printed editions, *Musicalia varia* (1665) and *Drammata seu Miserere mei Deus* (1666), but these have not survived. Transcriptions of his works are mentioned in the musical registers of monasteries in Bohemia and Moravia (Osek, Slaný, Česky Krumlov, Kroměříž), Hungary and Austria (St Paul im Lavanttal, Eisenstadt, Kremsmünster), and in the register of a court chapel in Rudolstadt, Thuringia. The archives of the Prince-Bishop of Olomouc, Karl Lichtenstein-Castelcorn, preserve 13 compositions by Dolar, probably transcribed by Josef Vejvanovski: two masses, five psalms, an antiphon, two sonatas and three ballettos. The archive of the Benedictine abbey in Kremsmünster preserves the monumental *Missa Viennensis*, transcribed by Theophil Schrenk. The masses, psalms and antiphon are for four to 16 voices with instruments. The sonatas were undoubtedly written for church services, but the ballettos would have been used in seminary and monastery refectories. Dolar's works all exhibit elements of Italian musical style, popular among Viennese court musicians in the second half of the 17th century.

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TOMAZ FAGANEL

Dolby, Charlotte. *See* SAINTON-DOLBY, CHARLOTTE.

Dolcan (Ger.). *See under* ORGAN STOP (*Tolkaan*).

Dolce (i) (It.: 'sweet'). A word whose earliest musical uses were apparently indications of mood and performing style, not dynamics. Brossard (*Dictionaire*, 1703) defined *dolce*, along with *dolcemente* and *con dolce maniera*, in this manner; and the anonymous *A Short Explication* (London, 1724) followed his lead in its definition of *con dolce maniera*. But in 1768 Rousseau (*Dictionnaire* article 'Doux') said that *dolce*, *doux* and *piano* also meant simply 'quiet', though he added that some Italian purists considered that *dolce* could also mean *più soave*, corresponding more or less to the French *louré*. Probably all three words were used fairly loosely in the 17th and 18th centuries, though *piano* had already begun to develop its independent tradition in the 17th century. In the 19th century *dolce* was often used as an alternative indication to play quietly; and there is an old story among orchestral musicians that *dolce* means 'play loudly' because it specifically denotes phrases that must seem quiet but carry through the orchestral texture. The superlative form *dolcissimo* (current only in musical contexts) is also common and often abbreviated to *dolciss*. Examples of the use of *dolce* when it is clearly not a dynamic indication include the *mf e dolce* in Beethoven's Quartet op.59 no.1 and *f dolce* opening the finale of Schumann's Third Symphony.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Dolce (ii) (It.). *See under* ORGAN STOP.

Dolcevillico, Francesco Saverio. *See* SÜSSMAYR, FRANZ XAVER.

Dolcian. *See* DULCIAN.

Dolcissimo (It.: 'very sweet'). *See* DOLCE (i).

Doles, Johann Friedrich (*b* Steinbach, Thuringia, 23 April 1715; *d* Leipzig, 8 Feb 1797). German composer, organist and conductor.

1. LIFE. His father Johann Andreas Doles, the Kantor of Steinbach, died in 1720, leaving the family in great poverty, and the boy's musical education was entrusted to his elder brother Johann Heinrich, who succeeded to his father's position. At the age of 12 Johann Friedrich was sent to school in Schmalkalden. There at 15 he was offered the vacant organist's post, in which he deputized for a year. At 19 he enrolled in the Schleusingen Gymnasium. After one and a half years he was made prefect of the school's choir; he also organized a weekly concert series, together with a number of fellow students, and composed some motets, arias, an *Actus dramaticus* (1737) and occasional pieces. After completing his course in 1739 he immediately enrolled at Leipzig University, and while there pursued his study of music with Bach, who after four years of instruction recommended him to the post of Kantor in Salzwedel. Near the end of his student years Doles apparently directed Leipzig's new Grosse Concert-Gesellschaft (founded in 1743 and later to become the Gewandhaus Orchestra) and frequently attended performances of Italian opera at the Saxon court in Hubertusburg; these were later to have a decisive influence on his own compositions.

Although Doles's application to Salzwedel had been successful, he instead took up the superior post of Kantor in Freiberg (1744). Through this post he became Kantor at the cathedral and at the Petrikirche, Nikolaikirche and Johanniskirche, as well as *Quartus* at the Gymnasium.

As co-director of the Gymnasium Doles found himself in open conflict with the rector J.G. Bidermann and the school's board of clerical and lay overseers who, following neo-humanistic precepts, wished to remove music to the periphery of the school's curriculum. Among the many works composed by Doles during this productive period was a school opera (1748, now lost) to commemorate the centenary of the Peace of Westphalia; the text, at least in part Bidermann's, was ridiculed by Lessing, who however gave high praise to Doles's music. Perhaps as a result of this Bidermann, with his *De vita musica* of 1749, launched

his disastrous *Rektoratsprogramm*, which questioned the role of music in education. The ensuing battle of polemics involved above all Mattheson, but also Gottsched and Bach, and led Doles, who apparently took no part in the journalistic campaign against his rector, into six unrelenting years of accusations, rejoinders and lawsuits (exhaustively documented by Banning, pp.25–49).

Doles escaped this imbroglio by being appointed on 1 October 1755, unanimously and without audition, to succeed Harrer as Kantor of the Leipzig Thomaskirche; C.P.E. Bach was among the unsuccessful applicants. On 30 January 1756 he took up that office, which had remained unchanged in range of duties, salary and terms of contract from Bach's day. He soon established contact with the poet Gellert, whose odes he set and published as early as 1758; a close friendship arose between them which was to last until Gellert's death (1769). From 1770 Doles deputized for the aging Görner as music director of the University Church, but was refused the post by the council at Görner's death in 1778. Disputes again arose with the rector, but Doles was no longer equal to them. In 1784 he submitted a petition to the council much like Bach's *Kurzer, jedoch höchst notwendiger Entwurf* of half a century earlier, and on 2 March 1789 asked to be relieved of his post solely because of the annoyances caused by these disputes. Shortly before his release he was visited by Mozart (20 April 1789), who played to Doles's complete satisfaction on the Thomaskirche organ and who made his well-known remarks about Bach's music (reported by Doles's pupil Rochlitz) after hearing a performance of the motet *Singet dem Herrn* under Doles's direction. Doles composed a cantata to Gellert's *Ich komme vor dein Angesicht* in remembrance of this occasion; the work appeared in print the following year with a revealing 'Vorerinnerung' which put forth his views on the performance of sacred music.

Doles left the Thomaskirche in 1789 and, as earlier in the Grosses Konzert, was succeeded by J.A. Hiller. Still in full possession of his powers, he continued to compose, attended lectures in theology at the university and made numerous manuscript copies of his works for outlying churches, giving rise to the present wide distribution of his music. Many of these pieces were performed long after his death, even far into the 19th century.

Doles's son Johann Friedrich Doles (*b* Freiberg, 26 May 1746; *d* Leipzig, 16 April 1796) was a successful lawyer and an active dilettante composer, singer and keyboard player. His works, including a set of six harpsichord sonatas (Riga, 1773/*R*) and three vocal pieces in manuscript (*D-LEm, LEt*), are reminiscent of his father's.

2. Works. Doles, along with his Dresden colleague G.A. Homilius, was the most important practitioner of Protestant church music in late 18th-century Germany. His works, comprising mainly cantatas, lieder, motets and chorales, have frequently been criticized for departing from the style of his teacher, Bach. Such criticism represents a misunderstanding of the radically different aesthetic outlooks of their respective ages. Doles himself formulated the difference as follows (1790):

> It is far from my intention, a pupil of the late Sebastian Bach and myself the composer of many works in fugal style, to decry the value of the higher art of composing, still less to dispense with it. Nay, I merely disapprove of its untimely application.

By this he referred to the use of this style in church services, where he felt few of the congregation would comprehend, let alone be moved by, its rigours. Instead he chose as models the melodically orientated styles of Graun and Hasse, indeed of opera altogether, through which he aimed at a simplicity and artlessness which would directly awake the pious sentiments of the untutored listener. (This aim, which reflects populist notions of the Enlightenment, had a decisive effect on Hiller, with superior results.) Critics from earliest times, however, have pointed out the discrepancy between Doles's expressed aim of simplicity and the rich ornamentation which overburdens many of his solo parts. He also gave primacy to clear rhythmic articulation, with the result that most of his works are in almost dance-like metres at fast tempo. They combine series of symmetrical two-bar phrases, and feature feminine cadences and cadential 6-4 chords; chromaticism is rare, parallel 3rds and 6ths quite common.

Doles's 160 or more cantatas encompass a wide variety of forms, from the traditional 'madrigal cantata' on short biblical passages, to the full chorale cantata in Bach's style, and finally to the 'figured chorale' which is practically Doles's own invention, though his handling of the orchestral accompaniment was foreshadowed in the sacred lieder of Gräfe and Hesse. In this style, notable for its simplicity and its virtual disregard of text, the chorus sings a simple four-part harmonization of the chorale melody, broken line by line and accompanied chordally except in the more elaborate orchestral ritornellos and transitions between phrases of text. Doles composed about two dozen such settings beginning in the 1760s. Perhaps more important were his 35 motets in a similar style; many of them have an ornamented solo part on a biblical text in counterpoint against a chorale setting in even note values. These works show the outstanding craftsmanship of the Bach school; one of them, a setting of the chorale *Ein feste Burg*, remained in use throughout the 19th century and was reprinted in the 20th.

Doles's two extant volumes of lieder – the *Neue Lieder nebst ihren Melodien* of 1750 and the Gellert settings of 1758 – were well received in their time, despite a superfluity of *agréments* which even his contemporaries found taxing. The first is in the tradition of Sperontes's anacreontic songs (Kretzschmar praised Doles's 'Wein, vergnüge mich!' as the best of this school). The second approaches the First Berlin School and C.P.E. Bach, though the work does not bear comparison with Bach's own Gellert settings. A third volume is lost. Doles also published a volume of four-part chorales for organ (1785) which, as the first of its type (though patterned after Bach), stimulated similar works by Kühnau and Hiller. Perhaps his most lasting contribution was as a teacher and choir trainer; a manuscript singing tutor 'Anfangsgründe zum Singen' (in *A-Wgm*) not only sheds interesting light on the singing school that he founded in Leipzig, but is a unique source for Bach's handling of boys' choirs in the Thomasschule.

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complete list with sources in Banning

SACRED

Cants., pss, chorale settings, for solo vv, chorus, orch: Gott ist unser Zuversicht (Ps xlvi) (Leipzig, 1755); Ich komme vor dein Angesicht (Gellert) (Leipzig, 1790); *c*160 others, MS

Motets, choral lieder, 4vv: Herr, wer bin ich, in Vierstimmige Motetten und Arien, ed. J.A. Hiller, ii (Leipzig, 1777); 34 others in MS, incl. 15 for 8vv

Passion music: St John Passion, see Schulze, 1994; St Luke Passion; St Mark Passion; 3 St Matthew Passion; Nun ist er da, der Grosse Tag, Passion oratorio; Oratorio on the Crucifixion, only text extant; settings of 3 Passion texts
Masses: 5 Missa brevis; Sanctus

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Lieder: [25] Neue Lieder nebst ihren Melodien (G. Fuchs), 1v, bc/obbl kbd (Leipzig, 1750); [21] Melodien zu Gellerts Geistlichen Oden und Liedern, 4vv/1v, bc (Leipzig, 1758); 15 kleine Lieder mit leichten Melodien für Kinder und Anfänger auf dem Klavier (F. Hölty) (Leipzig, 1790), lost; Morgenlied, in Beliebte Gesänge, ed. E. Seidler, iv (n.d.); Fliesse, meine frömmste Zähre, MS
Kbd: Vierstimmige Choralbuch oder Harmonische Melodiensammlung . . . auf 2 Linienzeilen (Leipzig, 1785) [215 pieces], arr. with bc in *D-Dl*, *LEm*; [40] Singbare und leichte Choralvorspiele (Leipzig, 1794–7); Arioso con variazioni, Sonatina, in Musikalisches Handbuch, ed. J.A. Hiller, i (Leipzig, 1777)
Theoretical works: Anfangsgründe zum Singen, MS, *A-Wgm*, ed. A. Schneiderheinze in *Beiträge zur Bachsforschung*, vii (1989) [whole issue]

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J. BRADFORD ROBINSON

Doležálek, Jan Emanuel (*b* Chotěboř, nr Jihlava, 22 May 1780; *d* Vienna, 6 July 1858). Bohemian composer, instrumentalist and teacher. He was born into the tradition of village schoolmaster–composers which characterized Czech cultural life in the 18th and 19th centuries; his considerable musical talent enabled him to move from his provincial environment to Vienna, where he studied with Albrechtsberger. There he soon became known as a versatile musician, playing the piano and the organ well enough to compete for the position of court organist in 1822 (he was defeated in this contest by his compatriot Voříšek) and giving concerts as a cellist. He also gained a reputation as a teacher and composer.

Most of Doležálek's compositions are for piano and consist of dances and sets of variations which were published by the Viennese firms of Artaria and Mechetti; among these his *Deux marches russes* and his *Variations sur un thème de M. Umlauf tiré du ballet* became popular. He also wrote many songs for voice and piano, some of which are settings of texts by such German authors as Schiller and Goethe (e.g. *Nähe des Geliebten*). However, his most charming songs are those to Czech texts, notably his collection of 15 *Czeské písně v hudbu uvedené* ('Czech songs set to music', Vienna, 1812), three of which were included in the five-volume *Věnec ze zpěvů vlasteneckých* ('A garland of patriotic songs', Prague, 1835–9; ed. J. Plavec, Prague, 1960), which was aimed at heightening national feeling and revitalizing the Czech language. A number of manuscripts of his sacred choral works, including a fine Mass in D, survive (*CZ-Pnm*). He was acquainted with Beethoven (reminiscences of whom are incorporated in Jahn's and Thayer's biographies), who was the major influence on his work.

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ADRIENNE SIMPSON/KARL STAPLETON

Dolge, Alfred (*b* Leipzig, 22 Dec 1848; *d* Milan, 5 Jan 1922). American manufacturer of piano felts and soundboards and dealer in piano supplies. He began his career as an apprentice in the piano factory of A. Dolge & Co. in Leipzig, emigrating to the USA in 1866. From 1867 to 1869 he worked in the New Haven, Connecticut, shop of Frederick Mathushek (who had worked with J.H. Pape in Paris). He subsequently left to become an importer of piano supplies (skins for piano hammers and Poehlmann's music wire), and by 1871, in Brooklyn, he was manufacturing hammer felts which in 1873 won a first prize at the Vienna Exhibition. The demand for good-quality felts led him to establish in 1874 a larger manufacturing concern in the Adirondack village of Brockett's Bridge. With ample water power and a large timber supply for the making of soundboards, Dolge transformed the town (renamed Dolgeville in 1887) into a busy industrial community, which later also became the centre of Zimmermann autoharp manufacture. Dolge's felts and soundboards were used by most leading piano makers. Throughout his career, he maintained a large piano supply-house at 122 East 13th Street, New York.

After attempting to build a railway connection for the transport of his products, Dolge suffered financial disaster in 1898 and left Dolgeville to begin a new life in southern California, first as an orange rancher and wine producer, later as a felt maker at the Alfred Dolge Felt Co. (at Dolgeville, California). He was also the author of *Pianos and their Makers*, which gives valuable information about early 20th-century developments in American piano making, including descriptions of Dolge's own improvements in machines for applying felt to hammers and in the quality of the felt.

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CYNTHIA ADAMS HOOVER

Dolgorukov, Prince **Pavel Ivanovich** (*b* Moscow, 21 Nov/1 Dec 1787; *d* Moscow, ?8/20 Feb 1845). Russian composer. His father was the well-known writer and poet Prince Ivan Mikhaylovich Dolgorukov (1764–1822).

Prior to taking up an appointment in the civil service in 1809, he was a student at the University of Moscow. A fine pianist, he took part in numerous concerts arranged by Daniil Nikitich Kashin (1769–1841) at the university, and most of his piano pieces were written for these occasions. Like many of his contemporaries, he composed several sets of variations on Russian folktunes, including *Vïydu l' ya na rechenku* and *Golova bolit*. He also composed a number of shorter dance pieces, among which are three polonaises opp.7, 8 and 12, and two sets of six waltzes opp.4 and 13. His earliest piano works date from the first decade of the 19th century; a number were published by the St Petersburg publisher F.A. Dittmar and are listed in a catalogue of the publications of Dittmar's successor, Paez, which appeared in 1810. He wrote sympathetically for the piano in a diatonic style, spiced occasionally with mild chromaticism. His best compositions are the dramatic marches written in memory of the heroes of the war of 1812; contemporary records suggest that he composed at least eight before 1815, three of which are available in modern anthologies.

GEOFFREY NORRIS

Doliarius, Hieronim. *See* WIETOR, HIERONIM.

Dolidze, Viktor (*b* Ozurgeti, 18 June 1890; *d* Tbilisi, 20 May 1933). Georgian composer. While attending the Tbilisi Commercial School he organized an orchestra of guitars and mandolins, and in 1910 he won a gold medal in a mandolin competition in the city. He then studied at the Kiev Commercial Institute (1912–17), simultaneously taking lessons in composition and the violin at a music school. In 1917 he returned to his homeland and devoted himself entirely to composition.

He was one of the founders of professional music in Georgia, remembered particularly as the composer of the first Georgian comic opera, *Keto da Kote* ('Keto and Kote', 1919). This is a number opera, distinguished by rapid and energetic pacing, an abundance of comic situations, happy and unexpected turns of events, and lively folk humour. Stock characters are defined each by a single solo, while the more developed central couple have several arias apiece, as they might in Rossini or Donizetti. What particularizes Dolidze's opera is its musical language, which relies on the unique folklore of old Tbilisi and adds not only Georgian but also eastern (mainly Armenian) elements to the opera buffa style. Indeed, Dolidze was the first composer to use urban folk music, and the première of his first opera made his name. His success, though, was shortlived. His later operas – the lyrical psychological drama *Leila*; *Tsisana*, on a revolutionary subject; and the unfinished *Zamira*, on Ossetian folk themes – are weaker both dramatically and musically, and his instrumental works are also secondary, except in that his Piano Concerto is notable as the first such written in Georgia.

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Orch: Iveriada, sym. fantasy, 1925; Osuri siuita [Ossetian suite], 1925; Azerbaidjan Symphony, 1932; Conc., pf, orch, 1932

Other works incl. 20 romances

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KETEVAN BOLASHVILI

Doll [Dol], **Joseph** [Giuseppe] (*d* Naples, Aug 1774). German musician and teacher, active in Italy. Sponsored by the archbishop, Cardinal Spinelli, he entered the Neapolitan Conservatorio dei Poveri di Gesù on 15 December 1736, where he was registered as 'Giuseppe Doll di Baviera, todesco'. His teachers were Francesco Durante and, after 1738, Francesco Feo. In 1749 his cantata *Per la solenne esposizione del Ss sagramento* (*I-FOLc*), on a text by Guiseppe Ercolani, was performed in Foligno. On 1 December 1755, after the death of Durante, he and Carlo Cotumacci joined Girolamo Abos as *maestri* at the Conservatorio di S Onofrio a Capuana in Naples. The institution's *Libro maggiore* for 1755–7 shows that three teachers were treated as equals in rank and salary. Doll was the only non-Italian ever to become a *maestro* of a Neapolitan conservatory. In 1757 Gaetano Grossatesta, impresario of the Teatro S Carlo, characterized him as 'giovane virtuoso e capece' and suggested that he be commissioned with an opera, but nothing came of it. Mozart, who met Doll in Naples, wrote to his sister on 5 June 1770: 'We gorged ourselves today with Herr Doll. He is a German composer and a fine fellow'. Shortly before his death Doll was appointed second organist at the Cappella del Tesoro in Naples Cathedral. He was succeeded there, and at S Onofrio, by Giacomo Insanguine. A manuscript copy of a four-voiced setting of a Pater noster assigned to 'Giuseppe Dol Ungarese' is preserved in Bergamo (*I-BGc*).

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HANNS-BERTOLD DIETZ

Dollarhide, Theodore (*b* Santa Rosa, CA, 30 Aug 1948). American composer. He studied composition at San José State University in 1974 with Higo Harada, then with Leslie Bassett, William Bolcom and George Wilson at the University of Michigan. A Fulbright scholarship enabled him to study with Eugene Kurtz in Paris from 1978 to 1979. He has had teaching positions at the universities of Michigan and Wisconsin, and at Indiana University of Pennsylvania. In 1981 he began his close association with Australian music through an appointment to La Trobe University. He remained there until 1988 and had a major impact on a number of the newer generation of Australian composers, including Peter Myers and Mark C. Pollard. From 1988 to 1990 he was Visiting Professor at Yonsei

University in Korea. He returned to the United States in 1990 and from then until 1996 was composer-in-residence with the Santa Rosa SO. His early compositions exploit the texture and tone-colour of large instrumental forces, as is illustrated in *Other Dreams, Other Dreamers* and *Faces at the Blue Front*. His later works are more focussed on pitch and rhythm processes of the kind used by other American composers such as Elliott Carter. Works in this style include *The Dangerous Life* and *Samul Nori*.

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(selective list)

Orch: Other Dreams, Other Dreamers, 1976; Faces at the Blue Front, concert band, 1978; Pluriels, 1980; Black Bear Snow Dancing, 1986; The Dark Horse, 1991; Fanfare, 1992

Other inst: Shoestrings, fl, gui, 1977; By Thunder Mill Pond, trbn, 1981; The Dangerous Life, 2 gui, 1984; Samul Nori, cl, va, vc, pf, 1988; Aria, vc, pf, 1990

Choral: 3 Poems (B. Brecht), 1983; Whisper to me, Lord, 1985

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MARK POLLARD

Dollé, Charles (*fl* ? 1735–55). French composer, viol player and teacher ('maître de viole'). He worked in Paris. Throughout his *Pièces de viole* op.2, dedicated to the Prince of Carignan, Dollé used the signs for vibrato and ornaments adopted by Marin Marais, and the second of his three suites includes a tombeau for Marais *le père*, a rondeau whose chordal style, use of the high register and vibrato (called 'plainte') recall the expressive playing of the late master of the viol. The *Pièces* op.3 contains 25 character pieces for six-string pardessus de viole, which are divided into three levels of difficulty. The titles of two pieces, *La Roland* and *La Morel*, suggest his acquaintance with the viol players Roland Marais and Jacques Morel. The sonatas in op.4, though consciously italianate in melodic style, with frequent sequences, syncopations and wide leaps, still reflect the French taste in expression and ornamentation. Op.4 includes five *pièces* with descriptive titles, which employ frequent double stops. Published 17 years later, his duets op.6 for five-string pardessus de viole are closer to violin writing, with widely spaced chords, parallel thirds and imitation. They are thoroughly italianate in form and melody but retain the ornaments of the French style.

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all published in Paris

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Pièces de viole, b viol, bc, op.2 (1737)

[25] Pièces pour le pardessus de viole, 1/2 pardessus de viole, bc, op.3 (1737), copy in *US-NH*

[10] Sonates, duos & pièces, 1/2 pardessus de viole/viol/vn/fl, bc, op.4 (1737)

Livres troisième, pour le pardessus de viole, tant à cinq qu'à six cordes, op.5, lost, announced in *Mercure de France*, Dec 1749

Sonates à deux pardessus de viole sans basse, op.6 (1754)

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MARY CYR

Döller, Florian Johann. *See* DELLER, FLORIAN JOHANN.

Dolmetsch. English family (of mixed French, German, Swiss and Bohemian origins) of instrument makers, scholars and performers of early music. (1) Arnold Dolmetsch had great influence on late 19th- and 20th-century attitudes to scholarship and performing practice, particularly through the reconstruction and development of obsolete instruments (the viols, keyboard instruments and notably the recorder). His work was continued by his heirs, principally (5) Carl Dolmetsch.

(1) (Eugène) Arnold Dolmetsch (*b* Le Mans, 24 Feb 1858; *d* Haslemere, 28 Feb 1940). Pioneer in the revival of performances of early music (particularly instrumental) on the original instruments and in the style of the period. Born into a family of musicians and craftsmen, he learnt piano making in his father's workshop and organ building from his maternal grandfather, Armand Guillouard. In 1878 he married Marie Morel, a lawyer's daughter eight years his senior. After a short visit to the USA, he studied privately with Vieuxtemps and at the Brussels Conservatory from 1881 to 1883. He then went to the Royal College of Music, in its first year, where he studied the violin with Henry Holmes and harmony with Bridge; he also played in the first five concerts given at the college in a quartet led by Emil Kreuz (1883–4). George Grove, both then and later, encouraged his growing interest in early music. From 1885 to 1889 he taught the violin at Dulwich College, where to assist intonation he fretted his pupils' violins and favoured the learning of simple tunes rather than scales or exercises. His published arrangements of instrumental music by Corelli, Handel and Purcell, with realizations of the figured basses, date from this time and are not truly representative of his work.

In 1889, while looking for music for the viola d'amore, Dolmetsch first came upon English fantasies for viols in the RCM library and in the British Museum. He began to acquire and restore early instruments, which were then played by his wife, his daughter and some of his pupils. In 1890–92 he supplied musical illustrations to Bridge's Gresham lectures, playing works by Jenkins, Simpson, William Lawes and Locke, on viols and harpsichord. At his first public concert, in June 1890, his daughter Hélène played Eight Divisions on a Ground by Simpson on the bass viol. Throughout the 1890s he gave concerts in his own home on period instruments, regularly introducing works taken from manuscripts and early printed editions. In 1894 he and his wife separated; they were later divorced. At that time Dolmetsch still lived in Dulwich; later he moved to Bloomsbury where Elodie, formerly the wife of Edgard Dolmetsch (Arnold's brother), kept house for him and played the harpsichord in his concerts. They were married in 1899.

After restoring many old instruments, Dolmetsch made his first lute in 1893; his first clavichord followed in 1894. At the suggestion of William Morris he built his first harpsichord, which was shown at the Arts and Crafts Exhibition in October 1896. It was at this time that Mabel Johnston first came to Dolmetsch as a violin pupil; she later became an apprentice instrument maker. In 1897 Arnold and Elodie played the harpsichord continuo in the first 'modern' performance of Purcell's *King Arthur* (in Fuller Maitland's edition) in Birmingham under Richter. In July 1900 he provided the musical accompaniment for Isadora Duncan's *Dance Idylls* at the New Gallery in London.

In 1902, after various financial and domestic upheavals, he toured the USA, where he was greeted with enthusiasm. The next year, when his second marriage failed, he married Mabel Johnston. He went to America again in 1904, when he worked with Ben Greet, the Shakespearean actor-manager; at Boston he accepted a job at the piano makers Chickering & Sons, running a department of his own where he made harpsichords, clavichords, lutes and viols. Some of his finest instruments date from this period, including a harpsichord for Busoni. He stayed with Chickering from 1905 to 1911. After a trade recession he left the USA, and he worked for Gaveau in Paris from 1911 to 1914.

At this time he began the work which led to the publication of his book on the interpretation of 17th- and 18th-century music. Although many other scholars have since expanded the state of knowledge in this field, Dolmetsch's work remains a landmark: at that time nothing comprehensive had been written on the subject. In 1914 Dolmetsch returned to England; in the following year, he designed and built his first 'triangular harpsichord', a spinet-type instrument with two pedals which, when folded, fitted into a London taxicab.

In 1917 he moved to Haslemere, and he later taught at Dunhurst School. In 1919, following the loss of a Bressan recorder acquired in 1905, he perfected the first modern recorder made to Baroque specifications. Friends financed the building of a workshop in 1920, and from that time until World War II Haslemere was a centre for the study and re-creation of the traditions of performance of the music of previous centuries under unique conditions. The first Haslemere Festival was held in 1925 and consisted of two weeks of concerts of early music played on contemporary instruments. By 1926, Dolmetsch had reconstructed the full family of recorders and these were played for the first time in the festival of that year. Although those early performances showed signs of under-rehearsal, interest and support were such that the festival became an annual event. Much of the music performed there is still edited from manuscripts and early printed music in the Dolmetsch library, which (together with its instruments) was one of the finest private collections in England (now at the Horniman Museum, London). The workshops that Dolmetsch started still produce keyboard instruments and viols following Arnold's maxims and developed by his son (5) Carl Dolmetsch, but it is the recorder which is especially associated with the workshops at Haslemere; examples are to be found in the hands of schoolchildren and of professional players all over the world. In 1929 the Dolmetsch Foundation was established to further the study and performance of music according to Dolmetsch's principles: it provides apprenticeships and scholarships to students of all nationalities and produces a bi-annual journal devoted to its aims, the *Consort* (first published in 1929, sporadically until 1948, and continuously from that date).

In 1937 Dolmetsch was granted a British Civil List pension, and in 1938 the French made him a Chevalier de la Légion d'honneur; in 1939 he was awarded an honorary DMus by Durham University.

Throughout his career Dolmetsch was met consistently by the prejudice of his contemporaries, which was due largely to their scepticism, but also to his own intolerant and intractable nature. Towards the end of his life scholars and musicians were at last beginning to recognize the true value of his work, but he was a very sick man and had by then lost touch with them and their researches, and refused to believe their sincerity when they praised him. In *Grove 5* Donington, who worked and studied at Haslemere, wrote:

> In his prime his critical faculty fully matched his uncanny intuition: in his last years his intuition remained more fruitful than unintuitive learning can ever be, but grew less sure from lack of scholarly contact ... His flair for early style and for inspired tone-production on early instruments ... amounted to a unique phenomenon ... He once characteristically remarked 'students should learn principles rather than pieces: then they can do their own thinking'.



Arnold Dolmetsch

Dolmetsch's great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work which had become a museum piece and make it speak to the people of his own time in a language intelligible to them. Today, the performance of early music has taken its place as a subject for serious study: Dolmetsch's pioneering work helped to lay the foundation for such a development.

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(2) Mabel Dolmetsch (*b* London, 6 Aug 1874; *d* Haslemere, 12 Aug 1963). Third wife of (1) Arnold Dolmetsch. She specialized in the playing of the bass viol, and studied this instrument with (3) Hélène Dolmetsch. She is best known for her extensive researches into court dances of the 16th, 17th and 18th centuries. She had four children: Cécile (*b* Dorking, 22 March 1904; *d* Haslemere, 8 Aug 1997), who specialized in playing the pardessus de viole; Nathalie (*b* Chicago, 31 July 1905; *d* Seavington St Mary, 14 Feb 1989), who founded the Viola da Gamba Society in 1948 and edited much viol music, wrote prefaces to facsimile editions of tutors for the viol by Simpson and John Playford (1955, 1965) and wrote *The Viola da Gamba: its Origin and History, its Technique and Musical Resources* (London, 1962, 2/1968); (4) Rudolph Dolmetsch; and (5) Carl Dolmetsch.

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(3) Hélène Dolmetsch (*b* Nancy, France, 14 April 1878; *d* Dulwich, 7 July 1924). Only daughter of (1) Arnold Dolmetsch by his first wife. A pupil of Carl Fuchs, she was a cellist and a highly gifted viol player. Her career began in her father's concerts when she was seven, but in 1902, following litigation over the disputed ownership of an instrument, she ceased to play with the Dolmetsch consort.

(4) Rudolph (Arnold) Dolmetsch (*b* Cambridge, MA, 8 Nov 1906; *d* 6 or 7 Dec 1942). The eldest son of (1) Arnold Dolmetsch and his third wife. He played the harpsichord and viol, the former brilliantly and the latter with a promising natural talent. He was educated at the RCM and was the first of the family to show an interest in modern music, both as composer and conductor. His career was cut short tragically when he was lost at sea during the war.

(5) Carl (Frederick) Dolmetsch (*b* Fontenay-sous-Bois, France, 23 Aug 1911; *d* Haslemere, 11 July 1997). Second son of (1) Arnold Dolmetsch and his third wife, (2) Mabel. He made his début in a viol consort at the age of seven, and was a soloist at the first Haslemere Festival (1925). He studied with his father, Carl Flesch and Antonio Brosa. He played a variety of instruments, including viols, but was best known for his virtuoso recorder playing. He was a founder-member and was the first musical director of the Society of Recorder Players (founded 1937). In 1947 he became the musical director of the Haslemere Festival and the Dolmetsch Foundation.

Carl Dolmetsch was the father of four children. Jeanne and Marguerite (both *b* Haslemere, 15 Aug 1942) were educated at the RAM and also studied the recorder, viol and harpsichord with their father. Jeanne specializes in the recorder and treble viol, Marguerite in the recorder and tenor viol. Both played in the Dolmetsch Ensemble with their father. Carl's second son was Richard (Arnold) (*b* Haslemere, 2 March 1945; *d* Preston, 9 May 1966), who was educated at the RAM and played the recorder, violin and harpsichord. In 1961 he won the Gold Medal of Le Royaume de Musique in Paris, but his later years were marred by illness, and he committed suicide.

Carl Dolmetsch gave regular recitals with Joseph Saxby (harpsichord) and had many works specially written for him and his instruments by Berkeley, Cooke, Chagrin, Gál, Maw and Rubbra, among others. As well as his concert activities, Carl supervised the workshops at Haslemere. He wrote many articles for a variety of journals, both musical and those concentrating on the technical aspects of instrument construction. He made many editions of music for recorder, and was the general editor of Il Flauto Dolce, a series of tutors and music for the instrument. He was made a CBE in 1954.

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MARGARET CAMPBELL

Dolphy, Eric (Allan) (*b* Los Angeles, 20 June 1928; *d* Berlin, 29 June 1964). American jazz alto saxophonist, bass clarinettist and flautist. After studying music at Los Angeles City College, he played the alto saxophone in Roy Porter's band (1948–50). He then served in the US Army for two years, after which he transferred to the US Naval School of Music (1952–3). He returned to Los Angeles and joined Chico Hamilton's quintet early in 1958. In New York he worked with Charles Mingus's group (1959–60) and also played freelance a great deal and recorded his first albums as a leader; but thereafter he ceased to work steadily, even as his fame grew. In mid-1961 he led a quintet with the trumpeter Booker Little. He played in Europe on his own and during a brief spell with John Coltrane (to March 1962), then in November 1962 joined John Lewis's Orchestra U.S.A. He spent the

rest of his short career working freelance with Mingus, Lewis and Coltrane, though he also recorded as a leader, including *Out to Lunch* (1964, BN). He died after a heart attack occasioned by diabetes.

Dolphy was a highly versatile African American musician who played jazz but also performed third-stream music by Gunther Schuller and pieces such as Edgard Varèse's *Density 21.5* at the Ojai (California) Music Festival in 1962. This close link to 20th-century art music influenced his fondness for dissonant harmonies in jazz. His startling intonation, especially on the alto saxophone, reflected the acknowledged influence of Ornette Coleman, as well as his love of African and Indian music; he also imitated bird calls. As a jazz improviser Dolphy was unrivalled in his ability to leap fluently between traditional and avant-garde idioms. An intense, passionate improviser, he constantly surprised his listeners with his rapid flow of ideas and his unexpected phrasing and intervals. Perhaps his greatest contribution was his exploration of the bass clarinet as a medium for jazz improvisation; *What Love*, on the album *Charles Mingus Presents Charles Mingus* (1960, Cand.), includes bass clarinet 'conversations' with Mingus. A volume of transcriptions of his solos, *Dolphy Series Limited* (Washington DC, n.d.) has been published by Andrew White.

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BARRY KERNFELD

Doltzana [dolzana, dulzan, dulzana]. A term, found in late 16th-century sources, that may refer to the dulcian (*see* BASSOON, §2), the pommer (*see* SHAWM) or the DOLZAINA.

Dolukhanova, Zara [Zarui] **(Agas'yevna)** (*b* Moscow, 15 March 1918). Russian mezzo-soprano. She studied with V. Belyayeva-Tarasevich at the Gnesin music school, and graduated from the Gnesin Institute in 1957. In 1939 she made her début at the Yerevan Opera but soon left the stage for the concert hall. She was, however, one of the singers who took part in re-establishing Rossini's florid mezzo roles in the repertory: she broadcast performances of Cinderella and Rosina (also Cherubino) and recorded extracts of *Semiramide*. She was appointed a soloist with the All-Union Radio and Television in 1944, and with the Moscow PO in 1959. Dolukhanova was outstanding among Russian singers of her day. She used the wide range and agility of her coloratura voice with controlled ease, giving polished performances of such differing composers as Musorgsky, Tchaikovsky, Prokofiev, Verdi and Debussy; she also gave the first performance (1955) of Shostakovich's cycle *From Jewish Folk Poetry*. In all her interpretations she displayed a keen style, and she went to the heart of whatever she sang. She toured widely, in east Europe, and in Italy, France, Britain, Argentina, the USA, Japan, New Zealand and other countries.

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I.M. YAMPOL'SKY/R

Dolzaina [doltzana, dolzana, dulcina, dulzaina, dulzan, dulzana] (It.; Fr. *doçaine*, *douçaine*, *doussaine*, *douchaine*, *dulceuse* etc.; Sp. *dulçayna*, *dulzayna*, *duçaina* etc.). Term widely documented in Romance languages from the 13th century to the 17th; it was apparently used for a number of quiet double-reed instruments, possibly including the CRUMHORN. Tinctoris distinguished the 'dulcina' from the shawm, describing the former as having seven finger-holes and a thumb-hole and being 'imperfect' since 'not every kind of piece can be played on it'. The instrument may have resembled a shawm, but with a cylindrical bore; it is possibly identifiable with the English 'still shawm' and with a unique instrument recovered from Henry VIII's flagship *Mary Rose*. In 16th-century Italy the *dolzaina* may have had its bore bent back on itself, like the early bassoon or 'dulcian'. Zacconi described it as having a range of a 9th, from *c* to *d′* (representing a tenor size); this *dolzaina* apparently had a double reed on a brass crook and may have been not unlike a SORDUN. A canzona by Buonamente (1636) specifies a *dolzaina* with a range *D*–*c′*: a sordun with additional finger-holes and keys would have had a range sufficient for the piece. This canzona constitutes the latest evidence for the use of the instrument.

Scholars' understanding of the term has changed during the 20th century. Sachs regarded 'dolzaina' and 'douçaine' as alternative names for the crumhorn, whereas Kinsky distinguished between medieval and Renaissance forms, holding the former to be a type of bladder pipe and the latter to be similar to Praetorius's cornamusa. Boydell rejected the identification of the *dolzaina/douçaine* as a wind-cap instrument, but Mayer argued that the term could refer to crumhorns in the 15th and 16th centuries. A shrill folk oboe, the *dulzaina*, is still in use in Spain (*see* SHAWM, §5).

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BARRA R. BOYDELL

Dolzhansky, Aleksandr Naumovich (*b* Rostov-na-Donu, 31 Aug/12 Sept 1908; *d* Leningrad, 21 Sept 1966). Russian musicologist, teacher and educationist. He studied composition at the Leningrad Conservatory with Kushnaryov, Tyulin and Ryazanov, graduating in 1936. He taught there from 1937 and, although dismissed in 1948 for maintaining his support for the renounced Shostakovich, he worked there again from 1954 to 1966;

during these periods his pupils included Milka, Rafayel' Zalmanovich Frid and Yuzhak. For many years he was chairman of the critics' section of the Leningrad Union of Composers.

A key innovator and systemizer of music theory, Dolzhansky classified harmonic systems into four types: 'vertical' or 'gradational' (church modes), 'polar' (major or minor), 'neutral' (interspersing major and minor) and closed, self-opposing 'unitary' systems (such as the whole-tone scale). He developed the theory of harmonically opposed harmonies and in polyphony introduced a distinction between tonally and contrapuntally developed types of fugue. He also demonstrated how compositional form could have a bearing on the artistic effect of the work. An interest in counterpoint and musical form drew him to the fugues of J.S. Bach and to Beethoven, in particular the tonal schemes of the symphonies and sonatas. He also published studies of various Russian composers from Tchaikovsky onwards, and wrote a series of pocket-books on composers issued to audiences at concerts of the Leningrad Philharmonic.

Dolzhansky's discoveries are, however, especially linked to the work of Shostakovich. He revealed the consistency of Shostakovich's diatonic evolution and defined the harmonic variety and modulatory system found in his music, foreseeing as early as 1947 the tonal schemes which were to reappear in a number of the composer's future works. He showed the artistic meaning of the changes that Shostakovich wrought in sonata and symphonic form. To Shostakovich scholarship he also introduced the concept of the 'Alexandrian pentachord' – the diatonic six-note structure within the limits of a pure-5th – and then conceived the idea of replacing this with the more precise concept of the 'Alexandrian hexachord'.

Music education was a special interest of Dolzhansky, and always conveyed his ideas with thoroughness and in an accessible manner. His *Kratkiy muzïkal'nïy slovar'* ('A short dictionary of music') is distinguished by its unity, simplicity and precision, and *Kratkiy kurs garmonii dlya lyubiteley muzïki i nachinayushchikh professionalov* ('A short course in harmony for amateurs and young professionals') is marked by the originality of its teaching method. The volume of essays *Muzïka Chaykovskogo: simfonicheskiye proizvedeniya* ('The music of Tchaikovsky: symphonic works') is written in the accessible, literary style of the composer's own journalism and letters and an appendix to the 1963 monograph on Shostakovich's 24 Preludes and Fugues contains a possible outline for a textbook on polyphony. Dolzhansky also lectured, widely to popular audiences. In collaboration with G.B. Bernandt he compiled *Sovetskiye kompozitorï: kratkiy biograficheskiy spravochnik* ('Soviet composers: a short biographical directory'), the first of its kind in the Soviet Union.

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KIRA YUZHAK

Dolzian. A corruption either of dulzian, a name commonly used for an early bassoon (*see* BASSOON, §2), or of DOLZAINA.

Domaine Musical. Parisian concert society established by Boulez in 1954 and active until 1973; *see* PARIS, §VII.

Domaniewski, Bolesław Marian (*b* Gronówek, nr Sieradz, 16 July 1857; *d* Warsaw, 11 Sept 1925). Polish teacher, pianist and composer. From 1871 to 1874 he studied the piano with R. Lorer and Józef Wieniawski in Warsaw, and later at the St Petersburg Conservatory with A. Kross, Anton Rubinstein, Lyadov and Nikolay Solov'yov; on completing his studies in 1882 he was awarded a gold medal. He gave concerts from 1874, first in Russia, then in Poland, France and Italy. From 1890 to 1900 he was professor of the most advanced piano class at the Kraków

Conservatory. In 1900 he settled in Warsaw, where from 1902 to 1925 he was head of the School of Music (later renamed the Chopin High School of Music); he directed the piano class, and under his guidance the academic standards of the school attained a very high level. From 1906 to 1925 he was director of the Warsaw Music Society. Domaniewski wrote *Vademecum pour pianistes modernes* (Leipzig, 1897), a book of piano exercises which is still used. He also composed many piano pieces. From 1905 to 1907 he edited the fortnightly musical and literary journal *Lutnista* ('The Lutenist') and also wrote articles on music for other Polish periodicals.

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ELŻBIETA DZIĘBOWSKA

Domanínská [Klobásková, Vyčichlová], **Libuše** (*b* Brno, 4 July 1924). Czech soprano. She studied at Brno Conservatory and with Řezníčková, made her début with the Brno Opera (1945) and soon became a leading member of the company. Her soft, warm, 'jugendliche dramatische' soprano, gifted in cantilena and capable of delicate expressive nuances, was primarily valuable in Smetana. But she won great success as Janáček's Jenůfa, Kát'a Kabanová and Vixen, in which the outstanding character of her voice was supported by sensitive dramatic feeling. In 1955 she joined the Prague National Theatre and with that company sang at the Edinburgh and Holland festivals and the Helsinki Sibelius festival. She also appeared at the Teatro Colón, Buenos Aires, and from 1958 to 1968 as a regular guest at the Vienna Staatsoper. As well as her Czech roles, she sang in Russian and Soviet operas and in Verdi, Puccini and Mozart. She sang in Janáček's Glagolitic Mass at La Scala and her repertory included a wide range of oratorios and cantatas by Bach, Handel, Haydn, Mozart, Beethoven and Dvořák, and songs.

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ALENA NĚMCOVÁ

Domanský, Hanuš (*b* Nový Hrozenkov, Moravia, 1 March 1944). Slovak composer. He studied the piano and composition at the Brno Conservatory (1962–5) before attending the Bratislava Academy of Music and Performing Arts, where he studied composition with Kardoš (until 1970). He has held appointments at the Slovkoncert music agency (1970–75) and as deputy editor-in-chief of music broadcasting at Slovak Radio in Bratislava (from 1975). He was president of the composers' section of the Slovak Composers' Union (1975–83); the committee of the Slovak Music Fund (1983–8); and of the international music competition of Radio Brno (1980–89). His solo violin work *Dianoia* was awarded the Ján Levoslav Bella Prize in 1976, and the Symphony no.2 won the 1984 Slovak Composers' Union Prize; the Bagatelles won the 1996 SOZA Prize for the most performed composition.

His music follows the tradition of Impressionism, particularly Debussy and such 20th-century masters as Stravinsky and Janáček. The piano is his favourite instrument, his music for which calls for subtle nuances of piano technique. His melodic lines consist of short fragments of tunes loosely ordered one after another; motifs may be repeated several times in succession or else reappear later in different contexts. His compositional style has evolved from an emphasis on sonority and dynamics. Lyrically and dynamically expressive, his music is based on contrasts of sound, mood, texture, dynamics and tempo. His musical vocabulary is largely diatonic, with instances of extended tonality (in the Bagatelles for piano and *Dithyramby*), modality and even pentatonism as in *Klapancie* (1972). For his subjects he often turns to poetry and history.

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YVETTA LÁBSKA-KAJANOVÁ

Domarto, Petrus de (*fl* ?1445–55). Franco-Flemish composer. It is likely that he was a relative of the Reginaldus de Domarto who served as master of the choirboys at St Pierre, Lille, in 1457–8. Vatican documents from 1443–4 discovered by Alejandro Planchart show that a Petrus Domart *alias* Hamyon, cleric of Arras, submitted two petitions for papal dispensation of illegitimacy in order to obtain admission to minor orders. This cleric would have been born some time in the mid-1420s. However, two later documents that refer to the composer with certainty do not mention him as a priest. Payment records from the church of Our Lady at Antwerp list Domarto as a singer for a brief period in 1449. Two years later, in 1451, he was apparently active at Tournai: in that year the chapter of Cambrai Cathedral considered him, on account of his reputation as *bonus musicus*, as the second choice for the vacant post of master of the choirboys, after Paulus Iuvenis, but the latter eventually took the position.

Although Domarto remains a somewhat shadowy figure today he was an internationally known composer in his own time, mainly on account of his four-part *Missa 'Spiritus almus'* (composed probably in the 1450s). Tinctoris repeatedly found fault with its mensural usage and dissonance treatment (thereby securing the interest of subsequent theorists until well into the 16th century), but nevertheless admitted that Domarto was a composer 'of no small authority'. The tenor, from the responsory *Stirps Jesse*, remains notationally identical throughout the mass, but is presented in different mensurations which cause it to assume different rhythmic shapes in performance – a 'mechanical' transformation device that recalls similar procedures in the Ars Nova motet. In this respect, as well as with regard to its distinctive mensural profile, Domarto's *Missa 'Spiritus almus'* seems to have provided the direct inspiration for several later cycles, especially Busnoys's *Missa 'O crux lignum'* and the anonymous *Missa 'L'Ardant desir'*. Stylistically Domarto's setting belongs to the musical world of the 1450s, yet this did not prevent it being copied in Italy and elsewhere as late as the 1480s.

The three-part *Missa sine nomine* (labelled 'quinti toni irregularis' by Tinctoris) may well date from the 1440s, and seems to be a conscious stylistic imitation of masses by contemporary English composers, particularly Leonel Power. That insular models were in Domarto's mind when he composed this work is confirmed by the use of telescoped text setting in the Credo, an almost uniquely English device whose only other known continental instances are also found in English-inspired works: Ockeghem's *Missa 'Caput'* and Pulloys's *Missa sine nomine*. (It may be no coincidence that Domarto, Ockeghem and Pulloys were all active at Antwerp in the 1440s.) The mensural profile of Domarto's *Missa sine nomine* is much simpler than that of *Missa 'Spiritus almus'*: apart from the occasional introduction of *sesquialtera* proportion, the work moves entirely in the standard mensurations of *tempus perfectum* and *tempus imperfectum diminutum*.

The three-part rondeau *Chelui qui est tant plain de duel* is scored for low voices with frequent crossings between the top voice and the tenor–contratenor pair. It is a brief and unassuming piece, characterized by relative lack of rhythmic and melodic differentiation and impetus; it is most attractive for its dark, vibrant sonorities. The rondeau *Je vis tous jours*, though shorter, has a much more lively and rhythmically diverse style in all parts, opens with a point of imitation, and possesses a clearer overall sense of direction.

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ROB C. WEGMAN

Domberger, Georg Joseph. *See* DONBERGER, GEORG JOSEPH.

Dömbra [dombira]. (1) Two-string long-necked lute of the Kazakhs of Central Asia. The western *dömbra* is pear-shaped and usually has 12 to 14 frets, while the eastern model may have a spade-shaped or triangular body, a shorter neck and five to nine frets. The body of the instrument may be made of oak, pine, fir, cedar or maple. The strings were formerly made of gut but are now made of nylon; they may be tuned a 2nd, a 4th or a 5th apart or in unison. The *dömbra* is often used to accompany epic performance as well as folksongs; its repertory includes approximately 7000 *kyui* (instrumental pieces) which may be divided into two groups according to performance style. In the *shertpe* style of playing which originated in east Kazakhstan, the index finger and thumb of the right hand are used to pluck the strings, while in the *tökpe* style found in west Kazakhstan, all the fingers of the right hand are used simultaneously to strum them. Important performers have included Tättimbet Qazanghepuly (1815–62) and Dauletkerei Shigaev (1820–87) in east Kazakhstan and Quermanghazy Saghyrbaev (1818–89) and Dina Nürpeiogyzy (1861–1955) in west Kazakhstan. The basic left-hand technique of the Kazakh *dömbra* consists of stopping the lower string with the thumb and the upper string with the fingers, the thumb thus often maintaining a stable position against which the fingers move.

(2) Two-string unfretted lute of the semi-nomadic Uzbeks of south-west Uzbekistan, also known as the *dumbrak*. Its strings are tuned a 4th, a 5th or an octave apart. The construction of the *dömbra* is similar to that of the adjacent Afghan Turkestani *dambura* and Tajik *dumbrak*, but the repertory and musical style of the Uzbek lute are unique, involving flexible use of two-part polyphony and a great range of rhythmic patterns. The *dömbra* is played by *bakhshi* to accompany epics (*see* UZBEKISTAN, §I, 2(i) and 3(iii)), and is also popular as a solo instrument in the Kashkadarya-Surkhandarya area and Khorezm. The right hand is used to pluck the strings

alternately individually and simultaneously, and the strings may also be plucked with the left hand.

(3) Two-string fretted lute of the Kalmyk Mongols west of the Volga delta, often used to accompany solo dancing.

MARK SLOBIN/RAZIA SULTANOVA

Domenico [Dominici], **Gianpaolo di** [Paolo, Giampaolo de, Giovan Paolo de] (*fl* Naples, *c*1706–40). Italian composer and instrumentalist. He was probably a Neapolitan; the librettos of his three comic operas name him as 'Virtuoso de Camera del' . . . Dochessa de Laurenzano', and he was paid 45 ducats for playing in the Teatro di S Carlo orchestra in the season 1739–40.

On 7 December 1711 his serenata *Clizia*, text by N. Giuro, was performed at the Palazzo Cafetani, Piedmont. His first opera was *Lisa pontegliosa* (text, A. Piscopo; Naples, Teatro dei Fiorentini, 11 November 1719) where, according to Scherillo, Neapolitan dialect was used for the first time in the pastoral variety of *opera buffa*; it would be more correct to say that here the customary Neapolitan domestic farce is given a pastoral setting, for in number of characters, plot and dramaturgy the work is far closer to the popular *chelleta pe' mmuseca* than to the traditional pastoral comedy. Both Domenico's other operas, *Li stravestimiente affortunate* (F.A. Tullio; written 1719, Naples, Fiorentini, November 1722), dedicated to the Viceroy Count d'Althan, and *Lo schiavo p'amore* (Naples, Fiorentini, 10 November 1724) rely heavily on the comic device of transvestite disguise, borrowed from literary romance. The libretto of the latter work contains an interesting letter by its unknown author (according to Manferrari, A. Palomba) criticizing the public taste in comic opera. This taste, he said, requires that an *opera buffa* be very short, yet contain many time-consuming arias; that the plot be complicated, but that there be very little of the necessary recitative to develop such a plot; that the opera be highly amusing, yet be without any pungency of wit.

A cantata for soprano and continuo by Domenico appears in a manuscript miscellany (*GB-Lbl*); it is dated 1706. The Breitkopf catalogue of 1763 advertises three oboe concertos by a 'Dominico', and the *Recueil lyrique d'airs choisis des meilleurs musiciens italiens* (Paris, 1772) contains an aria by a 'Domenico'.

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JAMES L. JACKMAN/FRANCESCA SELLER

Domenico da Pesaro [Dominicus Pisaurensis] (*fl* 1533–75). Italian keyboard instrument maker who worked in Venice. More of his instruments have survived than from any other 16th-century maker, comprising seven harpsichords (including two octave harpsichords, i.e. at 4′ pitch), seven polygonal virginals and one clavichord. The latter (*see* CLAVICHORD, fig.5), now in the Musikinstrumenten-Museum, Leipzig University, and constructed with a type of octave division apparently based on ⅓-comma meantone (see Wraight, 1997), is the earliest surviving dated clavichord (1543), although two undated instruments (nos.1 and 2) in the same collection may be slightly older. Zarlino (*Le istitutioni harmoniche*, Venice, 1558/*R*) records having had a harpsichord with divided sharps (24 notes per octave) made for him by Domenico (*see* ENHARMONIC KEYBOARD). An organ with paper pipes was praised by the Paduan organ maker Barcotto (*c*1660), and a claviorgan combining a *sordino* (i.e. clavichord) and a *graviorgano* (probably an organ at 8′ pitch) is mentioned in a Florentine inventory of 1716, but neither instrument is known to survive.

Of the surviving instruments four virginals and three harpsichords were made with the common 16th-century compass of *C/E–f‴*; three virginals, one harpsichord and the clavichord with *C/E–c‴*; the two octave harpsichords with *C/E–g″a″* (sounding an octave higher); and Domenico's only surviving harpsichord originally having a 4′ stop (1563–70; Stiftelsen Musikkulturens Främjande, Stockholm) with *FGA–g″a″* (some of these compasses have subsequently been altered). All seven virginals are of the thin-cased polygonal type. The harpsichord of 1570 (private collection, Nice) is the earliest dated Italian harpsichord to have been made with two 8′ registers.

Domenico's two octave harpsichords (1543, Musée de la Musique, Paris; 1546, Gesellschaft der Musikfreunde, Vienna) are notable for being designed with some of the same proportions as the 'clavisimbalum' described by Arnaut de Zwolle (*c*1440; *see* HARPSICHORD, §2(i), esp. fig.2) and thus represent an important link to instrument making in the 15th century. The 1554 harpsichord (also in the Musée de la Musique) has string-lengths which are double those of the octave harpsichord of 1546 but is still rather short scaled for an iron-strung instrument pitched at a′ = 440. In fact its scale resembles one used in the 17th and 18th centuries for a typical harpsichord intended for stringing with brass wire (which requires a shorter scale than does iron wire), but since it would appear that Domenico derived its design from the earlier instrument (which would have been iron strung) it is probable that it was also intended to be strung with iron but at a high 8′ pitch (*a*′ = *c*530; *see* HARPSICHORD, §2(i)).

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DENZIL WRAIGHT

Domenico [Domenichino, Domenegino] **da Piacenza** [da Ferrara] (*b* Piacenza, *c*1400; *d* ?Ferrara, *c*1476). Italian dancing-master, dance theorist and composer. He taught dancing to GUGLIELMO EBREO DA PESARO and to ANTONIO CORNAZANO, who referred to him as 'mio solo maestro e

compatriota' in his *Libro dell' arte del danzare*. As far as is known, Domenico spent the years of his youth and early maturity in Piacenza. His first contact with his future patron, the Marchese Leonello d'Este, appears to have been made on the occasion of the prince's wedding to Margherita Gonzaga, in Ferrara in 1435, which Domenico is said to have attended. He is then cited in the registers of the *mandati* of the Este court in 1439, 1441, 1445, 1447 and 1450 as 'spectabilis miles' and 'familiaris noster'; Guglielmo Ebreo and Antonio Cornazano refer to him as 'dignissimo cavaliere' and 'cavagliero aurato', probably in acknowledgment of his having been made Knight of the Golden Spur. After a five-year interval, centred mainly on the Sforza court in Milan, Domenico returned to Ferrara; in 1456 he was paid the substantial monthly salary of 20 lire marchesani, and he continues to be listed under the *salariati* of the Este court with payments going up to 31 December 1472. His name appears intermittently in the Ferrarese records until 1475. He was married to Giovanna Trotti, 'domicilla di corte', offspring of a highly respected and politically active Ferrarese family.

Recognized by his contemporaries as 'saltatorum princeps', Domenico was frequently invited to choreograph dances for important courtly celebrations. In 1455 he created and took part in the elaborate dances for the wedding of Tristano Sforza and Beatrice d'Este in Milan at the request of Francesco Sforza. In the same year, assisted by Guglielmo Ebreo, he choreographed 'moresche e molti balli' for the festivities in Milan in honour of 'la duchessa de Calabria', probably celebrating Ippolita Sforza's engagement to Alfonso of Aragon. Both dancing-masters collaborated again on the occasion of the wedding of Pino de' Ordelaffi and Barbara Manfredi in Forlì in May 1462.

Domenico's important treatise, *De arte saltandi e choreas ducendii* (*F-Pn* it.972, *c*1445), sets the example for all later dance instruction manuals: the first half contains the theory of dancing and the second the dances themselves (balli and bassadanzas). He was the first to discuss the aesthetics of dancing, frequently referring to Aristotle's *Nicomachean Ethics*. The chapters on dancing style, use of space, musical accompaniment and dance technique as a means of artistic creativity are particularly important. Each of the four basic metres (bassadanza, saltarello, quadernaria and piva) has its own characteristic step unit (*tempo*) but all good dancers should interchange the *tempi* as the choreography requires, resulting in complex and expressive patterns. In the second part the dances included range from purely ornamental ones for two or three people to elaborate creations for 12 or more; several are based on a thematic floor pattern (e.g. *Tesara*, *Gelosia*, *Verçepe*), while others use gesture for dramatic effect. Some, like *Belriguardo*, *Belfiore* and *Leoncello*, make explicit connection to the Este family and its residences. Unlike the French and Burgundian choreographies that are notated in a step tablature, Domenico's are described in words. Among his dances are the first two true ballets: *La Mercanzia* and *La Sobria*. Both are miniature dance-dramas, employing all the steps and movements of the dancer's repertory.

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INGRID BRAINARD

Domenicus Gundissalinus. *See* GUNDISSALINUS, DOMENICUS.

Domestic music. *See* CHAMBER MUSIC.

Domestikos. In a Byzantine choir, the precentor who intoned the ĒCHĒMA.

Domgraf-Fassbänder, Willi (*b* Aachen, 19 Feb 1897; *d* Nuremberg, 13 Feb 1978). German baritone. He studied

with Jacques Stückgold and Paul Bruns in Berlin and Borgatti in Milan. He made his début at Aachen in 1922 as Count Almaviva. Engagements followed at the Deutsche Oper, Berlin, at Düsseldorf and at Stuttgart. In 1930 he became first lyric baritone at the Berlin Staatsoper, where he remained until 1946. In addition to his German roles, his repertory there included Rigoletto, Luna, Escamillo, Silvio and Marcello.

He first appeared in England at Glyndebourne on the opening night of the first season in 1934, when he sang Figaro. His warm, pleasing baritone was enhanced by his mercurial personality and good looks. He returned to Glyndebourne in 1935 and 1937 as Figaro, Guglielmo and Papageno, which he also sang at Salzburg under Toscanini in 1937. After the war he appeared in Hanover, Vienna, Munich and Nuremberg. In the latter part of his career he scored a great personal success in the title roles of Egk's *Peer Gynt* and of *Wozzeck*, in which his gifts as a singing actor were fully used. His Figaro and Guglielmo (1935, Glyndebourne) were recorded, and he also made many individual recordings. His daughter, and former pupil, is the mezzo-soprano Brigitte Fassbaender.

HAROLD ROSENTHAL/ALAN BLYTH

Domhardt, Gerd (*b* Wolmirstedt, 19 Feb 1945; *d* Halle an der Saale, 18 Feb 1997). German composer. He studied at Martin Luther University (1963–8) and attended Zechlin's masterclasses at the DDR Akademie der Künste (1973–6). After working as a choral music editor for Deutscher Verlag für Musik, Leipzig, he became a freelance composer in Halle. Founder and director of the Annäherung concert series, he provided a platform for the work of contemporary composers during the years of the DDR. From 1987 to 1997 he was an honorary lecturer at the Institut für Musikwissenschaft, Halle University. His honours included the Handel Prize (1977), the Hans Stieber Foundation Composition Prize (1978), the Hanns Eisler Prize (1982), the DDR Art Prize (1988) and the position of guest of honour at the Villa Massimo, Rome (1993).

Domhardt's early choral compositions make use of both 12-note rows and rhythmic speech-song. Later, he turned increasingly towards instrumental genres. His predominantly lyrical concertos and chamber works feature moments of extreme intensity brought on by his common approach to structure in the horizontal and vertical dimensions. Often working with fundamental motivic cells, he based motivic manipulation on serial techniques, ordering musical events into discrete layers that resulted in polyrhythmic textures. During the 1990s he became preoccupied with nocturnal ideas, silence, the character of Orpheus, and relationships between light and shade, the dynamic and the static.

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Orch: Chbr Sym. no.1, 1972, rev. 1990; Chbr Sym. no.2, 12 str, perc, 1975; Sym. no.1, 1976–7; Concerto piccolo, pf 4 hands, chbr orch, 1977; Double Conc., 2 vn, orch, 1978–9; Mikrokonzerte, solo insts, str, 1979–81; 4 Orchesterstücke, 1979; Sym. no.2, 1980–81; Va Conc., 1982–3; Rondeau, 1985, rev. 1990; Concertino, vn, chbr orch, 1986; Mémoire, str, 1986; Vn Conc., 1989; Chbr Conc., vn, chbr orch, 1991; Mémoire II, 1995; Orpheus, eng hn, chbr orch, 1996

Chbr and solo inst: Monolog, fl, 1973; Str Qt no.1, 1974; Sonata no.1, vn, pf, 1975, rev. 1990; Trio Sonata, fl, ob, bn, 1978; Fantasia, hpd, 1980; Str Sextet, 1980; Exposé, ens, 1983; Quattrosonata, fl, cl, bn/vc, pf, 1984; Cembaloblätter, hpd, 1986; Orpheus: Frag. I, 2 gui, 1987; Nachtklang I, ens, 1991; Correspondance, perc, 1992 [arr. perc, live elecs, 1994]; Nachtklang II, fl, perc, 1992; Scheidt-Adaptionen, ens, 1992; Nachtklang III, fl, pf, perc, 1993; Notturno, gui, 1993; Eurydike (Sonata no.2), vn, pf, 1994–6; … Nichts stockt, cl, trbn, vc, pf, 1994–5; Sotto voce, a fl, cl, b cl, 1994; Lamento d'Orfeo, eng hn, 1995; Nachklang IV, ens, 1995; Orpheus: Frag. III, eng hn, bn, va, gui, 1995; Stilles Viereck, 4 gui, 1995

Principal publishers: Deutscher Verlag, Verlag Neue Musik, Peters, Friedrich Hofmeister, Domus

ULRIKE LIEDTKE

Dominant (i). In some medieval music theory, the TENOR or reciting tone of a mode.

JANNA SASLAW

Dominant (ii). In the tonal system, the fifth DEGREE of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic. The dominant scale degree is considered one of the most important pitches of a key, since as the fifth in the tonic triad it is harmonically stable. This is attributed by some theorists to the fact that the fifth is the first overtone that is not equivalent to an octave transposition of the fundamental (see HARMONICS, §1).

The dominant chord is an essential part of the standard (V–I) CADENCE in tonal music, in which context its own triad is required to be major. Thus in a minor key the dominant triad includes as its 3rd the raised 7th degree of the scale, or leading note; this chromatic alteration produces the harmonic minor scale. With the addition of a diatonic (minor) 7th, the triad becomes a DOMINANT SEVENTH CHORD.

The dominant key is the most common goal of modulation throughout the tonal era, a phenomenon which has been attributed in part to the large amount of common pitch content between any tonic key and the key of its dominant, which also entails common chord content. Moreover, by contrast with the subdominant key (which has just as many pitch classes in common with the tonic), when the dominant key moves to the tonic key, their relationship is analogous to that of the chords in the perfect cadence.

A chord which relates to a scale degree other than the tonic in a temporary tonic–dominant relationship is known as an APPLIED DOMINANT.

JANNA SASLAW

Dominant seventh chord. With reference to a given tonality, the chord consisting of a major triad built on the fifth scale degree with an added minor 7th; the dominant 7th of C major (or minor) is G–B–D–F. Its strongest tendency is to resolve to the tonic: its root is the same as the 5th of the tonic, its 7th tends to resolve to the 3rd of the tonic, and its 3rd – the leading note of the tonality – tends strongly to resolve upward to the root of the tonic. □

Domingo, Plácido [Placido] (*b* Madrid, 21 Jan 1941). Spanish tenor. Taken by his family to Mexico in 1950, he studied the piano, conducting (under Igor Markevich) and finally singing. In 1957 he made his début as a baritone in the zarzuela *Gigantes y cabezudos*. His first important tenor role was Alfredo in Monterrey, Mexico, in 1961, the year he made his American début as Arturo (*Lucia di Lammermoor*) in Dallas. From 1962 to 1965 he was a member of the Israeli National Opera, singing some 300 performances of ten operas, some of them in Hebrew. In 1965 he made his New York début at the City Opera as Pinkerton and with that company in 1966 sang the title role in the first North American performance of Ginastera's *Don Rodrigo*. He first sang at the Metropolitan as Maurizio (*Adriana Lecouvreur*, 1968), at La Scala as Ernani (1969), and at Covent Garden as Cavaradossi (1971). He made notable appearances as Vasco da Gama (*L'Africaine*) at San Francisco in 1972, as Arrigo (*Les vêpres siciliennes*) in Paris and later in New York, and as Otello in Hamburg and Paris in 1975. That year he also sang Verdi's Don Carlos at Salzburg. In 1976 he appeared as Turiddu and Canio in a double bill in Barcelona – on one occasion singing the Prologue to *Pagliacci* when the baritone was taken ill; he repeated both roles at Covent Garden later that year. In 1982–3 at the Metropolitan he sang Paolo (Zandonai's *Francesca da Rimini*), Aeneas (*Les Troyens*) and Lohengrin; his repertory also included Hoffmann, Don José, Pollione, Edgardo, Riccardo, Radames, Chénier, Don Alvaro (*La forza del destino*), Werther, Puccini's Des Grieux, Rodolfo, Calaf, Siegmund, Parsifal and Samson; he created Menotti's Goya in Washington, DC, in 1986.

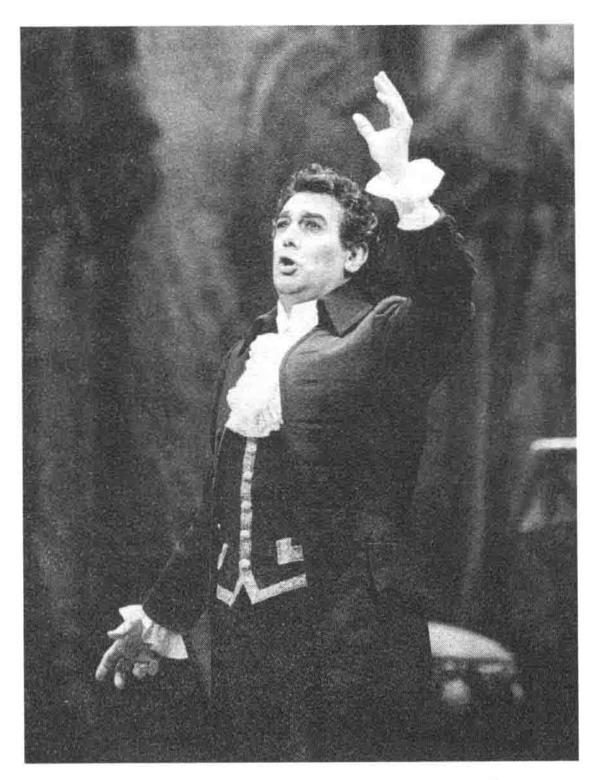
After a career lasting more than 35 years, Domingo's voice showed little sign of decline. Domingo has also conducted operas on several occasions, having made his début in this capacity in *La traviata* at the New York City Opera in 1973; his Metropolitan conducting début was in *La bohème* in the 1984–5 season.

Domingo is widely regarded as the leading *lirico spinto* tenor of the late 20th century, a consummate musician and an actor of exceptional passion. His singing was always marked by exemplary intelligence and taste. While he undertook a wide range of roles, he became particularly identified with Verdi's Otello, of which he was a wholehearted, eloquent exponent who suggested the heroic dimension of the character through force of personality. Domingo recorded this role three times (including the Zeffirelli film of 1986), and recorded almost all his other principal roles, several more than once, and appeared on many video recordings of his stage appearances (notably in the title role of the Covent Garden *Andrea Chénier*; see illustration). All evince his thoroughgoing commitment, warm and flexible tone, command of line and fiery declamation. If he was not always the most subtle of interpreters in terms of vocal colouring and shades of meaning, he virtually never deviated from the high standards he set himself in matters of technique and style.

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HAROLD ROSENTHAL/ALAN BLYTH



Plácido Domingo in the title role of Giordano's 'Andrea Chénier', Covent Garden, London, 1985

Dominguez, Oralia (*b* San Luis Potosí, 15 Oct 1928). Mexican contralto. She studied at the Mexican National Conservatory and made her début with the Mexico City Opera in 1950. Three years later she first appeared in Europe, at La Scala in *Adriana Lecouvreur*. Engagements at other leading opera houses followed, including S Carlo, Naples, the Vienna Staatsoper and Paris Opéra, and she made her Covent Garden début as Sosostris in the première of Tippett's *The Midsummer Marriage* (1955). She combined a well-trained and voluptuous voice of exotic timbre with agility of technique, which was heard to advantage in Rossini's *L'italiana in Algeri* at the 1957 Glyndebourne Festival, and her engaging sense of comedy made her a much-admired Mistress Quickly in Verdi's *Falstaff* at Glyndebourne (1959–60) and Covent Garden (1967–8). Her recordings include roles in operas from Monteverdi to Wagner, notably Erda under Karajan (*Rheingold* 1967, *Siegfried* 1969).

NOËL GOODWIN

Dominican College. College in San Rafael, California, USA, near San Francisco. Its American Music Research Center holds an important music collection. *See* SAN FRANCISCO, §5.

Dominican friars. The Order of Friars Preachers, or Dominicans, also known in England as Blackfriars from the colour of their cloaks, was founded by St Dominic in the first decade of the 13th century. The founder's original purpose was to form a group of itinerant preachers to combat the heresy of the Albigenses in the south of France. From a loosely associated handful of men was to grow one of the foremost centrally organized orders of the modern world. Approved by Foulques of Toulouse, then

by Innocent III, and confirmed by Honorius III, the new Order of Preachers adopted the Rule of St Augustine together with a set of Constitutions proper to itself. Recognized at first as an order of canons regular, the Dominicans later became one of the first Mendicant Orders. As an international preaching body they laid claim to extensive privileges, including exemption from episcopal jurisdiction.

From Southern France the order spread rapidly across Europe. By 1221 it was organized into eight provinces: Spain, Provence, France, Lombardy, Rome, Hungary, Germany and England, to which were added by 1228 Poland, Scandinavia, Greece and the Holy Land. The order now covers most parts of the world. Each province sends representatives to the General Chapter, the supreme legislative authority, one of the functions of which is to elect the Master-General.

The Order of Preachers has always been a spearhead of intellectual activity. It produced St Thomas Aquinas (1224/5–74), the greatest thinker of his age, whose *Summa theologica* became the standard theological textbook. The Dominicans made a point of establishing themselves in universities, including Paris, Oxford (1221) and Cambridge (1238). They suffered a period of decline after 1290 but this was followed by a vigorous revival in the 16th century.

Up to the Second Vatican Council, the Dominicans possessed their own rite, a 13th-century version of the Roman rite, having much in common with the Use of Paris and partially influenced by the Cistercian liturgy. The adoption of this rite, which probably goes back to St Dominic himself, owes much to the Commission of Four Friars in the mid-13th century and above all to Humbert of Romans, who was elected Master-General in 1254. Humbert's revision was granted approval by Clement IV in 1267. One characteristic of Dominican Use is the *Salve regina* procession after Compline, thought to have been inaugurated in 1221, the date of St Dominic's death.

Dominicans have made important contributions to the liturgy of the Western Church as a whole. The texts of the Mass and Office for Corpus Christi are attributed, on the authority of Ptolemy of Lucca (early 14th century), to Thomas Aquinas. He related that Thomas had been invited to write them by the pope. A Dominican pope, Pius V, was responsible for the revision of the Roman Breviary (1568) and the Roman Missal (1570).

In later centuries the order's earlier techniques of singing plainchant were totally lost. After 1900, however, a return to the sources resulted in fresh editions of Dominican service books, thanks chiefly to the labours of Vincent Laporte, and this stimulated a return to earlier traditions of performance.

Several passages in the works of St Thomas point to his interest in and knowledge of music, although no extended treatise by him exists on the subject. It was left to the Paris Dominican, HIERONYMUS DE MORAVIA, to fulfil this task in his *Tractatus de musica*, written during or after 1272. This treatise became the carefully guarded property of the Sorbonne in 1304. The order 'incathenabitur in cappela' was given and it was numbered 64th among the works dealing with the Quadrivium. The special interest of the treatise is its abundance of lively detail and its practical instructions in the art of vocal embellishment in the performance of festal plainchant. Besides adding vocal embellishments on feast days, Dominican choirs, from the later Middle Ages onwards, used the organ for *alternatim* performance of plainchant. Much legislation on this topic flowed from the pens of the Capitular Fathers at successive General Chapters, but the practice was tolerated, provided that the cantor, or a novice, pronounced the words of the organ verses slowly and distinctly while they were being played. For his part, the organist was strictly forbidden to play worldly vanities on his instrument. Cajetan, commenting on St Thomas (II–II, 91.2), even went so far as to declare it a mortal sin to do so.

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MARY BERRY

Dominican Republic [formerly Santo Domingo] (Sp. República Dominicana). Country in the West Indies. It occupies the eastern two-thirds of the Greater Antillean island of Hispaniola (*La Española*), today shared with Haiti. Hispaniola was called 'Quisqueya' by the original Amerindian inhabitants, the Taínos (subgroup of Arawak, one of the four major language families of the greater Amazon region), who numbered at least one million at the time of European contact in 1492. The island became the Spanish colony of Santo Domingo and thus the first European colony in the New World (1492). The modern Dominican Republic reflects its cultural heritage. Its vernacular musical culture is of Spanish and West and Central African heritage.

I. Historical background. II. Art music. III. Traditional music. IV. Popular music.

I. Historical background

The Taínos were virtually decimated by disease, warfare and suicide within the first 40 years of conquest. African slaves were introduced as a substitute labour force as early as 1502. However, the island was abondoned by Spain after the exhaustion of gold and the discovery of greater riches on the mainland (Mexico, 1519; Peru, 1532). This allowed the French to wrest away the western third in 1697 and to establish the colony of Saint-Domingue. The Dominican Republic and Haiti thus shared a single heritage for the 200 years following the conquest but have since diverged politically, radically and culturally, including musically.

While Santo Domingo languished, underpopulated and impoverished, the French developed Saint-Domingue through sugarcane cultivation. Approximately one million Africans were introduced into Saint Domingue during the 17th century for this purpose. In 1804 the African slaves won their independence, establishing the second republic in the New World (the first being the USA.). They gave their new republic the Taíno name of 'Haïti' (mountainous land). In an effort to rid the entire island of European colonial domination, Haiti then occupied Santo Domingo from 1822 to 1844. Santo Domingo called on Spain to oust the Haitians, establishing the Dominican Republic. Dominicans still celebrate independence not from Spain but from Haiti, on February 27th. Spain reoccupied from 1861 until 1865, when independence was again restored.

The Haitian occupation is an historical marker; fear of another invasion underlies cultural policy and national identity, symbolized by music. Racial and cultural dimensions of national identity affirm '*hispanidad*' – a Hispanic identity, in juxtaposition with Haiti, self-designated as a 'black republic'. Nonetheless, despite significant differences, there are also musical similarities and mutual influences, accelerated in the late 20th century by the sizeable Haitian population residing in the Dominican Republic and the impact of Haitian popular music. Despite a continued fear of Haitian encroachment, the two foreign occupations of the 20th century were by the USA (1916–22 and 1965). The Dominican Republic has increasingly close ties with the USA, due to current emigration, especially to New York City, where the Dominican sector of upper Manhattan constitutes the largest Dominican community outside the Republic.

II. Art music

The island of Hispaniola was the site of Santo Domingo, the first Spanish colony in the Americas. The first sung mass in the New World took place there on 6 January 1494, at La Isabela on the north coast. Nueva Isabela (now the capital city, Santo Domingo) was established on the south coast in about 1496. Three trumpeters arrived in 1509; the 1512 authorization for the cathedral provided for a singer and an organist. Other cathedrals and churches also appointed musicians, such as a singer at the cathedral in La Vega in 1537. Early in the 16th century public entertainments were given by performers called *juglares*, both male and female, a tradition of medieval origin. Tremendous celebrations of the colony's patron saint, Our Lady of Mercy, took place in the capital in the early 17th century; patron saint celebrations still bring together both sacred and secular, art and traditional music.

The colony rapidly became impoverished as accessible gold deposits were exhausted and riches were discovered on the mainland in the early 16th century. In 1586 Francis Drake partly destroyed the capital and burnt the church archives, undoubtedly including musical scores. The church and colony suffered poverty from this period until the mid-19th century. The establishment of an independent Dominican Republic, following liberation from Haiti (which occupied Santo Domingo 1822–44) and the restoration of independence after a second period of Spanish rule (1861–5), led to a flourishing of musical arts, despite chronic political and economic instability. The musicians of this period, though lacking technical training, started composing in a national idiom. Juan Bautista Alfonseca (1810–75), the father of the national school, introduced the *merengue* and *mangulina* folkdance rhythms into the ballroom.

From the time of independence, foreigners such as the Catalan musician Rafael Ildefonso Arté and Andrés Requena of Spain taught music, established music academies and founded and conducted orchestras and bands. Leading musicians included Alfonseca, José Reyes (1835–1905), who composed the national anthem, and José María Arredondo (1840–1924). Church music again declined in the late 19th century but concert and salon music flourished, stimulated by resident foreign teachers and conductors and visiting troupes from Cuba and Puerto Rico giving opera, zarzuela and variety shows. The most musically active towns were Santo Domingo, Santiago de los Caballeros, Puerto Plata, San Francisco de Macorís and San Pedro de Macorís (the former three remained so to the end of the 20th century). Bands, chamber orchestras and music schools continued to be established in urban areas, where concerts and *veladas* (soirées in homes and social clubs) were frequent. The Sunday evening *retreta* or municipal band concert was a tradition in most towns, and in some still continues.

The band – military, municipal and dance – has played a central role in Dominican musical culture: not only as a medium for the training of musicians and the development of a national musical literature, but also as a conduit for social mobility; as a point of interface between art and traditional musics; and as an arm of political control, used first by European colonists and then by the independent governments in power. Most of the notable composers of the 19th century through the mid-20th were bandleaders, including Requena's student Pablo Claudio (1855–99), who dominated Dominican music after Alfonseca. The main figures of the modern national school, who used folk music as a basis for their compositions, were José de Jesús Ravelo (1876–1951), Juan Francisco García ('Don Pancho'; 1892–1974), Esteban Peña-Morell (1897–1938), Luis Emilio Mena (1895–1964), Rafael Ignacio (1897–1984), José Dolores Cerón ('Loló'; 1897–1969), Enrique Mejía Arredondo (1901–51), Luis Rivera (1901–86) and Ramón Díaz (1901–76). Enrique de Marchena-Dujarric (1908–88) was impressionistic rather than nationalistic, Julio Alberto Hernández (*b* 1900) a composer of salon music and Luis Alberti (1906–76) renowned for dance music.

Many of these composers were encouraged by the Spanish composer Enrique Casal y Chapí, who in 1941 became conductor of the new national symphony orchestra. Although Chapí believed that a national school need not be based on traditional music, his students, notably Manuel Simó (1916–88) and Ninón Lapeiretta (1907–89), did tap traditional sources, as does Bienvenido Bustamante (*b* 1921) and Manuel Marino Miniño (*b* 1930). But Simó, and others including Margarita Luna (*b* 1921), have also used the 12-note system and aleatory procedures. Younger composers include Miguel Pichardo-Vicioso (*b* 1939) and José Antonio Molina (*b* 1960). Unlike the late 20th-century composers of some other Latin American countries, those of the Dominican Republic have tended to express nationalism in popular music of various genres rather than in art music: notable are the songwriter Juan Luis Guerra (*b* 1957), the Latin jazz composer and pianist Michel Camilo and the traditionally-based composer and guitarist Luis Díaz (or Días; *b* 1952). By the end of the 20th century the geographical focus for young

composers had shifted to the expatriate community in New York.

III. Traditional music

1. Taíno music. 2. European influence. 3. African influence. 4. Creole music. 5. Recent developments.
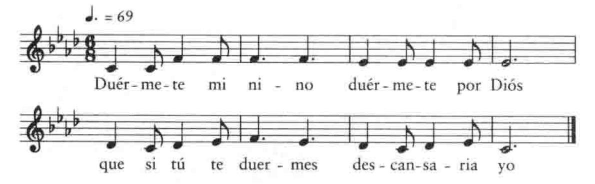
1. Taíno music. Although Taíno musical culture was largely vocal, instruments included clay, bone (and perhaps cane) flutes, hand (and possibly ankle) rattles, and, most importantly, a wooden slit-drum (hollowed-log idiophone), the *mayohuacán*; in addition, the conch-shell was played for signalling.

The *mayohuacán* accompanied the *areíto* (*areyto*) ritual, also documented among the Taínos of Borínquen (Puerto Rico) and Cuba. Combining descriptions from various sources, the *areíto* was a large-scale ceremonial music and dance event, lasting hours or days. It was held to celebrate marriage or victory, as a funerary memorial, to pay homage, and perhaps for recreation. The *areíto* was performed by up to 300 dancer–singers (single sex or mixed) assembled in linear, circular or arch formation and with arms linked or hands held. They were led by a soloist, whose vocal phrases (commemorating ancestors' deeds) were repeated by the dancing chorus at a higher or lower pitch.
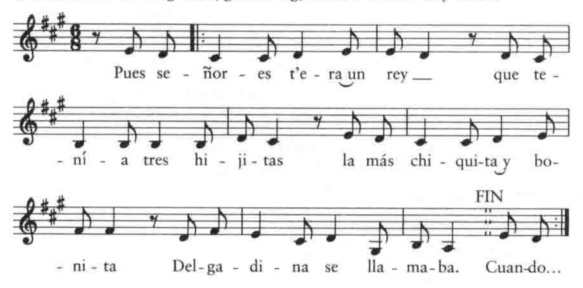
Few observable retentions of Taíno culture remain in Dominican music, except possibly the use of the scraper and shaker. Elements of musical style are difficult to detect; it is possible that they exist in the Dominican western area of San Juan de la Maguana, where religious retentions may be perceived.

2. European influence. The Dominican traditional musical genres of most notable Hispanic heritage in the rural sector are vocal and unaccompanied. These include the most archaic religious songs and some secular genres. Sacred song of folk Catholicism for saints' celebrations or death rituals includes the (partially) sung rosary (with its French counterpart, the *cantique*, in the Haitian enclave of Tesón, Samaná); altar and processional songs (most notably the 'Salve de la Virgen', set to many different melodies, some from archaic Catholic liturgy); other religious songs generically called *versos*; and songs for children's wakes (*baquiní*, a Yoruba term) such as the almost-extinct *mediatuna* of the Cibao region. Secular genres include lullabies (ex.1); Spanish ballads or romances (ex.2); children's songs and games; work songs

Ex.1 Lullaby, transcr. L. Ramón y Rivera



Ex.2 *Romance de Delgadina*, game song; transcr. L. Ramón y Rivera
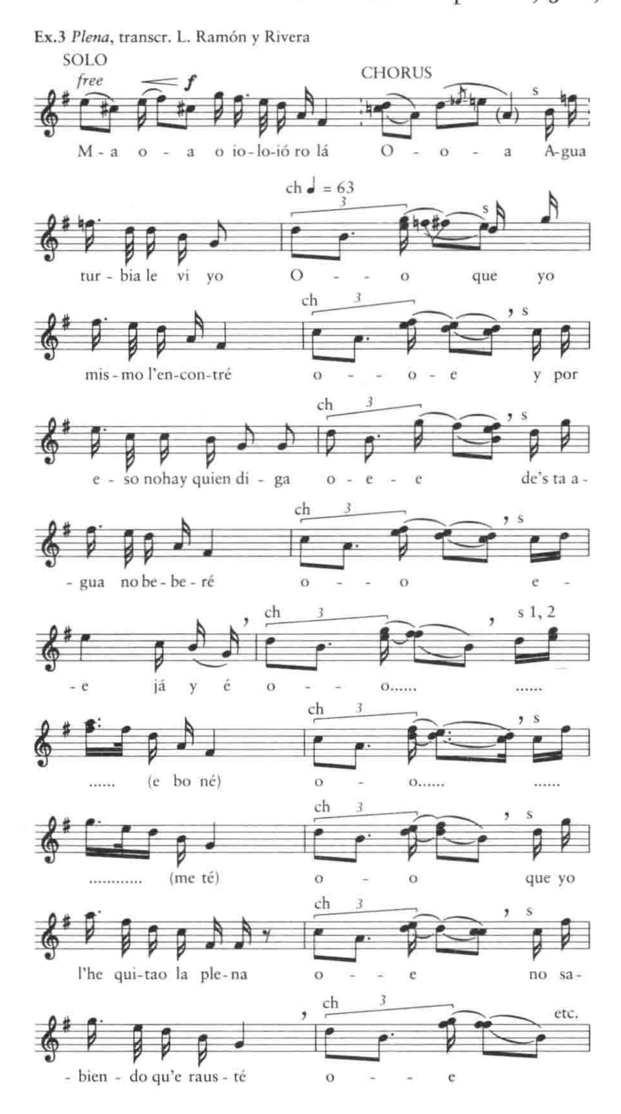


(of the melismatic, antiphonal and unmetred variety); and various improvisatory verbal genres performed as sung conversations or debates within the context of agricultural labour (e.g. the *chuin* of Baní), or for religious or social commentary or courtship in a festive context, even at the periphery of a wake (e.g. the *décima*, a ten-line improvised poetic form with an *ABBAACCDDC* rhyming scheme), or as ritual, such as the *tonadas de toros* (bull songs; see §4) of the brotherhoods associated with the immense pilgrimage networks of the east. Generally speaking, improvisatory verbal dexterity in song is not nearly as prominent as elsewhere in the Hispanic Caribbean (e.g. Puerto Rico or Cuba). The *décima* is also more significant as a sung, rather than spoken, poetic structure, and if sung, is unaccompanied; however, its social function is similar to elsewhere in the Hispanic Caribbean.

Aside from the literate music of the elite (see §II) European influence exists in the urban milieu in the realms of popular song (see §IV) and brass and wind band music. The band was an important element of European colonization and after independence has served to define identity and build patriotism in the new republic. The municipal music schools (Academias de Música), founded in the mid-20th century under Generalísimo Rafael Trujillo (in power from 1930 to 1961), and the municipal bands for which they train (as well as the military bands), have provided musical literacy and social or military ascendance for the musicians involved, as well as being the means of training orchestral musicians, conductors and composers. The repertories of municipal bands include arrangements of art music as well as marches and creole dance music (see §4).

Dance band musicians have served as the conduits of rural genres into the dancehalls of the urban elite and also for the transmission of urban fashions in dance (often of overseas origin) into rural areas, where they are sometimes preserved long after their popularity has faded in urban contexts. In the late 1700s and early 1800s the European contredanse and quadrille were in vogue, followed in the mid-1800s by the central European waltz, mazurka and polka. In the late 1800s creole ballroom dances, the *danzón* of Cuba and the *danza* of Puerto Rico became fashionable, and are still danced on occasion. By the 1920s, after the first US occupation, dances such as the one-step, two-step and fox-trot became popular, followed by the orchestrated *merengue* in the 1920s.

Both popular songs and social-dance ensembles were accompanied mainly by Spanish-derived string instruments, including the now archaic *tiple* (treble guitar), *tres* (traditionally triangular or guitar-shaped, but now only the latter, with three double courses) and the six-string guitar. Around 1880 these were largely replaced in rural dance ensembles in the North by the button accordion, brought into Puerto Plata by trade with the Germans.

Another domain of European musical influence is Protestant religious song. The hymnody of Protestant black American and British West Indies enclaves was largely Wesleyan Methodist and Anglican respectively, with the later addition of African Methodist Episcopal. In Samaná, 'Sankeys' (Moody-Sankey hymns) were sung in English for the dead until the 1980s, with African-influenced performance practices such as anticipation of



Ex.3 *Plena*, transcr. L. Ramón y Rivera

the beat. These hymns are now sung in Spanish, as is the other main hymnody of protestant church services, constituted by hymnals published in the neighbouring US territory of Puerto Rico. Spirituals (in Samaná, called 'anthems') are sung after services and formerly accompanied agricultural labour. The lifting of restrictions following the death of Trujillo has allowed increasing proselytism by American-based Protestant sects, which often have already established bases in Puerto Rico. Most notable musically are the charismatic Pentecostal sects, whose hymns are transmitted orally and accompanied with guitars and drum kits, often electronically amplified.

3. African influence. The first Africans in Hispaniola, as early as 1502, were in fact Christian Africans (*ladinos*) from Spain, where they had been resident throughout the 1400s. Africans began entering directly from the African continent in the years after 1510, initially from Senegambia and later from further southwards (eventually Angola) when the slave trade ceased with the Haitian occupation in 1822. While the larger number of Africans from individual ethnic groups has allowed the continuity of certain culture-specific African practices in Haiti, the smaller numbers of Africans in the Dominican Republic has necessitated consolidation and mixture of cultural traits. The constellations of African ethnic influences also differs somewhat between the two countries, with West African (notably Dahomeyan) more prominent in Haiti, and Central African (Bantu) important in the Dominican Republic (although present in both).
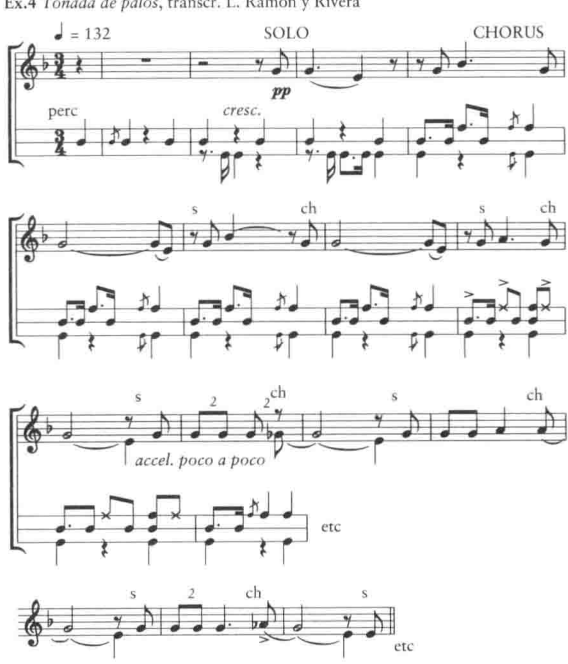
Secular genres with significant African influence include: *plenas* (group work songs) of the metred, call-and-response type (ex.3), including *plenas de hacha* (tree-cutting songs), *plenas de hoyar* (digging songs) and *plenas de majar* (pounding songs); and stories about animals, with their sung responses. The most important sacred and semi-sacred African-influenced music is that of the *palos* or *atabales* (long drums; fig.1) associated with Afro-Dominican brotherhoods (*cofradías*) and their patron saints' festivals and members' death rituals; personally sponsored saints' festivals (*velaciones*, *velorios de santo*); and sometimes *Vodú* ceremonies (the Dominican counterpart of Haitian *Vodoun*, African-derived extra-official religious societies focussed on healing and characterized by spirit possession of mediums by deities). Another religious genre is the non-liturgical *salve*, 'Africanized' by its adaptation to a call-and-response structure and polyrhythmic accompaniment with hand-drums and other small membranophones (see below).

African influences are also found in the music of the 20th-century British West Indies and Haitian enclaves: the Afro-British fife-and-drum ensembles used to accompany mummer ensembles (*momís*, *guloyas*) in San Pedro de Macorís; and the Haitian-Dominican *gagá* music (from



1. *Palos drums of the southern region*

Ex.4 *Tonada de palos*, transcr. L. Ramón y Rivera
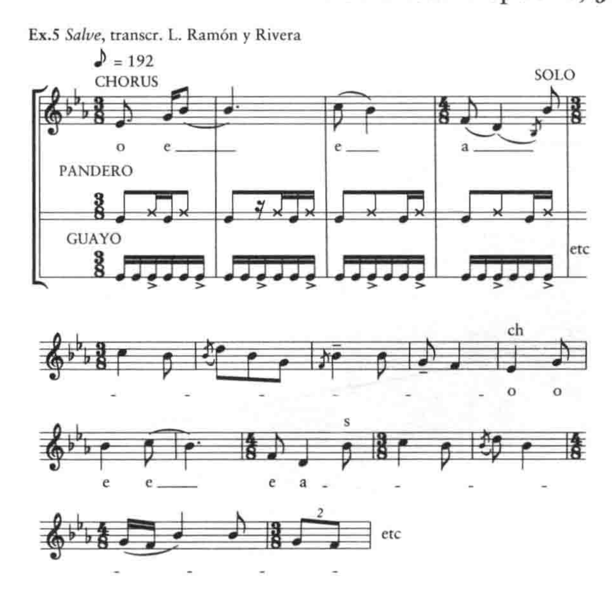


the Haitian *rará*) of Lenten season religious societies, which exist in almost every sugarcane community associated with sugar mills throughout the country. *Gagá* is sung in Haitian Créole (or in Spanish in some locales) and accompanied by an ensemble of *petro* drums, several one-tone bamboo trumpets (called *vaccines* in Créole and *bambúes* or *fotutos* in Spanish) played in hocket, and other sorts of trumpets as well as idiophones. Both the *momís* and the Haitian *gagá* ensembles include street processions with similarly carnivalesque multicoloured skirted male participants, performing acrobatic routines which are intended to entice monetary and alcoholic contributions. However, *gagá* groups are also religious societies with an element of secrecy based on the leader's seven-year pact with the patron deity. Within a sugarcane mill region there is competition, sometimes violent, between certain *gagá* ensembles when they meet on the road during Easter week.
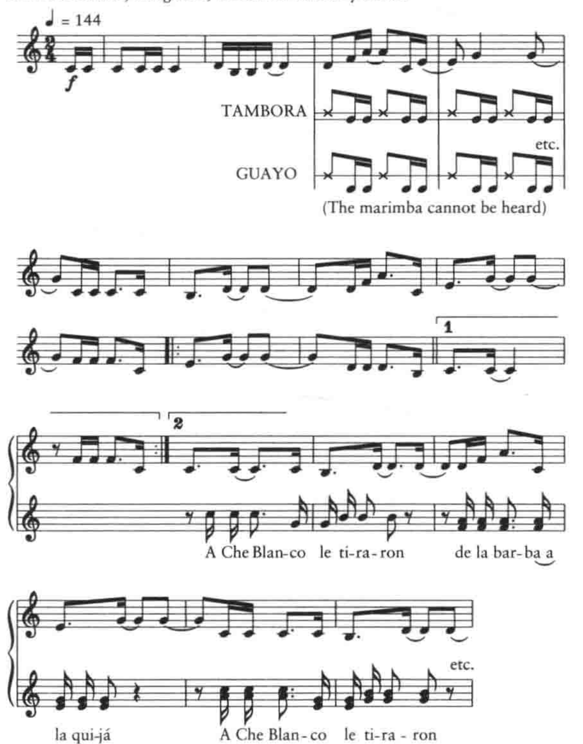
Musical instruments themselves which are African-derived or African-influenced include the *palos* or *atabales* long drums, mentioned above, whose sound, for brotherhood members, represents the voice of their patron saint. *Palos* are made of hollowed-out logs, and vary regionally in nickname, size, number included in the ensemble (two or three), number of heads, the type of head fixture (tacked, laced or hoop-and-laced) and the number and type of accompanying idiophones (of African or Taíno-African origin): one or more shakers (*maracas*), one to three metal scrapers (*güiras* or *guayos*), and/or a stick beaten on the drum body (*catá*, *maraca*; see ex.4).

2. Street musicians playing merengue típico cibaeño for tourists on El Conde Street, Santo Domingo, featuring tambora, güiro (guayo) and accordion

Ex.5 *Salve*, transcr. L. Ramón y Rivera



Ex.6 *Che Blanco*, *mangulina*, transcr. L. Ramón y Rivera



Ex.7 *Merengue*, transcr. L. Ramón y Rivera

♩ = 114

TAMBORA

GUAYO

etc.

etc.

etc. Ay que Cha-

-pi - ta pa-ra nun - ca e-xis - ti - rá gra-cias

da - mos al va - lien - te Juan To - más que nos

ha qui-ta o el fan - tas-ma de la paz etc.

There are several musically unique Afro-Dominican enclaves. These include the Brotherhood of the Holy Spirit in Villa Mella and its *congos* dance and drums (laced double-headed in a set of two, one large and one small, accompanied by a clave-like idiophone called *canoíta*); and the Brotherhood of St John the Baptist in Baní in Peravia, with its *sarandunga* dance and music, played on three squat, laced double-headed drums called *tambores*, held between the knees to accompany the dance, or under the arm in procession or at the altar and accompanied by *güiro*. Both *congos* and *tambores* drums are *palos* variants, and as such are always played by the hands, accompany singing, with the larger or largest drum as the master drum and its player as the head of the ensemble and usually the lead singer within a call-and-response structure. *Palos*-type drums also always accompany the drum dance (*baile de palos*), which is a couple dance symbolizing ritual pursuit and possibly derived from the colonial *calenda* dance.

Other African-derived instruments include the *gayumba*, a single-string ground bow of Central African origin (the counterpart of the Haitian *tambour maringouin*) used for entertainment and dance, which was once ubiquitous and is now practically in disuse. An adapted African instrument introduced with the popularization of Cuban *son* in the 1930s (largely through the recording industry) is the *marímba* (*marímbula* in Cuba and Puerto Rico), a giant-sized African lamellophone often used as a bass instrument with traditional *merengue* (*merengue típico cibaeño* or '*perico ripiao*') bands (see §IV below).

4. Creole music. As a creole musical culture, genres and styles of multiple origins may coexist without merging within a single musical event or even musical genre. Such is the case of the saint's festival, a night-long event of individual sponsorship, initially undertaken in payment for divine healing, then repeated annually. The saint's festival includes European-derived sacred *salve* at the altar and African-influenced drum–dance (except in the central Cibao region) temporally interspersed or spatially separated outside in a roofed patio. Additionally, if the festival is a nightly stop on a pilgrimage in the eastern

region, it may include the unaccompanied, improvisatory *tonadas de toros* (bull songs) of pilgrimage-associated brotherhoods. The event may also add secular social dance, likewise temporally or spatially separated from the more sacred ritual components, in another site on the homestead or later in the morning, after the obligation of the religious vow has been completed.

Salve altar music still retains its Spanish variant, the antiphonal 'Salve de la Virgen', rendered obligatorily after each of three rosaries in a night-long festival. In the east and central-southern regions, these are followed by many non-liturgical pieces of call-and-response structure with interspersed secular text (*salves con versos* in the east), or, in the central-southern region (ex.5), the sacred text is totally replaced by improvised secular quatrains by the vocal soloist interspersed with a fixed response by others. Polyrhythmic accompaniment is provided by hand-drums (*panderos*), a small vertical drum (*mongó*) and in San Cristóbal and Baní, also other small drums (called *salve con panderos*). In the *salve* of Baní (an unusual coexistence of European and African elements in a single piece) women standing in a line in front of the altar sing the antiphonal 'Salve de la Virgen' text while men, at the rear of the chapel, provide polyrhythmic accompaniment on an assortment of small drums.

The smaller membranophones of the Dominican Republic are associated not only with the non-liturgical *salve*, but characteristically represent the key instrument in rural social dance ensembles throughout the country, likewise instrumentally and musically hybrid. There are several local creole rural dances still enjoyed. The pan-Caribbean juba dance (from colonial times) is called *pripri* in the central-southern and eastern regions, and is characterized by the horizontal, heel-dampened *balsié* drum played with the button accordion, *güira* and marimba. The 19th-century *mangulina* dance form of the southwest is in 6/8 time; it is played after the *carabiné* dance form and before the *valse* or *danza* (depending on the region) by an ensemble comprising a knee-held vertical drum, also called *balsié*, with a large tambourine (*pandero*), accordion or (less usually) strings, and *güira* (*guayo*; ex.6). The *merengue* and its variants are also performed: they include a type of *merengue redondo*, in which the embraced couple gyrates on an axis, as if tracing the circumference of a circle; the *merengue redondo* variant of Samaná; and the now widely extended *merengue típico cibaeño* or *perico ripiao* of Cibao (ex.7), which forms the basis of the orchestrated commercial *merengue* (see §IV).

5. Recent developments. New creations arise in many domains, including street music: examples are the urban carnivals of many locales and the Christmas *parrandas* (door-to-door raucous processions). In the Dominican Republic and Dominican expatriate enclaves in New York and other US cities on the eastern seaboard, the traditional *merengue* coexists as a sub-species with the continually evolving commercial, orchestrated *merengue*. The traditional *merengue* of Cibao has become ubiquitous as a symbol of folkdance, edging many other regional genres into virtual extinction (fig.3). At the same time, in the heart of the capital and the town of Villa Mella just to the north, Afro-Dominicans maintain the Cuban-derived *son*, which is the basis of the now-commercialized genre of *bachata*, a term now taken as a genre but originally meaning a noisy dance party accompanied by the steel-string guitar.



3. *Jaded street musicians play the now ubiquitous folk merengue of the northern Cibao*

The major recent socio-economic development affecting music has been the rural-to-urban migration which, in some 25 years, has changed the rural/urban ratio from 60/40% to 40/60% or larger, if the million or so expatriate Dominicans residing in urban locales of the USA (primarily upper Manhattan, New York City) are included. The New York artistic environment has not only promoted commercial *merengue*, but at the same time also provided freedom of expression and support for Dominican musicians. Figures such as Tony Vicioso emphasize Afro-Dominican traditional music to balance the emphasis on Hispanic heritage, even claiming Haitian-derived *gagá* as a new Dominican traditional music genre – a controversial position which can invoke police intervention within the Dominican Republic. Composer-musician Luis Díaz honours Taíno as well as African musical heritage and addresses socio-cultural injustice through a uniquely hybrid style nourished by the rock-influenced soundscape of New York. Within commercialized traditional music and commercial dance music and song, especially within the New York expatriate community, women have become increasingly significant, such as Fefita la Grande, accordionist and singer of traditional *merengue*, and Milly Quezada of the popular, orchestrated *merengue* band Milly y los Vecinos.

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IV. Popular music

Merengue and *bachata* are the major genres of Dominican mass-mediated, or popular, music, while *merengue* is by far the country's best-known musical type and an important national symbol. Dating from 1854, the earliest documents referring to *Dominican merengue* describe it as a ballroom dance related to the pan-Caribbean *danza*, a variant of the European-derived *contredanse*. *Merengue* was danced by independent couples (instead of groups) and was marked by Afro-Caribbean rhythmic inflections. Salon *merengue* was not confined to the Dominican Republic in this period; local variants were performed in Haiti, Puerto Rico and Venezuela. Autochthonous forms of *merengue* are still performed in Haiti and Venezuela, as well as in Colombia, but these variants never achieved the prominence that Dominican *merengue* eventually attained; in Puerto Rico, *merengue* was subsumed into the *danza*.

After a period of popularity in Dominican ballrooms in the mid-19th century, *merengue* was rejected by local élites because of its dance style, which was considered lascivious, and because of its African influences. The Afro-Dominican masses, however, adopted *merengue*, infusing it with even more Africanisms, such as interlocking percussion rhythms and motion of the dancers' hips. Rural *merengue* variants with various instrumentations developed in several areas of the Dominican Republic, and some of these are still performed (especially *pri-prí*, or *merengue palo echao*, which is popular in the town of Villa Mella). Only the Cibao region's variant, however, became prominent. During the early 20th century *merengue típico cibaeño* ('Cibao-style folk *merengue*'), performed on the *tambora* (double-headed drum), the *güira* (metal scraper), the button accordion and (often) the alto saxophone, emerged as the top social dance in Cibao's countryside and *barrios* (lower-class urban neighbourhoods). Two types of *merengue típico cibaeño* were current (and both are still performed): a three-part sectional form and a one-part form called the *pambiche*.

The United States occupied the Dominican Republic from 1916 to 1924. During and after the occupation, North American musics became popular, but local forms were simultaneously embraced by nationalists. In the early 1930s Luis Alberti and other Cibao dance band leaders straddled these competing trends and combined *merengue* with jazz-inflected North American social dancing at élite social clubs.

Rafael Trujillo became dictator of the Dominican Republic in 1930. Although Trujillo was himself partly of African descent, he excluded explicit links to Africa from officially sanctioned national culture. In 1936 Trujillo brought Luis Alberti's band, renamed Orquesta Presidente Trujillo, to the capital city to play big band arrangements of *merengue* at high society balls. All of the country's dance bands were required to perform newly composed *merengues* praising the dictator, and this national music became a staple of radio broadcasts. Trujillo was attracted to *merengue* because of the syncretic nature of the music: in spite of its Afro-Caribbean style, it also contains European elements which set it apart from the neo-African ritual repertory that proliferates in the Dominican Republic.

After Trujillo's fall in 1960 the country opened up to external influences as never before. Bandleader Johnny Ventura and arranger Luis Pérez incorporated salsa elements and rock-and-roll performance style into an exuberant, faster *merengue*, abandoning big band instrumentation in favour of a smaller *conjunto* ('combo') format consisting of *tambora*, *güira*, piano, bass, singers and two to six wind instruments. In the ensuing decades, *merengue* continued to incorporate elements ranging from Spanish romantic *baladas* to rap. It also gained a high profile in the growing Dominican diaspora and became popular among non-Dominicans, even usurping salsa as the favoured Latin-Caribbean dance by the 1980s. Bandleaders Wilfrido Vargas and Juan Luis Guerra led the way in the 'internationalization of *merengue*', as Dominicans called the music's boom.

In spite of urbanization, accordion-based *merengue* remained important at the end of the 20th century. While rural groups and those playing for tourists preserved the traditional style, groups in the Cibao region's principal city, Santiago de los Caballeros, developed a new form of

accordion-based *merengue* that added conga drums and electric bass to the traditional line-up of accordion, saxophone, *tambora* and *güira*. Allied with both tradition and modernity, Dominicans sometimes call this music *merengue típico moderno* ('modern folk *merengue*').

Beginning in the 1970s, *bachata* emerged as a distinct genre. Several musical types, including the Cuban *bolero-son* and *merengue*, are performed within the rubric of *bachata*, which is marked by its distinct guitar-based instrumentation (versus the accordion or wind instrument texture of most *merengue*) and vernacular lyrics that comment frankly on working-class life. *Bachata* employs a tight, nasal vocal quality, one or two guitars, electric bass, maracas or *güira*, and *bongó* (for *bolero-son*) or *tambora* (for *merengue*).

Spearheaded by the group Convite, a Dominican brand of *nueva canción* ('new song') emerged in the 1970s. This musical movement blended rural Afro-Dominican ritual forms such as *gagá* and *palos* with pop and jazz while challenging traditional, Eurocentric notions of Dominican identity. Beginning in the 1980s and continuing into the new millennium, bandleaders such as José Duluc and Tony Vicioso followed this trend, undertaking innovative collaborative musical ventures with rural musicians. This movement, however, sorely lacked recording opportunities due to conspicuous disinterest on the part of the music industry, which continued to promote *merengue*.

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MARTHA ELLEN DAVIS (I–III), PAUL AUSTERLITZ (IV)

Dominiceti, Cesare (*b* Desenzano del Garda, 12 July 1821; *d* Sesto S Giovanni, Lombardy, 20 June 1888). Italian composer. He studied in Milan. His first opera, *I begli usi di città*, was successful in his native city in 1841, but failed in Venice later that year. His next, *La fiera di Tolobos*, was unsuccessful in Brescia in 1845. Disappointed by this failure, it was a while before he returned to operatic music. His next opera, *Due mogli in una* (1853, Milan; excerpts published there), a *melodramma giocoso* in the Rossini style, was judged to have some originality, winning praise from Alberto Mazzucato, and another opera, *La maschera*, was performed at La Scala in 1854. Dominiceti's life soon took a melodramatic turn: he went to South America as a *maestro concertatore* with a travelling opera company and was abandoned in Bolivia by its impresario. For 18 years he worked in a tin mine, amassing a modest fortune. He then returned to Milan and resumed his career as an opera composer with *Morovico* (Milan, 1873), but was now considered out of date. From 1881, the year of his last opera (*L'ereditiera*, Milan), he was composition professor at the Milan Conservatory.

Of the three operas by Dominiceti performed after his return, only *Il lago delle fate* (1878, Milan; vocal score published there) had any success. Classified as a *dramma fantastico*, it was set in a gorge in the Black Forest. It is structured as an old-fashioned number opera, but uses harmonies that are modishly chromatic, and has one interesting delirium scene. This opera stayed in the repertory of northern Italian opera houses for some time. Dominiceti also had some success with the many salon songs he wrote throughout his career. His fame in later years rested on his ability as an orchestrator; it was rumoured that he helped Boito with the scoring of the revised *Mefistofele*. Boito wrote a libretto, *Irám*, for him; it is usually stated that he never composed it, but according to Ricordi's 1875 catalogue the autograph score was then in their archives. (*DBI* (G. Ricci); *GroveO* (M. Tartak) [incl. complete list of 7 operas])

MARVIN TARTAK/CLAUDIO TOSCANI

Dominici, Gianpaolo [Giovan Paolo] **di.** *See* DOMENICO, GIANPAOLO DI.

Dominicus de Ferraria (*fl c*1420). Italian composer. He was probably from Ferrara. His only known work, the ballata *O dolce conpagno*, survives only in *GB-Ob* Can.misc.213. A canon cancrizans, it may have been modelled on either of the two retrograde rondeaux found in early 15th-century north Italian sources: Guillaume de Machaut's *Ma fin est mon commencement* (*GB-Ob* Can.pat.lat.229), and the anonymous *Il vient bien* (*F-Pn* n.a.fr 6771). As in those works, the key to the realization of Dominicus's ballata must be deduced from its enigmatic text.

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VIRGINIA NEWES

Dominicus Pisaurensis. *See* DOMENICO DA PESARO.

Domino, Fats [Antoine] (*b* New Orleans, 26 Feb 1928). American rock and roll singer, pianist and songwriter. He studied the piano from the age of nine, and in his early teens developed a boogie-woogie technique derived from the playing styles of Kid Stormy Weather, Sullivan Rock and Drive 'em Down (Willie Hall). His pleasant, nasal singing style was influenced by the singer and guitarist Smiley Lewis (Amos Overton Lemmon). By the time he was 21, Domino was house pianist at the Hideaway Club, where he was heard by the trumpeter and bandleader Dave Bartholomew; together they recorded *The Fat Man* (1950), a rhythm and blues hit that launched Domino's career. Domino's soft, understated singing was a perfect

contrast to the powerful saxophone riffs of Bartholomew's band of black musicians, whose rambling sound (midway, stylistically, between rhythm and blues and rock and roll) attracted both black and white listeners. In 1955 Domino's single *Ain't that a shame* reached number 10 in the US pop charts, which was highly unusual for a rhythm and blues song at that time. It was followed by a series of hits, a mixture of new tunes and retailored pop standards, including *I'm in love again*, *My Blue Heaven*, *When my Dreamboat Comes Home*, *Blueberry Hill* and *Blue Monday* (all 1956). These placed Domino alongside Elvis Presley, Chuck Berry, Little Richard and Jerry Lee Lewis as one of the founders of rock and roll, although he had none of their sexual or antiauthoritarian allure.

Domino continued to write and record hit songs until the early 1960s, and for a brief period he and Bartholomew were the most successful songwriting team in pop history. But by 1964 their music had lost much of its original character and their audience had dwindled. After working for a time at gambling casinos in Las Vegas and Reno, Domino began recording again in 1968 with the Beatles' song *Lady Madonna* and an album, *Fats is Back*, produced in the big-band rock fashion of the period. These did not sell well enough to merit further recording, however, and Domino entered semi-retirement in New Orleans. He resumed an active career in the late 1970s and early 80s when he made several tours of Europe. In 1993 he recorded a new album, *Christmas is a Special Day*, released the following year.

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LANGDON WINNER

Dommer, Arrey von (*b* Danzig [now Gdańsk], 9 Feb 1828; *d* Treysa, nr Marburg an der Lahn, 18 Feb 1905). German music historian and librarian. He intended to follow a career in theology, but changed to music (1851), studying composition in Leipzig with J.C. Lobe and E.F. Richter and taking organ lessons. He taught music in Leipzig before moving to Hamburg in 1863, where he gave lectures on music history and theory. He was a critic for the *Hamburger Correspondent* for seven years. In 1873 he was appointed to the staff of the Hamburg City Library; he remained there until 1889, when he retired to Marburg. Little known for his compositions (a few vocal works), Dommer earned more acclaim for his writings on music. His greatly revised and enlarged edition of Koch's *Musikalisches Lexikon* (1865) and, in particular, his own *Handbuch der Musikgeschichte* (1868) showed him to be a scholar with a thorough command of his subject. His books on Luther printings and early Marburg prints were of pioneering importance. He was also the author of numerous shorter essays and articles, many for the *Allgemeine deutsche Biographie*.

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GAYNOR G. JONES/BERND WIECHERT

Domnérus, Arne (*b* Stockholm, 20 Dec 1924). Swedish jazz alto saxophonist, clarinettist and bandleader. He led his first small group in 1942 and appeared during the next few years with several Swedish dance and jazz orchestras. In 1949 he performed at the Paris Jazz Fair, which brought international recognition to Swedish jazz, and made his first recordings as a leader. From 1951 to 1968 he led a group that over the years included many of the foremost Swedish musicians, including Lars Gullin and Jan Johansson. He was also a member of the Swedish Radio Big Band (1956–65) and the leader of its successor, the Radiojazzgruppen (1967–78). He has performed in America, appearing at the Monterey Jazz Festival in California, and recording with Terry Clarke (*Darktown Meeting*, 1978, Phon.) and Benny Carter (*Skyline Dive*, 1982, Phon.). He has also been active in the performance of jazz-orientated popular music, such as his collaboration with Paul Simon (*Songs of Simon*, Sonet, 1972).

Domnérus won international acclaim as a soloist in the early 1950s, mainly through a large number of recordings with Swedish and international all-star groups and others under his own name, and came to be regarded as a leading European alto saxophonist. His distinctive style blends elements from those of Charlie Parker, Lee Konitz and Johnny Hodges. Notable recordings include *Mobil* (1965, Megafon 8), *Duets for Duke* (with Bengt Hallberg, 1978, Sonnet) and *Live is Life* (1995, Proprios).

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Oral history in *S-Sva*

ERIK KJELLBERG

Domnich, Heinrich (*b* Würzburg, 13 March 1767; *d* Paris, 19 June 1844). German horn player, composer and teacher, active in France. Son of the Hungarian-born principal horn at the Würzburg court, Friedrich Domnich (*b* Ofen, 9 June 1729; *d* Würzburg, 22 April 1790), he was the most famous of three horn-playing brothers; the others were Jacob (*b* Würzburg, 1758; *d* Philadelphia, after 1806), who in about 1790 emigrated to Philadelphia and taught and played extensively there, and Arnold (*b* Würzburg, 29 Sept 1771; *d* Meiningen, 14 July 1834), who was employed at the Saxe-Meiningen court from 1786 until 1834, becoming principal horn in 1803. At an early age Heinrich entered the band of Count von Elz at Mainz, but when subjected to livery service he left in 1783 for Paris, where he studied with Punto for two years. In 1785 he earned praise for the neatness and facility of his playing as second to Jean Lebrun in a double concerto at the Concert Spirituel; this was the first of at least eight appearances there by Domnich between 1785 and 1788.

In the latter year he played a solo concerto by Devienne, but he otherwise appeared mainly in duos and trios with Lebrun. By 1787 he had joined the Opéra orchestra as Lebrun's second, in 1793 he entered the National Guard band and by 1799 he was second horn at the Théâtre Feydeou. Domnich, along with Duvernoy, Buch and Kenn, was appointed professor of the horn at the newly formed Paris Conservatoire in 1795. He was professor of *cor basse* until his retirement in 1817, when his class merged with Dauprat's. Among his best-known pupils were E.C. Lewy and J.-B. Mengal. Little is known about his life after retirement.

Domnich's importance is as a teacher rather than a performer. His *Méthode de premier et de second cor* (Paris, 1807/*R*) was the first definitive tutor for the horn; it laid the foundations of the French school of horn playing, and remains invaluable in teaching hand technique. In his method Domnich stressed the singing style and the importance of striving for similarity between open and stopped notes, but he was sharply critical of *cor mixte* playing, preferring the traditional division of horn players into *cor alto* and *cor basse* specialists. His description of Hampel's hand-stopping experiments is the earliest and most complete; he must either have studied with Hampel or have written down what Punto recounted from his studies with Hampel. Domnich wrote solo concertos (which remain useful works for hand-horn students), symphonies concertantes for two horns and *romances*.

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(*selective list*)

all published in Paris

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HORACE FITZPATRICK/THOMAS HIEBERT

Domokos, Pál Péter (*b* Csíkvárdotfalva, 28 June 1901; *d* Budapest, 18 Feb 1992). Hungarian musicologist and folklorist. After taking a diploma in 1919 as a schoolmaster and music teacher in Csíksomlyó (now Şumuleu), he studied music and sciences at the Budapest Teachers' Training College (graduated 1926) and then worked as a music teacher and choirmaster in Csíkszereda (now Miercurea-Ciuc) from 1926 to 1929. Between 1926 and 1940 he played an important role in the cultural life of the Hungarian minority in Romania: he founded a newspaper, initiated a movement to revive popular customs and organized choral festivals to perform Kodály's works. Subsequently he was the principal of the teachers' college in Cluj (1940–44), taking the doctorate in 1943 at Cluj University. In 1944 he moved to Budapest.

Domokos began his research with pioneering fieldwork in Moldavia (1929, 1932), where he collected folksongs among the Csángó-Magyars, and in Bukovina (1932); material from the first trip was published in his first book *A moldvai magyarság* (1931). Bartók, whose work on folk music had prompted this research, transcribed the songs from phonograph cylinders. In Budapest Domokos continued collecting folk music among a group of Csángós resettled in Hungary, and published it with Rajeczky in *Csángó népzene*. In the 1960s, prompted by the scarcity of written 18th-century musical sources in Hungary, he began to investigate the libraries and archives of Hungary and Slovakia, and found about 200 dance melodies in 18th-century manuscripts. In the *Cantionale Catholicum* he published the works of two Franciscan monks: the text and melodies of János Kájoni (*Cantionale Catholicum*, Csíksomlyó, 1676) and the writings of I.J. Petrás, who served as a priest in Hungarian villages in Moldavia from 1842 to 1885 and informed the learned society of this isolated Hungarian minority.

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MARIA DOMOKOS

Domville, Silas. *See* TAYLOR, SILAS.

Donà, Mariangela (*b* Piove di Sacco, Padua, 23 May 1916). Italian musicologist. She studied at Milan University with Antonio Banfi, taking her degree in 1940. She became librarian of the Brera National Library, Milan, in 1942 and later worked as an editor for Ricordi (1961–3). In 1965, with Sartori, she founded the Ufficio Ricerca Fondi Musicali, the music section of the Brera National Library (now in the Milan Conservatory), becoming its director in 1981, and has since worked to fulfil its aim of gathering catalogues of all known Italian collections of music making it the bibliographical centre for the country's music. She was director of the Messina University Library (1969–70) and from 1971 has been coordinator of the Italian committee for RILM. From 1977 to 1994 she was responsible for the Italian branch of IAML. Her main research interests in Romantic music and philosophy have led to the translation of important works by Hanslick and Hoffmann and to studies of musical expression.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Donadze, Lado (Vladimer) (*b* Ozurgety, 5/18 Mar 1905; *d* Tbilisi, 8 Dec 1986). Georgian musicologist. He graduated in law from the Tbilisi State University (1931), and in musicology from the Tbilisi State Conservatory (1934). He undertook postgraduate study with Roman Gruber at the Leningrad Conservatory (1937), and gained the doctorate from the Moscow Conservatory (1957) with a dissertation on the music of Paliashvili. He taught the history of music at the Tbilisi College of Music (1932–4) and at the Conservatory (1937–76), where he set up the music history department. His writings on the founders of Georgian art music created the basis for music history studies in Georgia. Donadze was awarded the Z. Paliashvili prize in 1972.

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JOSEPH JORDANIA

Donalda [Lightstone], **Pauline** (*b* Montreal, 5 March 1882; *d* Montreal, 22 Oct 1970). Canadian soprano. She studied at the Royal Victoria College, Montreal, and went to Paris in 1902, taking her stage name from her benefactor, Donald A. Smith (Lord Strathcona). After studies with Edmond Duvernoy and Paul Lhérie, she made her début as Massenet's Manon in Nice in 1904. The following year she made her Covent Garden début as Micaëla with Destinn and Dalmorès. Later she sang several roles there, including Mimì with Caruso, and was Ah-joe in the première of Leoni's *L'oracolo* (1905). In 1919 she was the first London Concepcion in Ravel's *L'heure espagnole*. She also sang at the Théâtre de la Monnaie in Brussels, the Opéra-Comique in Paris and the Manhattan Opera in New York. Donalda won admiration for her rich timbre and vivacious style. She retired in 1922 and taught in Paris until 1937; she then returned to Montreal, where she founded the Opera Guild in 1941. That organization gave several Canadian premières and she remained president until its demise in 1969.

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R.C. Brotman: *Pauline Donalda* (Montreal, 1975)

GILLES POTVIN

Donaldson, John (*b* Newcastle upon Tyne, bap. 5 Jan 1789; *d* Edinburgh, 12 Aug 1865). English educationalist. His father, John Donaldson, was a well-known organ builder in Newcastle and York. As a young man he lived in Glasgow where, having visited Dublin to study J.B. Logier's teaching methods, he opened a Logierian academy in 1816 and established a music warehouse. Kalkbrenner and Moscheles both commended his talents as a

pianist. He published a Piano Sonata in G minor which he dedicated to Clementi (1822), and took a deep interest in the science of acoustics. But soon after his marriage in 1820 he gave up teaching in order to study for the Scottish bar. In 1826 he was admitted to the Faculty of Advocates and settled in Edinburgh.

When the University of Edinburgh instituted the Reid chair of music in 1838 Donaldson offered himself as a candidate. He was finally appointed professor in 1845 and remained in the post until his death, introducing regular lecture courses in the theory of music (including one 'exclusively for ladies') and building up a remarkable collection of scientific apparatus and musical instruments. In his demonstrations he replicated and enlarged on acoustical experiments of Savart and others, using apparatus imported from Paris or manufactured locally to his own specifications; surviving items may be seen in the National Museums of Scotland and the Edinburgh University Collection of Historic Musical Instruments. Donaldson's determination to secure adequate premises and funding was opposed by the Reid trustees, however, and led to a lawsuit between the town council and the trustees which was settled in his favour. As a result of his efforts the Reid School of Music (now known as the Reid Concert Hall) was built in 1858–9 at a cost of £8000. It housed a museum of instruments and library, and its classroom was equipped with a four-manual organ by William Hill & Son with a justly tuned 14-rank Mixture stop (1861) as well as a barrel-and-finger organ by David Hamilton designed to illustrate the rules of part-writing (1845–51).

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CHRISTOPHER D.S. FIELD

Donaldson, Walter (*b* Brooklyn, NY, 15 Feb 1893; *d* Santa Monica, CA, 15 July 1947). American songwriter, lyricist and publisher. He was a pianist and song plugger in Tin Pan Alley before World War I and then became a staff composer for Irving Berlin's publishing company. His first successful song was *My Mammy* (J. Young and S. Lewis, 1918), which Al Jolson used in a blackface revue. *My Buddy* (1922) was his first popular collaboration with the lyricist Gus Kahn, who wrote the words to most of his hit songs, including *Carolina in the Morning* (1922), and *Yes, sir, that's my baby* (1925). Donaldson also wrote *My Blue Heaven* (G. Whiting, 1927), *Little White Lies* (1930), and *At Sundown* (1927) and *You're Driving Me Crazy* (1930) which became jazz standards. He left New York to work in the Hollywood film industry after the advent of sound, beginning with *Glorifying the American Girl* (1929, incl. 'There must be somebody waiting for me (in Loveland)'). He drew on his earlier hit song *Makin' Whoopie* (Kahn, 1928) for the movie *Whoopie* starring Eddie Cantor (1930), including 'My baby just cares for me' (Kahn). Another success was *Suzy* (1936), which included 'Did I Remember' (H. Adamson). In 1928 he helped found the music publishing company Donaldson, Douglas and Gumble. Donaldson's melodies are characterized by repeated motifs and inventive harmonies and rhythms; many of his tunes have been favourite material for jazz musicians.

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DEANE L. ROOT

Donath, Helen (*b* Corpus Christi, TX, 10 July 1940). American soprano. After studies at Del Mar College, Corpus Christi, she studied with Paola Novikova in New York. She appeared in concert and recital in New York and Texas from 1958 to 1960, then won a contract at Cologne, where her parts included Wellgunde (the role of her début in 1961), Liù, Blacher's Juliet, Micaëla and Branghien in Frank Martin's *Le vin herbé*. In 1963 she moved to Hanover and received special recognition in the theatre and on television as Jeanne in Egk's *Die Verlobung von San Domingo*. Donath made her débuts at Salzburg (Pamina) in 1967 and San Francisco (Sophie) in 1971; the same year she also first appeared at the Bol'shoy, as Sophie with the Vienna Staatsoper. Her La Scala début, as Micaëla, followed in 1972, and her Covent Garden début, as Anne Trulove, in 1979. In 1991 she undertook the Governess in *The Turn of the Screw* in Los Angeles, and in 1993 she sang Eva in Dresden. She has been equally active in oratorio and recital, and has recorded much of her repertory, including Mozart masses and the Governess under Colin Davis and, among her other opera roles, Eva and Marzelline (under Karajan), Sophie and Gluck's Amor (under Solti), and Micaëla (under Maazel). Her lyric soprano has been notable for its flexibility, purity and ease in the upper register.

MARTIN BERNHEIMER/ALAN BLYTH

Donati [Donat]. German family of organ builders. In 1653 Christoph Donati the elder (*b* Marienberg, Saxony, 30 Sept 1625; *d* Leipzig, 14 Aug 1706) built with Matthias Tretzscher from Kulmbach, Bavaria, an organ in the Stadtkirche in Bayreuth. The same year he was in Leipzig, where he was made a citizen on 4 October 1662. In 1684, after his third marriage, he came into possession of an inn. He built clavichords as well as about 20 organs, including those at Neuenkirchen, near Cuxhaven (1661–2), Luckau, Lower Lusatia (cathedral of St Nicolai, 1672–4), Eisenberg, Thuringia (Schlosskirche, 1683–8) and Brandis bei Wurzen (1705), all notable examples of his craftsmanship. Johann and Johann Philipp Krieger were involved in the final arrangement of the disposition of his organ at Eisenberg; Sebastian Knüpfer composed the music played for the dedication of an organ at Knauthain, and Mattheson published the disposition of his organ in the Leipzig Neukirche. Christoph Donati the younger (*b* Leipzig, bap. 2 Dec 1659; *d* Leipzig, 14 June 1713) was an efficient assistant and successor to his father; however he does not appear to have produced any works independently.

Johannes Jacobus Donati (*b* Leipzig, bap. 27 June 1663), son of Christoph the elder, was organ builder at the princes' courts at Gotha and Altenburg; on 9 February

1701 he married Severin Holbeck's daughter, and took over his late father-in-law's business; on 28 June 1704 he was made a freeman of Altenburg. He was also a versatile musician. Christoph Thielemann and Wahlfried Ficker are known to have been his pupils and worked with him. He built a large number of instruments (showing a preference for unusual stops and pungent voicing) and his talent was often remarked upon, both during his lifetime and after his death. His 1724 organ in Schlunzig, near Glauchau (one manual and pedal, ten speaking stops), is a remarkable example of organ construction. A clavichord built by him in 1700, now in the Musikinstrumenten-Museum, University of Leipzig, is thought to be the first with full bass octave. After his death his Zwickau workshop was run by his son Johann Jacob Donati (*b* Zwickau, bap. 15 Oct 1715).

Johann Christoph Gottlob Donati (*b* Leipzig, bap. 19 Oct 1694; *d* Glauchau, bur. 8 Sept 1756), son of Christoph the younger, had been apprenticed to his uncle Johannes Jacobus in Zwickau; in 1726 he was working as an organ builder in Glauchau, where two years later he bought a house in the outskirts, and where from 1740 he was assistant judge at the district court (on the occasion of the peace celebrations in 1763, however, his widow received alms from the poor-box). A contemporary account of him as 'instrument maker' seems to indicate that he also built clavichords and harpsichords. His excellent organ for the Schlosskapelle, Lichtenwalde (1740–41), was moved to the Stiftskirche, Ebersdorf, in 1962.

Christian Gottlob (*b* Glauchau, bap. 3 Aug 1732; *d* Altenburg, Thuringia, 13 Nov 1795) and Gotthold Heinrich Donati (*b* Glauchau, bap. 24 Oct 1734; *d* Altenburg, 28 Dec 1799), sons of Johann Christoph Gottlob, continued to run their father's workshop after his death, and in March 1770 they were made freemen of Glauchau. In December 1771, Christian Gottlob was made organ builder at the Prince of Saxony's court, and in the following year he and his brother moved to Altenburg. After Christian Gottlob's death, Gotthold Heinrich took over his post; his achievements were complimented by the court organist Krebs. Organs by the brothers survive at Neuenmörbitz (1770), Wettelswalde (1793) and Böhlen (1794). Johann Christoph Donati (*b* Glauchau, bap. 21 Dec 1737; *d* Glauchau, bur. 15 Jan 1764), another son of Johann Christoph Gottlob, worked with his brothers, and was also a respected craftsman during his brief life. Carl Friedrich Donati (*b* Glauchau, bap. 2 May 1740; *d* Glauchau, 2 Feb 1814), a fourth son, was a master carpenter in Glauchau, where he was made a freeman on 25 February 1774. His work on organs included helping to install the Gesau positive organ.

August Friedrich Wilhelm Donati (*b* Altenburg, 21 May 1773; *d* Altenburg, 1 Feb 1842), son of Christian Gottlob, was made court organ builder at Altenburg on 17 January 1800, and in 1805 he rebuilt the organ in the Schlosskirche at Eisenberg. On 18 March 1814 he was given the post of *Hoffourier*, and as part of his organ-building work also tuned the instrument in the Schlosskirche. He is not known to have built any organs independently.

Whereas the dispositions of the organs built by Christoph Donati the elder show the influence of the north German tradition, the work of his descendants is in some respects related to that of Gottfried Silbermann. The Donatis retained their independence, however. Their surviving instruments are characterized by beautiful cases and an expressive, majestic sound.

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WALTER HÜTTEL

Donati, Baldassare. *See* DONATO, BALDASSARE.

Donati, Bindo d'Alesso (*fl* 14th century). Italian poet, son of the poet Alesso di Guido Donati. Only one ballata, *Non avrà mai pietà*, set to music by Francesco Landini, is extant. (Several poems were modelled on its first line; for further discussion see A. Lanza: *Studi sulla lirica del Trecento*, Rome, 1978, pp.142ff)

GIANLUCA D'AGOSTINO

Donati, Ignazio (*b* Casalmaggiore, nr Parma, *c*1570; *d* Milan, 21 Jan 1638). Italian composer. He was *maestro di cappella* of Urbino Cathedral from 1596 to 1598 and again from 1612 to 1615, at Pesaro in 1600, at Fano from 1601 to 1605, of the Accademia dello Spirito Santo, Ferrara, in 1616, at Casalmaggiore from 1618 to 1623, of Novara Cathedral from October 1623 to 1629, of Lodi Cathedral from 1629 to 1630 and finally of Milan Cathedral from 10 April 1631. Though this long succession of posts might suggest that he was restless, it does show not only a geographical progression, from the distant east coast of Italy to Ferrara – a comparatively advanced musical centre – and then on to his native Lombardy, but also a progressive rise in status, from the comparative backwaters of Pesaro and Fano, by way of a distinguished academy to the Lombard cathedrals, of which Milan was the peak.

Donati's output is almost exclusively church music. He was consistently inventive in all the branches of it that he worked in, but he is specially important as an outstanding pioneer of the small-scale concertato motet for a few voices and continuo: most of his works in this genre are for two to five voices, though he also published two volumes entirely of solo motets. He produced only one collection of psalms, the remarkable *Salmi boscarecci* of 1623, with its optional ripienos and many alternative methods of performance. The first of his two volumes of masses (1622) contrasts in separate works, to cater for different tastes, the usual modern style with a smoother, more old-fashioned one (though not a pallid *stile antico*).

With the practical experience that he gained in directing so many provincial choirs Donati was concerned that his music should be as adaptable as possible to limited resources. In verbose but fascinating prefaces to several

of his publications he explained how, for example, one could omit the middle voices of four-part motets (1612) or perform the *Salmi boscarecci* with one, two, three or even four choirs, with or without instruments, according to whether ferial or festive music was required. He also experimented with positioning solo voices at a distance from the organ, as well as with the more usual spatial disposition of separated choirs, and had interesting ideas on the teaching of singing, with which he prefaced the solo motets of 1636.

Like the best composers of small-scale concertato motets Donati was equally at home in intimate solo, duet and trio motets and in works in four to six parts. In the latter he liked to contrast as many varied groupings of voices as possible with contrapuntal dexterity and also melodic charm – qualities rarely combined in this genre in the decade 1610–20. An example is the six-part *Confitebor* from op.6, where, despite the long neutral text, monotony is avoided by a delightful uninterrupted succession of solos, small groupings and tuttis. Donati's music is often cheerful: he seldom set pathetic texts. A specially attractive illustration of this is the joyous Easter motet *Alleluia haec dies*, for four voices and optional violin, from his 1629 collection. A striking emotional change from belligerence (chromatic bass line, brittle counterpoint) to security (bright major key and homophony) is found in the motet *Ecce confundentur* in op.6. In duets and trios Donati's melodic gift is even more evident: he states his melody, often carefully varied by sequences, in one voice and then another before combining them in canon, over a brisk walking bass line, and sometimes attempted thematic unity or used a refrain, as in the charming three-part *Non vos relinquem orphanos* in op.4. All three collections of 1618 contain fine examples of the dialogue form: *Trenseamus usque ad Bethlehem* (op.5) and *Domine si fuisses hic* (op.6) show a strong feel for drama. Donati published a few solo motets as early as 1612, but they differ from the two solo volumes in lacking vocal ornamentation. This is particularly prominent in the 1636 book, whose contents are mostly in a brilliant style, declamatory and with some very expressive mood painting; an unusually heartfelt mood characterizes *Peccavi super numerum*, which belongs to the best traditions of monody.

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all published in Venice

Sacri concentus, 1–5vv, una cum org (1612)
Motetti, 5vv, in concerto con due sorti di letanie della Beata Vergine et nel fine alcuni canoni (1616)
Concerti ecclesiastici, 2–5vv, bc (org), op.4 (1618)
Concerti ecclesiastici, 1–4vv, bc (org), op.5 (1618)
Motetti concertati, 5–6vv, con dialoghi, salmi e letanie della Beata Vergine, bc (org), op.6 (1618)
Il primo libro de motetti, 1v, bc, op.7 (1619, 2/1634)
Messe, 4–6vv, parte da capella, e da concerto, bc (org) (1622)
Salmi boscarecci concertati, 6vv, 6vv ad lib . . . con una messa . . . bc (org), op.9 (1623)
Madre de quatordeci figli . . . il secondo libro de motetti, in concerto . . . fatti sopra il basso generale Perfecta sunt in te, 5vv (1629)
Le fanfalughe, 2–5vv (1630)
Il secondo libro delle messe da capella, 4–5vv, op.12 (1633)
Li vecchiarelli, et perregrini concerti, 2–4vv, con una messa, 3–4vv concertata, op.13 (1636)
Il secondo libro de motetti, lv, bc, op.14 (1636)
20 motets in 1619[5], 1620[5], 1626[5], 1629[5], 1641[2], 1641[3], 1646[4], *D-Bsb*; 1 lit in 1626[3]; 6 pss in *D-Rp*; various works in *A-KR*

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JEROME ROCHE/ELIZABETH ROCHE

Donato [Donati], **Baldassare** [Baldissera] (*b* ?1529; *d* Venice, 17 February 1603). Italian composer and singer. A pupil of Willaert and an altar boy in S Marco, Venice, he was appointed as a singer in the ducal chapel in or before 1546. In 1547 he was given the task 'of keeping the *maestro di cappella* Adriano [Willaert] occupied in composing'. In 1562 he became singing teacher to the boys in S Marco; in the same year, he was given the post of director of the short-lived *cappella piccola*, which sang in S Marco on non-festive Thursdays and Fridays and, together with the main choir of the church, on Saturdays and major feast days. In 1577, Donato directed the group of singers engaged by the *scuola grande* of S Rocco to serve during religious ceremonies and processions, but he resigned within a year after quarrelling with the governors. Three years later, he was made singing teacher at the seminary. In 1588, singers under his direction provided music at three of the Venetian *scuole grandi* (S Marco, S Giovanni Evangelista and Misericordia). In the same year, he became deputy *maestro di cappella* at S Marco and, in 1590, he succeeded Zarlino as *maestro*. Perhaps on account of his age, there seem to have been some doubts about his suitability for the appointment. In any case, the contract was initially awarded for five years. Its terms required Donato to continue teaching at the seminary; it also prohibited him from singing outside S Marco, suggesting that, like many of his Venetian contemporaries, he was habitually involved in making music elsewhere in the city: above all, perhaps, for the parish and monastic churches and confraternities. The contract was renewed in 1596 (though teaching in the seminary was henceforth entrusted to Giovanni Bassano), and Donato remained in his post for the rest of his life. A deliberation by the governors of the Ospedale dei Derelitti (the Ospedaletto) shows that, on his death, he was singing teacher to the *figlie del coro* of this institution.

Donato's church music appeared in 1599 in a retrospective volume. Some of his motets show contrapuntal tendencies typical of his teacher Willaert; others, above all the larger-scale works, come closer to the style of the Gabrielis. Donato was also a significant figure in the sphere of Venetian secular music. He published three volumes of madrigals and villanellas and is known to have maintained close contacts with several Venetian academies. While a young man, he was asked by the Venetian noble and dilettante poet Domenico Venier to set three stanzas for civic celebrations in Venice, probably the outdoor Ascension Day ceremonies; these settings were published in the *Napollitane* of 1550. Later, he became a member of Venier's academy. Caffi states that he also belonged to the Nuova Accademia Veneziana.

Donato frequented the Zantani household, which also hosted such famous composers as Parabosco, Padovano and Merulo (all of them musicians at S Marco). Some of Donato's publications are listed in the inventories of music owned by the Accademia Filarmonica, Verona; a five-part mass by him is listed among the music sometimes performed during the academy's most important annual festivity, held on 1 May.

Donato's popularity may be gauged from the large number of reprints of his earliest published collection, the four-part *Napollitane, et alcuni madrigali* of 1550 (six reprints in the course of eight years), as well as by the frequency with which his madrigals were included in anthologies, both in Italy and abroad. His *Primo libro a cinque e sei voci* is dominated by sonnet settings, though it also includes poems in other forms, many of them by young poets active in Venier's salon. The collection shows Donato at his best in the somewhat freer madrigal, where his talent for distinctive motives and vivid rhythms is most apparent; upper parts tend to be particularly melodious. Good examples are *Sarra, vostra beltate è tanta e tale* and *Cantai un tempo, e se fu dolce il canto* (on a poem by Bembo). The three madrigals by Venier – *Gloriosa felice alma Vineggia*, *Quattro dee che 'l mondo onora e ama* and *Viva sempre in ogni etade* – are characterized, as is natural in outdoor contexts, by uncomplicated textures and slow-moving harmony.

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ANU AHOLA

Donato da Cascia [Magister Dominus Donatus de Florentia] (*fl* Florence, 2nd half of the 14th century). Italian composer. The position of Donato's works in the Squarcialupi Codex (*I-Fl* 87) suggests that he was somewhat younger than Lorenzo and older than Landini. The poet Franco Sacchetti designated Donato as 'presbiter de Cascia' (Cascia near Florence, not the Umbrian Cascia). Donato has nothing to do with the Dominus Donati who is mentioned by Clercx as applying for a canonry in Liège in 1344. The titles Ser, Dominus and Don as well as his dress as depicted in *I-Fl* 87 (f.71*v*) indicate that he was a Benedictine or a Camaldolensian.

Very little information can be gleaned from the texts of Donato's works, which are almost all madrigals. The two lost settings of texts by Sacchetti presumably date from the 1350s. *Sovran' uccello se'* was possibly composed on the occasion of one of the two journeys to Rome made by the Emperor Charles IV (in 1355 and in 1368). *Dal cielo scese* possibly refers to Samaritana di Polenta who married Antonio della Scala (Verona) in 1378. Some doubt is cast on this relatively late dating of a work by Donato by the fact that the two-voice madrigal is still dominant in his work, as it was in the output of the older Trecento composers. On the other hand, the style of the only surviving ballata (if indeed it is a work by Donato) contradicts this, for it can hardly belong to the early examples of its genre. As well as Sacchetti, Donato also set texts by Niccolò Soldanieri, Arrigo Belondi and Antonio degli Alberti.

14 madrigals, one caccia, one ballata and one virelai have survived; with one exception (the virelai in the south German MS *CZ-Pu* XI E 9) they are all to be found in Tuscan sources. The largest repertory is contained in *I-Fl* 87, with 15 works.

On the one hand Donato is indebted stylistically to Jacopo da Bologna, notably in the transitional phrases between lines of madrigal verse, these being usually untexted and monophonic (though some are two-voiced and more modern in style), and in sporadic points of imitation. On the other hand Donato's style is similar to that of Lorenzo in its rich, virtuoso melismas. With the exception of the caccia-madrigal – which is texted in all three voices and does not belong among the older cacce – all pieces are for two voices, in the early Trecento fashion, with text supplied for both voices. (The missing text in the tenor of *Come'l potestu far* is presumably to be supplied.) Pieces with completely simultaneous syllabic articulation are found alongside others in which the text is offset by rhythmic or melodic imitation. The one virelai is composed in a simple French style. The ballata with text in dialogue form, contained in *I-Fl* 87, is syllabic in style and has a tripartite structure which became more common in the late 14th century and the 15th. Thus, older and more modern stylistic elements occur side by side in Donato's work.

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VIRELAIS

Je port amiablement, 2vv, P 42, M 51 (text inc., full text in *I-Fn* W. A. 1031, ed. in Contini)

BALLATAS

Senti tu d'amor, 2vv, W 101, P 41, M 62 (volta with its own music; text: dialogue)

MADRIGALS

Come da lupo (N. Soldanieri), 2vv, W 113, P 23, M 30 (cited by Sercambi; see Rossi, LVII)
Come 'l potestu far, 2vv, P 24, M 33
Dal cielo scese, 2vv, W 115, P 25, M 35
D'or pomo incominciò, 2vv, W 105, P 26, M 37 (Senhal: 'Alisa' or 'Lisa')
Fortuna avversa (F. Sacchetti), music lost
I' fu' già bianc'uccel (A. degli Alberti), 2vv, W 116, P 28, M 44
I' fu' già usignolo (Soldanieri), 2vv, W 103, P 29, M 46 (cited by Sercambi; see Rossi, LXXVIII)
I' ho perduto (A. Belondi), 2vv, W 110, P 30, M 49
L'aspido sordo (Belondi), 2vv, W 112, P 31, M 54
Lucida pecorella (?Soldanieri), 2vv, W 102, P 32, M 57
Seguendo'l canto, 2vv, W 100, P 34, M 60
S'i', monacordo, 2vv, W 111, P 35, M 64 (text inc.)
Sovran uccello se', 2vv, W 107, P 36, M 66
Un bel girfalco (Soldanieri), 2vv, W 99, P 37, M 69 (cited by Sercambi; see Rossi, LXXV)
Un cane, un'oca, 2vv, W 106, P 38, M 72
Volgendo i suo' begli occhi (Sacchetti), music lost

CACCIAS

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Donatoni, Franco (*b* Verona, 9 June 1927; *d* 17 August 2000). Italian composer and teacher. His childhood was passed in the constricted ambience of provincial life during the two decades of fascist rule. The only child of a council employee in Verona, he was an isolated and friendless boy, and although studious, seemed to possess little flair for language and argument. His parents circumspectly concluded that he was best fitted for a career as a bank clerk, but also thought it prudent to let him study the violin, hoping that he might earn supplementary income from the Arena di Verona orchestra in due course. Indeed, it was the family's annual excursions to operatic performances at the arena that provided a highpoint of artistic excitement during his youth, though the bands that enlivened the family's long Sunday afternoon walks also exerted their fascination. Even so, a musical vocation at first seemed implausible: he made no striking progress on the violin, and failed to pass his first solfeggio examination at the Verona Liceo Musicale. Yet despite these setbacks he seemed determined to gain a technical grasp of music. Guided from 1942 by Piero Bottagisio at the Liceo Musicale, he managed to pass the entrance examination for the composition course at the Bolzano Conservatory. But the final years of World War II obliged all prudent teenagers to stay indoors: schools were open one day a week at best, and the SS patrolled the streets, ready to consign those who aroused suspicion to concentration camps. When in 1945 the Americans liberated Verona, Donatoni was able to complete his school diploma and commit himself to studying composition. He enrolled in the Milan Conservatory, but found himself in the doldrums since his professor Ettore Desderi, accused of collaboration, did almost nothing. Advised to transfer to the Bologna Conservatory in 1948, he at last found a sympathetic environment, and his studies under its director, Lino Liviabella, prospered. An ancient radio allowed him to confront the challenges of the previous 30 years through the broadcasts of Guido Turchi: though not engaged by Stravinsky or Schoenberg, he was profoundly impressed by a transmission of Bartók's Fourth Quartet, and fascinated by Petrassi's First Concerto for Orchestra. Travelling to Venice to attend the first performance of Petrassi's *Noche oscura* in 1951, he plucked up courage and introduced himself. Petrassi told him that he might resume contact once his composition diploma at Bologna was completed later that year.

If in 1952 Donatoni enrolled in Pizzetti's post-diploma class at the Accademia di S Cecilia in Rome in order to gain access to a student grant, his real target was further contact with Petrassi, whose encouragement proved seminal. Indeed, Petrassi as teacher-composer, always open to and engaged in the work of his students, was the exemplar upon whom Donatoni was to model his own career. In the same year, Donatoni submitted a *Concertino* for strings, brass and solo timpanist – much in the manner of Bartók – for a competition organized by Radio Luxembourg. Petrassi was on the jury, and sent a telegram to his protégé with the news that it had won first prize. The following year another seminal encounter took place. Through social contacts in Verona, Donatoni met the young lion of the avant garde, Bruno Maderna, who persuaded him to begin grappling with the inheritance of Mahler, Schoenberg and Webern. The resultant creative confusion was compounded by a first visit, again prompted by Maderna, to the Darmstadt summer school

of 1954. There, René Leibowitz's lectures led him to buy that author's *La musique de douze sons*, and to spend the next few months analysing Schoenberg's *Variations for Orchestra*, covering the score with a multi-coloured maze of annotations. But he was also impressed, and intimidated, by the achievements of Stockhausen and Boulez, and further journeys to Darmstadt in 1956 and 1958 persuaded him that he would have to find a way forward along similar paths, whether he liked it or not. Unsurprisingly, the first compositional fruits of this resolve – culminating in the Second Quartet of 1958 – were further attempts to absorb by emulation. It was not until the end of the decade that he at last felt capable of speaking in a distinctive voice with such works as *Movimento* for harpsichord, piano and nine instruments (1959), or *For Grilly*, an 'improvisation' for seven instruments (1960). In 1959, at Berio's house, he encountered another mephisto of those years – John Cage – but, unlike most of his contemporaries, he was unimpressed and distrustful. Where others projected onto Cage a metaphysics of negation at several removes from Californian Zen, Donatoni saw a dangerous *farceur*, but one whose games with chance heralded an abyss into which he was subsequently to find himself compelled to peer. His scrutiny of contingency as the foundation of the subjective self, and of the creative process, was sustained through the 1960s and into the early 70s with a piercing honesty that won him the admiration of generations of students. But his mentors in this process were Kafka, Musil and Beckett, rather than the cult of the happy accident. Already the logical confines of his musical world were being worked out. If the generative power of post-serial transformation games was infinite, then one could start anywhere – Donatoni has usually started with a fragment of material from his own previous work – and by employing spontaneously chosen rules of substitution, elimination and others, he could arrive at a chain of new blocks of material. Such a process being by definition endless, a gratifying sense of ending, of meaningful consummation, was clearly unavailable. Instead, the process would produce a series of internally static panels. Inventing each game, and deciding which game to play next, was the task of subjective intuition which, viewed from outside as object, is determined with equal contingency as the processes that its choices set in motion. Donatoni himself was becoming ever more aware of 'the impossibility of being the author of one's own intellect, of one's own will'. He frequently had recourse to alchemical imagery to describe the process, the more so once he had encountered Marguerite Yourcenar's novel of Renaissance alchemy, *L'oeuvre au noir*. As in Yourcenar's novel, it is not just the relationships constituting the base material that are being dissolved as a necessary first step towards pristine newness and otherness, but the associations that constitute the composing subject.

That the consequences of these operations caught the fascinated attention of his contemporaries was instructive – Donatoni takes as emblematic of his 'arrival' the moment when, after the first performance of *Doubles* for harpsichord at the 1961 Palermo festival, Stockhausen came forward to ask for a score, proposing to show it to Boulez. To the seasoned navigator of the New Music, practised in assenting to radical contingency, such challenges made aural sense. Critics, too, were delighted by his music, but appalled to discover how he had made it, or at least by his unnerving candour. But if *Doubles* and *Puppenspiel* (for orchestra, also written in 1961) established in authoritative form the panel-based procedures that have sustained a good deal of his subsequent work, *Per orchestra* (1962) seemed to throw the precision and scrupulous technical workmanship of his previous works to the winds. Maniacal precision there is, in the many pages of instructions as to how to make an enormous orchestra produce a radically unforeseeable result. The process of compositional self-annihilation had begun. It was pursued further in *Zrcaldo* for string quartet (1963), in *Asar* and in *Black and White* (1964). Admirers of these radical assaults upon the ideology of creativity were displeased when, with *Puppenspiel II* for flute and orchestra (1966), he returned to meticulous notation – but only to testify to a scintillating absence of creative responsibility. Automatic transformation processes now reigned supreme, operating upon a phrase of Schoenberg (*Etwas ruhiger in Ausdruck* of 1967), of Stockhausen's *Momente* (*Souvenir* of 1967), of Bussotti's *La passion selon Sade* (*Solo* of 1969). And of course the same processes could be repeated upon these products of 'sadistic parasitism': *Orts* (1969) in turn dismembered *Souvenir*.

Throughout the 1960s these activities were kept separate from Donatoni's advancing career as a teacher of composition. He had married his Irish wife, Susan, and with a growing family to support (the arrival of their first son in 1959 was celebrated by *Serenade*, his only vocal piece for many years to come), he was obliged to keep his head down. He had already undertaken some teaching for the Milan Conservatory, and in 1961 was appointed professor there. From 1966 to 1968 he taught composition at the Turin Conservatory, and then returned to Milan as professor of composition, where he was to remain until 1978. A crucial further step came in 1970 when, on Petrassi's recommendation, he began his highly influential courses at the Siena Accademia Musicale Chigiana. There, for the first time, he began to teach out of his own compositional experiences – and although the impact upon a younger generation of Italian composers was to prove so potent as to generate, for a while at least, a measure of stylistic uniformity among them, it established Donatoni as a seminal figure in Italian musical life. His teaching responsibilities proliferated: he then taught in the DAMS course at the University of Bologna (1971–85), but he also took up the advanced composition course at the Accademia di S Cecilia in Rome, as well as teaching in Milan, Biella and Brescia. Invitations from abroad began to multiply the pedagogic *moto perpetuo*: it has continued to this day.

The 1970s saw Donatoni move into, and battle his way out of, profound personal and compositional crisis. Always prone to depression, the solitude resulting from an invitation from the Deutscher Akademischer Austauschdienst to work in Berlin for a year in 1972 precipitated one of his blackest crises, compounded by the death of his mother in 1973. He continued to produce calculatedly monstrous orchestral works – *To Earle Two* (1971–2), a cancerous proliferation from *To Earle* (1970) for chamber orchestra, *Voci*, *Orchesterübung* (1972–3), and, in memory of Bruno Maderna, *Duo pour Bruno* (1974–5), as well as a calculatedly cadaverous chamber work, *Lied* (1972). But by early 1975, in spite of the acclaim that greeted the latter three works, he had

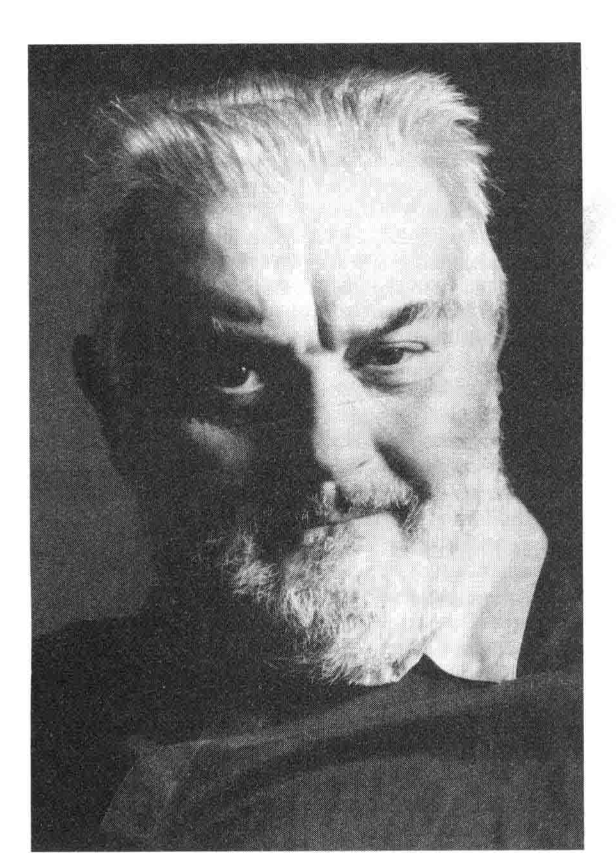
resolved to stop composing, had abandoned the lease on his studio, and had taken up regular employment as an editor at his music publisher, Suvini Zerboni. Donatoni has always defined himself as a writer of scores: his work lives or dies in the act of notation, of writing down the consequences of an intuitively grasped transformational code. When that act became intolerable, it had to cease. But he had promised to write a piece for the instrumental teachers of the 1976 Accademia Musicale Chigiana, and his wife Susan persuaded him that, despite his resolve, he should honour his commitment. The result was *Ash* for eight instruments. Although the title might point to self-cremation, the musical substance showed a way forward, for his automatic codes, applied to the pitch equivalents of BACH, were employed in rapid succession (rather than densely superposed, as had previously been the case) to generate more varied and differentiated solo lines.

Having glimpsed a way forward, Donatoni's creative recovery acquired momentum, aided by the pleasure of writing for the talents of individual soloists. Apart from his earlier harpsichord pieces for Mariolina de Robertis, this was for him a novel venture. From the start of this phase, he tended to produce two-movement pieces, such as *Algo* for guitar, *Ali* for viola (both 1977), and *Argot* for violin (1979). Then he allowed the game of detecting potential affinities between the three works when superimposed, to generate a trio for these instruments, *About . . .* (1979). The same game was repeated with *Marches* for harp (1977), *Nidi* for piccolo (1977) and *Clair* for clarinet (1980), which interacted in *Small* (1981). *About. . .* and *Small* were then persuaded into co-existence, each in turn offering its materials as a gloss upon the other, and abetted by a trio of female voices singing verses by Susan Park, in *She* (1982). Similarly, a 'text' such as *Alamari* for cello, double bass and piano (1983), itself the product of previous solo pieces, became the basis for the jazz-inspired *Hot* (1989). Both in the more relaxed play between automatism and intuition in his transformation-games, and in this further game of inter-reacting texts, Donatoni had found means to reassert an audibly self-evident pleasure in construction.

Sheer artisan enjoyment, although engaging, was only half the story. Complex workmanship was employed to graver ends in the string quartet *The Heart's Eye* (1979–80). Here, Donatoni provided a demonstration of the multiple nature of musical time by initially writing two bars (bb.131–2), each of them retrograded and reworked (in bb.133 and 134), and thence proceeding to write the whole work forward and backward (bar 135 exactly mirroring bar 131 and so on) with all the resources of his transformational codes to hand. The resultant discrepancy between what the reader may do with the score, and what the listener does with the performance is extreme. The listener's search for a (temporarily) dynamized, and consequential time is rigorously denied: one is offered simply a before and after. The score-reader may play games of consequence, if he or she wishes to succumb to the mephistophelian temptations placed in their path by the score. The modes of being in time offered by musical writing, reading, performing and listening do not – perhaps should not – map onto one another.

Fundamental to these years of recovered creativity was the confirmation, with the exuberant *Spiri* for ten instruments (1977), of a tendency that had been maturing during his years of crisis, with *Lied* and *Ash*. No longer would he write massive 'negations' for orchestra, to be played once or twice, argued over by critics and left to gather dust on the shelves of long-suffering publishers. Instead, he would write for the mixed chamber ensembles that were becoming the faithful and enthusiastic performers of his new scores. The wit and finesse of these chamber scores did more to consolidate his worldwide reputation than did any other element of his output. They were enlivened by a sense of quasi-theatrical interaction within the ensemble that often sprang from calculatedly bizarre challenges on the part of those who commissioned them. One such provocateur was Paul Méfano, the director of the Ensemble 2E2M. He stipulated that the substantial ensemble accompanying the concertante cello of *Le ruisseau sur l'escalier* (1980) was to include four flutes and four clarinets, a group of three violins, a group of extremely low instruments (double bassoon, contrabass tuba, double bass) and a group of keyboards and percussion. Donatoni chose to assign to each group a quasi-independent set of materials; it therefore became the task of the cello line to mediate between them. Pierre Boulez joined the game with the commission for *Cadeau* (1983), requesting a work for a range of instrumentation not readily found within the stereotypical new music group of the late 20th century: two oboes, two bassoons, two horns (thus simulating a displaced 18th-century serenade), plus tuba, harp, xylorimba, vibraphone, glockenspiel and bells. Again, Donatoni established his own instrumental dramaturgy: the double reeds confront the brass who, in turn, confront the rest in a conflict whose dry wit re-animates a longstanding Italian tradition.

If diverse instrumental resources open up differing structural perspectives, then the revisiting of established musical texts may be undertaken not as an act of 'sadistic parasitism', but as a rethinking of potentials. To take one example among many, *Refrain*, written for Amsterdam's Nieuw Ensemble in 1986, establishes an interplay between sustaining instruments and plucked ones. Its unusual forces (piccolo, bass clarinet, mandolin, guitar, harp, marimba, viola, double bass) generated a first extrapolation, *Frain* (1989). But on receiving an invitation to Melbourne from the more conventionally constituted Elision Ensemble (with greater resources in both woodwind and strings), Donatoni reread *Refrain* to produce *Refrain II* (1991). A further rereading added brass in *Refrain III* (1993) to create a 'chamber symphony'. Parrying such conventional pieties, the Nieuw Ensemble challenged Donatoni to rethink the materials of *Refrain* so as to eliminate sustaining instruments. The athletic wit of *Refrain IV* (1996), for an octet of mandolin, guitar, harp, harpsichord, piano, vibraphone and marimba, confirmed the acuity of their hunch. Such games between commissioner and composer depended upon personal acquaintance. Where Donatoni could not invent an instrumental dramaturgy for known protagonists, he sought dramatic stimulus within his own imagination, as witnessed by some of his more eccentric titles. When asked, in 1988, to write a string quartet for the Ensemble Intercontemporain, with whose players he was unacquainted, he fixed upon the lingering, incorporeal smile of Lewis Carroll's Cheshire Cat, as interpreted by Adorno's epigram that 'it is power which smiles'. Mouse-like scurryings, 'consumed' by Donatoni's feline transformation games, chart an unsmiling oblivion for *Le souris sans sourire*. One other element of the renewed creative



Franco Donatoni, 1992

vitality of the later 1970s served to define polar opposites within his musical world. Apart from the *Serenata* of 1959, he had resolutely avoided the human voice because, for Donatoni, it represented too direct a solicitation to empathy with the dubious pleasures of subjective selfhood. Now, dubious or not, he felt able to run that risk and did so with all the technical assurance of this new chapter in his creative trajectory. A commission for the Persepolis Festival (the performance of which was, however, confounded by the fall of the Shah) encouraged him to think on a grand scale, while an unexpected flowering of his personal life encouraged him to reach out to the voice. The brilliantly expressive result, *Arie* for soprano and orchestra (1978), was greeted by enthusiasts of the humane as the return of the prodigal son. Donatoni, on the other hand, wryly insisted that in daring 'to exhibit an illicit conniving with the unsayable through narcissistic abandon', the work represented an (equally dubious) complement to *To Earle Two*, having turned into musical ideology not the self negated, but the self asserted. For all that, the (mainly female) voice from then on continued to play a greater role within his output. Inevitably, those who enjoyed throwing challenges in his path could not resist the temptation of propelling him towards the doors of the opera house. His first skirmish with this institution, *Atem* (1985), was a compilation of previous work for which the stage director, George Pressburger, was licensed to invent a scenario. More recently, he amused himself by putting on stage one of his own medical crises in *Alfred-Alfred* (1995), throughout the performance of which he remained on stage, supine upon a hospital trolley. But the blandishments of empathy, of voyeuristic pleasure in the human subject, are best exorcised away from the theatre and exorcised collectively. The major monument to his engagement with the immediacies of the human voice to date has thus been *In cauda* for chorus and orchestra (1982–91). In such massed company he first felt able, in that work's final section, to confront a challenge habitually avoided by his contemporaries: an *adagio*.

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(*selective list*)

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La lampara (ballet, 2, U. Dall'Ara), 1957, Milan, 1957
Atem (op, 2, intermezzo, B. Brandolini d'Adda and others), 1984, Milan, Scala, 16 Feb 1985 [incl. complete or in part: Sezioni, Per Orchestra, Secondo Estratto, Doubles II, Voci, Diario '76]
Alfred-Alfred (7 scenes, 6 intermezzi), 1995

VOCAL

Serenata (D. Thomas), S, 16 insts, 1959; Arie (Omar Khayyám and others), S, orch, 1978; De près (J. Robertet), S, 2 pic, 3 vn, 1978; . . . ed insieme bussarono (H. Kabir), S, pf, 1978; L'ultima sera (F. Pessoa), S, fl, cl, vn, vc, pf, 1980; In cauda (Brandolini d'Adda), SATB, orch, 1982, third part added 1991; She (S. Park), 3 S, vn, va, gui, pic, cl, hp, 1982; Abyss, A, b fl, eng hn, b cl, d bn, hn, trbn, pf, perc, va, vc, db, 1983; Still, S, 2 fl, 2 vn, cel, pf, 1985; O si ride (Brandolini d'Adda), 3 S, 3 A, 3 T, 3 B, 1987; Cinis (G.L. Calvo), S, b cl, 1988; Aahiel (anon.), Mez, cl, vib/mar, pf, 1992; An Angel within my Heart (Park), S, 2 cl, vn, va, vc, 1992; Late in the Day (M. Rivière), S, fl, cl, pf, 1992; Flans (F. Villon), S, fl/pic/a fl, ob/eng hn, cl/b cl, pf/cel, perc, vn, va, vc, db, 1994

INSTRUMENTAL

Orch: Concertino, timp, 2 hn, 2 tpt, 2 trbn, str, 1952; Conc., bn, str, 1952; Ouverture, chbr orch, 1953; Sinfonia, str, 1953; Divertimento, vn, chbr orch, 1954; Musica, chbr orch, 1955; Strophes, 1959; Sezioni, 1960; Puppenspiel 'Studi per una musica di scena', 1961; Per orchestra, 1962; Black and White, 37 str, 1964; Divertimento II, str, 1965; Puppenspiel 2, fl, orch, 1966; Doubles II, 1970; To Earle, chbr orch, 1970; To Earle Two, fl, ob, cl, bn, 2 hn, tpt, trbn, hp, hpd, pf, orch, 1971–2; Voci, Orchesterübung, 1972–3; Espressivo, ob, orch, 1974; Duo pour Bruno, 1974–5; Portrait, hpd, orch, 1976–7; Diario '83, 4 tpt, 4 trbn, orch, 1983; Sinfonia op.63 'Anton Webern', cl, b cl, 2 hn, hp, str, 1983; Eco, chbr orch, 1985–6; Conc. grosso, 5 elec kbd, orch, 1992; Sweet Basil, trbn, big band, 1993; In cauda II, 1993–4; Portal, b cl, cl, e♭ cl, orch, 1994; In cauda III, 1996
4 or more insts: Quartetto I, str qt, 1950; Quartetto II, str qt, 1958; Movimento, hpd, pf, 3 fl, 2 cl, bn, 2 hn, tpt, 1959; For Grilly, fl, cl, b cl, vn, va, vc, perc, 1960; Quartetto IV (Zrcaldo), str qt, 1963; Asar, 4 vn, 3 va, 2 vc, db, 1964; Etwas ruhiger im Ausdruck, fl, cl, vn, vc, pf, 1967; Souvenir (Kammersymphonie op.18), fl, ob, 2 cl, bn, hn, tpt, trbn, hp, pf, hpd, 2 vn, va, vc, 1967; Black and White no.2, kbds, 1968; Orts (Souvenir no.2), fl, ob, cl, bn, hn, tpt, trbn, hp, pf, hpd, 2 vn, va, vc, spkr ad lib, 1969; Solo, 5 vn, 2 va, 2 vc, db, 1969; Lied, 2 fl, 2 cl, cel, vib, pf, hp, hpd, 2 vn, 2 va, 1972; Quarto estratto, pic, fl, mand, cel, hpd, hp, pf, vn, 1974; Lumen, pic, cl, cel, vib, va, vc, 1975; Terzo estratto, pf, 2 ob, 2 bn, 2 tpt, 2 trbn, 1975; Ash, fl, ob, cl, pf, hpd, vn, va, vc, 1976; Diario '76, 4 tpt, 4 trbn, 1977; Spiri, 2 vn, va, vc, fl, ob, cl, b cl, cel, vib, 1977; Toy, 2 vn, va, hpd, 1977; The Heart's Eye, str qt, 1979–80; Le ruisseau sur l'escalier, vc, 19 insts, 1980; Tema, fl, ob, cl, bn, 2 hn, 3 vn, 2 va, vc, 1981; Feria, 5 fl, 5 tpt, org, 1982; Cadeau, 2 ob, 2 bn, 2 hn, tuba, hp, xilomar, vib, glock, campane, 1983; Ronda, vn, va, vc, pf, 1983; Darkness, 6 perc, 1984; Sestetto, 2 vn, 2 va, 2 vc, 1985; Arpège, fl, cl, vn, vc, vib, pf, 1986; Refrain, pic, b cl, mand, gui, hp, mar, va, db, 1986; Flag, fl/pic, ob, cl, b cl, bn, 2 hn, trbn, 2 vn, va, vc, db, 1987; Le souris sans sourire, str qt, 1988; Cloches, 2 pf, pic, fl, ob, eng hn, cl, b cl, bn, dbn, 2 perc, 1988–9; Blow, fl, ob, cl, hn, bn, 1989; Frain, pic, b cl, mand, gui, hp, mar, va, db, 1989; Hot, s sax, cl, tpt, trbn, perc, db, pf, 1989; Chantal, hp, fl, cl, 2 vn, va, vc, 1990; Holly, eng hn, ob, ob d'amore, 13 insts, 1990; Marches II, hp, 3 female vv ad lib, 12 insts, 3 perc, 1990; Spice (Ronda no.2), vn/va, cl/e♭ cl, vc, pf, 1990; Cloches III, 2 pf, 2 perc, 1991; Refrain II, pic/fl, ob/eng hn, cl/e♭ cl/b cl, mand, gui, hp, perc, vn, va, vc, db, 1991; Mari II, 4 mar, 1992; Concertino II, 5 Yamaha kbds, 1993; Jay, pf, 2 tpt, 3 hn, 2 trbn, 1993; Puppenspiel no.3, pic, fl, a fl, 14 insts, 1994; Refrain III, fl/pic/a fl, ob/eng hn,

cl/b cl, tpt, trbn, mand, gui, hp, hpd, perc, vn, va, vc, db, 1994; Serenata II, fl, vn, db, hpd, perc, 1994; Sincronie II, vc, pf, fl, cl, bn, hn, vn, va, vc, 1994; Algo III, 3 gui, fl/pic, ob/eng hn, cl/e♭ cl, b cl, tpt, t trbn, b trbn, perc, mand, gui, hp, hpd, vn, va, vc, db, 1995; Fanfara, 4 hn, 3 tpt, 3 trbn, tuba, Napoleonic drum, 1995; Rasch II, sax qt, vib, mar, perc, pf, 1995; Algo IV, gui solo, mand, hpd, pf, cel, vib, mar, xyl, perc, vn, va, vc, db, 1996; Lame II, 8 vc, 1996; Lem II, db, 15 insts, 1996; Refrain IV, mand, gui, hp, hpd, cel, pf, vib, mar, 1996; Luci III, str qt, 1997

1–3 insts: Recitativo e allegro, vn, pf, 1951; Sonata, va, 1952; Composizione in 4 movimenti, pf, 1954; 5 pezzi, 2 pf, 1954; Doubles, hpd, 1961; Babai, hpd, 1964; Estratto, pf, 1969; Secondo estratto, hp, hpd, pf, 1970; Jeux pour deux, hpd, positive org, 1973; Duetto, hpd, 1975; Musette per Lothar, musette, 1976; Algo, gui, 1977; Ali, va, 1977; About . . ., vn, va, gui, 1979; Argot, vn, 1979; Marches, hp, 1979; Nidi, pic, 1979; Clair, cl, 1980; Fili, fl, pf, 1981; Small, pic, cl, hp, 1981; Lame, vc, 1982; Lem, db, 1982; Ala, vc, db, 1983; Alamari, vc, db, pf, 1983; Françoise Variationen, nos.1–7, pf, 1983; Ombra, cl, b cl, 1983; Rima, pf, 1983; Omar, vib, 1985; Ave, pic, glock, cel, 1987; Françoise Variationen, nos.8–14, pf, 1987; Françoise Variationen, nos.15–21, pf, 1987; Short, tpt, 1988; Ciglio, vn, 1989; Françoise Variationen, nos.22–8, pf, 1989; Midi, fl, 1989; Soft, b cl, 1989; Bok, b cl, mar, 1990; Cloches II, 2 pf, 1990; Het, fl, b cl, pf, 1990; Rasch, sax qt, 1990; Feria II, org, 1992; Feria III, org, 1992; Mari, mar, 1992; Nidi II, t baroque fl, 1992; Scaglie, trbn, 1992; Sincronie, pf, vc, 1992; Sweet, t rec, 1992; Algo II, 2 gui, 1993; Ciglio II, vn, fl, 1993; Small II, fl, va, hp, 1993; Ciglio III, vn, pf, 1994; Françoise Variationen, nos.29–35, 36–42, 43–9, pf, 1994; Cinis II, b cl, mar, perc, 1995; Duetto II, 2 vn, 1995; Incisi, ob, 1995; Luci, a fl, 1995; Luci II, bn, hn, 1995; Triplum, fl, ob, cl, 1995; Al, mand, mandola, gui, 1997; Feria IV, accdn, 1997; Tell, eng hn, 1997; Till, hn, 1997

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DAVID OSMOND-SMITH

Donaueschingen. Town in Germany. It was noted in the 20th century for its festival of contemporary music. It was the home of the Fürstenbergs from 1488; they maintained a court chapel and opera which achieved particularly high standards during the late 18th and early 19th centuries, and employed musicians such as J.W. Kalliwoda, J.A. Sixt, Joseph Fiala and Conradin Kreutzer. The works of Mozart, Dittersdorf, Umlauf and J.A. Hiller were particularly popular there and Italian works by Cimarosa, Gazzaniga, Piccinni, Sarti, Salieri and Paisiello were frequently heard. It became an internationally known centre for contemporary music between 1921 and 1926, and since 1950 has re-established its reputation.

The Donaueschingen Festival was the first to devote itself exclusively to contemporary music; it is organized by the Gesellschaft der Musikfreunde Donaueschingen, in collaboration from 1950 with the Südwestfunk (SWF), Baden-Baden (which was renamed Südwestrundfunk in 1998 following its merger with the Süddeutsche Rundfunk in Stuttgart). The programmes between 1921 and 1926 were organized largely by Joseph Haas and Hindemith. Between 1950 and 1970 Heinrich Strobel, director of music at the SWF, was responsible for the artistic arrangements; he was succeeded by Otto Tomek, Josef Häusler, Christof Bitter and, from 1992, Armin Köhler. The general aim of the festival is to promote unknown and disputed talent, and to try out new methods and forms of expression. Donaueschingen's first Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst (contemporary chamber music programmes) in 1921 provided the basis for the later fame of Hindemith, Krenek and Hába. Since 1950 it has provided a springboard for numerous significant composers including Boulez, Stockhausen, Xenakis, Penderecki, Ligeti, Holliger, Ferneyhough and Rihm.

The history of the Donaueschingen festivals falls into several periods. The first, up to about 1924, concentrated on a new style of chamber music centring on the string quartet; the extension of these stylistic tendencies to vocal music inaugurated the phase of Gebrauchsmusik and 'Musik für Sing-und Spielkreise'; in 1926 the question of mechanical instruments (the Welte-Mignon piano and organ) was raised. In 1927 the Donaueschingen Festival was shifted first to Baden-Baden and in 1930 to Berlin. At the 1926 festival a new area, that of theatre music, was entered with the presentation of Oskar Schlemmer's *Triadisches Ballett* (with music by Hindemith); but chamber opera was a major feature of the Baden-Baden Festival programme, which included premières of Weill's *Mahagonny* to a libretto by Brecht, Hindemith's *Hin und zurück*, Milhaud's *L'enlèvement d'Europe* and the Hindemith-Weill collaboration *Der Lindberghflug* (1929). The Neue Musik Berlin festival in 1930 brought an abrupt end to Donaueschingen's efforts. Nonetheless, the concepts and ideals established there continued. Between 1934 and 1939 an attempt was made, within the constraints of Nazi cultural policy, to revive in Donaueschingen the tradition of the early chamber music concerts, but the programmes and influence were purely provincial.

Two further attempts, in 1946 and 1947, were equally unsuccessful.

In 1950, through the collaboration of Donaueschingen and the SWF, the festival was successfully revived and its international reputation increased. Since then the SWF SO – until 1962 under Hans Rosbaud, from 1964 to 1979 under Ernest Bour and latterly under various conductors – has been placed at the disposal of Donaueschingen every year. Thus, the earlier emphasis on chamber music at the festivals was given up and the title was consequently changed to Donaueschinger Musiktage für Zeitgenössische Tonkunst (Donaueschingen Festival of Contemporary Music). After 1950 the SWF made a practice of giving commissions to Donaueschingen (252 up to 1994), and has thereby had a direct influence on contemporary composition; this contrasts with the Kammermusikaufführungen of the 1920s, whose programmes consisted largely of works that were not commissioned for the occasion. Since 1950 the festival has moved through several phases. In the 1950s it reflected the powerful influence of serialism on the younger generation, whereas in the 1960s the emphasis shifted to timbre and surface. The 1970s brought a new engagement with 19th-century tradition and tonality, and since about 1980 there has been, as elsewhere, a marked pluralism. Since 1970, too, live electronic music has gained ground, joined since 1980 by a predilection for large forces and expansive forms, as well as for multi-media experiments, which have significantly increased since 1992. In 1969 the title of the festival was changed for the third time, to the Donaueschinger Musiktage.

Important premières at Donaueschingen have included Hindemith's String Quartet op.16 (1921) and *Kammermusik no.1* op.24 no.1 (1922), Webern's Sechs Lieder op.14 (1924), Stravinsky's Piano Sonata (1925), Boulez's *Poésie pour pouvoir* (1958) and *Répons* (1981), Messiaen's *Chronochromie* (1960), Stockhausen's *Mantra* (1970) and works by Berio, Fortner, Hába, Henze, Ligeti, Nono, Penderecki and Xenakis.

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JOSEF HÄUSLER

Donāy [Dūnāy]. Sassanian single reed end-blown double pipe. *See* SURNĀY.

Donberger [Donnberger, Domberger], **Georg Joseph** (*b* Bruck an der Leitha, 11 Feb 1709; *d* Herzogenburg, 2 April 1768). Austrian organist and composer. He attended the Jesuit College in Vienna from 1720, studying the humanities; he also studied the organ, the violin and especially the viola d'amore. His attempts at composition pleased Caldara, who accepted him as a pupil, and a music drama by him was performed at the Jesuit College before Emperor Charles VI in 1727. Donberger went on to study philosophy in Vienna and earned his living teaching music, making the acquaintance of J.G. Graun, František Benda, Quantz and Tůma. On 30 May 1733 he was ordained priest and became *regens chori* at the Augustinian monastery of Herzogenburg; most of his compositions are sacred, written for this and other Austrian monasteries, although he also wrote some instrumental music. Along with Zechner and Tůma, Donberger was one of the leading composers in Austria between Fux and Haydn, and his works remained popular there well into the 19th century. His music shows a solid contrapuntal technique as well as an element of virtuosity, particularly notable in his masses and his German and Latin solo works.

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Principal sources: A-Gd, GÖ, H, KN, Krems Pfarrarchiv, LA, M, N, SE, SEI, SF, SL, SOp, Wk, Wn, Wp, Ws, WIL, Z; CH-E; CZ-Bm, SK-BRnm, CZ-Pnm; D-Bsb, OB; H-Gc; PL-Wu; thematic catalogue by R. Hug in preparation

92 masses, 17 requiem, 3 Libera me, 2 Stabat mater, 2 introits, 12 offs, 6 motets, 5 Vespers, 16 pss, 3 Mag, 6 Salve regina, 7 Alma Dei redemptoris, 2 Regina coeli, 6 lits, 10 TeD, 15 hymns, 2 Veni Sancte Spiritus, 4 cantilenas, 3 arias, 2 Asperges, responses for Holy Week

2 pastorales, orat, Carnival song, Mysteriosum quodlibeticum, Applausus, 4 libs for music dramas

11 Parthia, insts

Incipits of other works given in catalogues of Herzogenburg Chorherrenstift Bibliothek and Musikarchiv, see Brook

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RAIMUND HUG

Doncastre, W. [?William] **de** (*fl* ? *c*1345). English theorist. He was named by the theorist JOHN HANBOYS (*fl c*1370) in connection with his symbols for notes smaller in value than the *semibrevis*: the symbols are 14th-century in character, using the rhomb with an upward, downward or obliquely downward tail (see P.M. Lefferts, ed. and trans.: *Robertus de Handlo, The Rules, and Johannes Hanboys, The Summa*, Lincoln, NE, 1991, pp.268–73).

He may be identifiable with the William de Doncastre who is traceable in monastic records from Cambridge in 1345 (Lefferts, p.60).

ANDREW HUGHES

Donceanu, Felicia (*b* Bacău, 28 January 1931). Romanian composer. After studying composition with Jora at the Bucharest Academy (1949–56), she worked as a music editor at the State Art and Publishing House (1956–8) then at the music publishing operation of the Composers' Union (1958–66), a position which allowed her time to compose. Donceanu enhances modal techniques with general folk elements which are represented in such a way as to ease their reception. She is an accomplished poet and artist, and her music is often imbued with a poetic quality. Best known for her many songs and choral works, she won the Enescu Prize in 1984 with the song cycle *Cântând cu Ienăchiţă Văcărescu*.

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(*selective list*)

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Orch: Meşterul Manole [Master Manole], sym. poem, op.14 no.1, 1956, rev. 1977; Piatra Craiului [The King's Stone], 3 tone poems, op.16 no.1, 1962, rev. 1982; Prin Ţara de Sus [Through the High Lands], suite, op.21, str, 1985

Chbr and solo inst: Sonata, D, op.1, vn, pf, 1955, rev. 1967; Mai sunt încă roze [Still there are Roses], op.9, 1972 [after text by A. Macedonschi]; Inscripţie pentru un catarg [Inscription for a Mast], op.28, hp, 1989; Legenda unui zbor [The Legend of a Flight] (Parlando rubato), op.31, hp, 1991; Acolade, fl, cl, vn, vc, db, pf, perc, 1995; La curtea lui Petru Cercel, op.35 no.3, viols, hpd, perc, 1995

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OCTAVIAN COSMA

Dönch, Karl (*b* Hagen, 8 Jan 1915; *d* Vienna, 16 Sept 1994). German bass-baritone. He studied at the Dresden Conservatory and made his début in 1936 at Görlitz. In 1947 he joined the Vienna Staatsoper, where he was often heard as Beckmesser, a role he recorded under Knappertsbusch (1950) with Schöffler as Hans Sachs; further success came in 1951 as the Doctor (*Wozzeck*), which he recorded under Boulez (1966). He sang in the premières of von Einem's *Dantons Tod* (1947, Salzburg), Liebermann's *Penelope* (1954, Salzburg) and Frank Martin's *Der Sturm* (1956, Vienna). A versatile actor-singer who made much of comedy-character, he sang in major German theatres, at La Scala, and in New York and Buenos Aires. He was also in demand for operetta, and recorded several roles in the 1950s. He was director of the Vienna Volksoper from 1973 to 1987, where he enlarged the repertory to include such works as *Albert Herring* and *From the House of the Dead*.

NOËL GOODWIN

Donegan, Lonnie [Donegan, Anthony James] (*b* Glasgow, 29 April 1931). Scottish singer and guitarist. He was the most prominent figure in the Skiffle movement of the late 1950s. Skiffle groups performed a repertory of mostly American folk songs and gospel hymns using guitars, banjos, tea-chest basses and washboards which were played using thimbles. The first of these groups emerged from British traditional jazz bands such as those of Ken Colyer and Chris Barber, with whom Donegan played banjo. He adopted the thin, nasal vocal tone associated with American country and western music but his early repertory was based around songs associated with the black American songster Leadbelly. His most successful recordings in this vein included versions of Leadbelly's *Rock Island Line* (1954) and *Pick a bale of cotton* (1962). The former, in particular, inspired the formation of hundreds of skiffle groups whose members included many future pop and rock performers.

Donegan also made versions of American country and folk pieces such as *The Battle of New Orleans* (1959) and *Tom Dooley* (1958) and he co-wrote and performed material in the English music-hall tradition, notably *My old man's a dustman* (1960) and *Does your chewing gum lose its flavour?* (1959). In cabaret he included popular ballads such as Jule Styne's *The party's over* (1962). See G. Melly, *Revolt into Style: the Pop Arts in the 50s and 60s* (London, 1970, reissued 1989), 25–7

DAVE LAING

Donemus Foundation. Dutch organization based in Amsterdam. It was set up in 1947 with assistance from the Stichting Nederlandse Muziekbelangen (Foundation for Netherlands Musical Interests) and central government, with the aim of documenting and publishing modern Dutch music. This move was prompted by the loss of a number of scores, including some by Willem Pijper, in the bombing of Rotterdam in May 1940. The microfilm archives of Dutch works created at that time formed the basis of the Donemus collection after the war. The founders of Donemus (whose name is an abbreviation of 'Documentatie in Nederland voor Muziek') included C. Wiessing, H.E. Reeser and H. Reinink. The foundation grew under the directorship of André Jurres (1952–74), who in his various international posts did much to promote Dutch music. Around 10,000 works by some 550 Dutch composers are now available through Donemus, as well as biographical information on the composers, press releases and programme notes. Performance material of all the documented works is available on request, and scores of a limited number of works are issued. Donemus has published the journals *Muzikaal perspectief* (1948–57), *Sonorum speculum* (1958–74) and, since 1975, the English-language quarterly *Key Notes*, as well as a monthly information bulletin in Dutch. Donemus issued series of recordings under the title 'Donemus Audio-Visual' (1961–75), 'Composers' Voice' (1975–87) and, more recently, 'Composers' Voice Compact Disc'. The foundation is subsidized by the Dutch government and represented at a number of international publishing houses.

JOHAN KOLSTEEG

Donfrid [Donfried], **Johann** [Johannes] (*b* Veringenstadt, nr Sigmaringen, 1585; *d* Rottenburg am Neckar, 1654). German music editor, singer, teacher and composer. He studied at the University of Dillingen, one of the main cultural centres of south-west Germany, and in 1610 took a post as singer at St Martin, Rottenburg. This carried with it duties as a schoolteacher: in this capacity he became Rektor of the school in 1622 and in his musical capacity Kapellmeister of the church in 1627.

Donfrid is chiefly interesting as an editor who saw it as his task to propagate in Catholic southern Germany the best and most popular church music by Italian composers of his day. To this end he published five large anthologies at Strasbourg in the 1620s: the tripartite *Promptuarii*

musici, consisting of motets arranged in a liturgical cycle, as had been done by other editors, such as Schadaeus, before him; the *Viridarium*, devoted to Marian pieces; and the *Corolla musica*, a selection of 37 masses (the *Jubilus Bethlehemeticus* does not belong with this group). The importance of these collections is clear: they cemented musical links between Italy and Germany at a time when Italy was to a large extent the arbiter of style in European sacred music, and indeed they helped to achieve for German Catholic music what Schütz's two Venetian visits did for Lutheran music.

The liturgical scheme of the *Promptuarii musici* is such that the first two volumes between them cover the church's year, dividing at Easter, while the third duplicates some liturgical seasons and also includes much material for individual feasts and saints' days. Donfrid drew on the work both of conventional polyphonists such as Victoria, Marenzio and H.L. Hassler (he did not ignore native German music) and, more often, of early composers of concertato pieces: he included a number of Lodovico Viadana's *Cento concerti ecclesiastici* (1602) and motets by his immediate imitators such as Leone Leoni, Finetti and Patta in northern Italy and Cifra, Agazzari and Ottavio Catalani in Rome. A number of Germans are represented, such as Loth, Rudolph Lassus, Holzner, Wolfgang Mayr and Pfendner, the last four all active in Bavaria, as well as the bigger figure of Aichinger. From the Italian point of view it must be conceded that this represents a conservative selection for the date of part i, 1622 (although there is a new duet by Monteverdi), but part iii and the *Viridarium*, both of 1627, contain music by some much more adventurous Italians, such as Alessandro Grandi (i), Biagio Tomasi and Ercole Porta, which certainly raises the artistic level; no fewer than 35 motets by Grandi appear in these two volumes. Only one piece by Donfrid himself is known – a motet in *Promptuarii musici*, i.

EDITIONS

Promptuarii musici, concentus ecclesiasticos, 2–4vv, bc (org), e diversis iisque illustrissimis et musica laude praestantissimis huius aetatis authoribus, collectos exhibentis. Pars prima (Strasbourg, 1622[2])

Promptuarii musici, concentus ecclesiasticos ducentos et eo amplius, 2–4vv, bc (org) ... Pars altera (Strasbourg, 1623[2])

Tablatur für Orgel (Hamburg, 1623), lost

Promptuarii musici, concentus ecclesiasticos 286 selectissimos, 2–4 vv, bc (org), e diversis et praestantissimis Germaniae, Italiae et aliis aliarum terrarum musicis... Pars tertia (Strasbourg, 1627[1])

Viridarium musico-marianum. Concentus ecclesiasticos plus quam ducentos in dialogo, 2–4, 6, 8vv, bc (org), e diversis iisque clarissimis et musica laude praestantissimis huius aetatis authoribus, pro omni genere et sorte cantorum (Strasbourg, 1627[2])

Corolla musica missarum 37, pro vivis ac defunctis, iuncto mortuali lesso etc selectissimarum, 1–5vv, bc (org), e diversis et excellentissimis Italiae ac Germaniae auctoribus ... collecta (Strasbourg, 1628[2])

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JEROME ROCHE

Don heusser, Der. *See* TANNHÄUSER, DER.

Doni, Antonfrancesco (*b* Florence, 16 May 1513; *d* Monselice, nr Padua, 1574). Italian writer, academician and musician. His chequered career began in a Servite monastery in Florence, but having been expelled he set out for northern Italy *c*1540. After some wanderings, documented in his letters, he settled in Piacenza in 1543, with the intention of studying law. He soon dropped this in favour of literary and artistic activities. With the aid of a few nobles and men of letters (including Lodovico Domenichi and the poet Luigi Cassola) he founded the short-lived Accademia Ortolana. At this time Doni described himself as 'writer, instrumentalist, singer, and painter'; he played the viola and as a member of the Ortolani he contributed not only literary efforts but musical compositions as well. The first part of Doni's *Dialogo della musica* was written here in 1543.

The next year Doni went to Venice. Though he confessed himself to be overawed by the splendours of Venetian musical life, he made new acquaintances, completed his *Dialogo* and persuaded the printer Girolamo Scotto to issue this work as well as a volume of letters. He returned to Florence in 1545 and was elected secretary of the Accademia Fiorentina in 1546. For a brief time he set himself up as a printer in Florence and hoped to publish music; a collection of madrigals in manuscript, with a printed frontispiece, survives from his shop (see Haar: 'A Gift of Madrigals'). Like many of Doni's projects this career soon foundered and by the beginning of 1549 he was again in Venice.

In the 1550s Doni was an active member of the Venetian Accademia Pellegrina, whose activities he reported with such exaggerated fancy that the very existence of this group has been questioned by sober historians. He won some fame by engaging in controversy with Domenichi and with Aretino. He saw to the printing of some of his major works, including *La zucca*, *I mondi* and *I marmi*, all issued by Francesco Marcolini. After another period of aimless wandering he went into retirement near Padua, where he died.

Although many of the tales and anecdotes in works such as *I marmi* are concerned with music and musicians and many of Doni's letters mention music, his important contributions to the musical culture of his age are the *Dialogo della musica* (1544) and the musical portion of his bibliographical work *La libraria* (1550/51). The *Dialogo* is not a formal treatise at all; of it Doni said that 'Cicero holds that music consists of numbers, tones and measures; but in my *Dialogo* I have used neither square nor compass'. It is a lively series of tales and conversational exchanges by a group of interlocutors (among them composers such as Parabosco and Perissone Cambio), with its text punctuated with contemporary madrigals, motets and a chanson. The speakers are singers as well, talking about the pieces before and after performing them. The music of the top voice is printed in the volume of text, with the remaining voice parts in separate partbooks. Unique in form, the *Dialogo* illustrates how music was performed in company. Doni was proud of this work, in which he boasted that he had 'performed a feat of arms with the printer's press and as it were outdone Josquin in this music'.

In his *Libraria* Doni gave a list of all the printed collections of music he knew; as one of the few such lists

surviving from the period, it is a valuable source of information about editions and works now lost.

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JAMES HAAR

Doni, Giovanni Battista (*b* Florence, bap. 13 March 1595; *d* Florence, 1 Dec 1647). Italian classicist, philologist and music theorist. From about 1630 he dedicated himself almost totally to the rediscovery of Greek music and to the revival in modern practice of the ancient *tonoi* and genera. As an offshoot of this investigation he reviewed the history of modern music drama and wrote several revealing critiques of the earliest styles of musical pastoral.

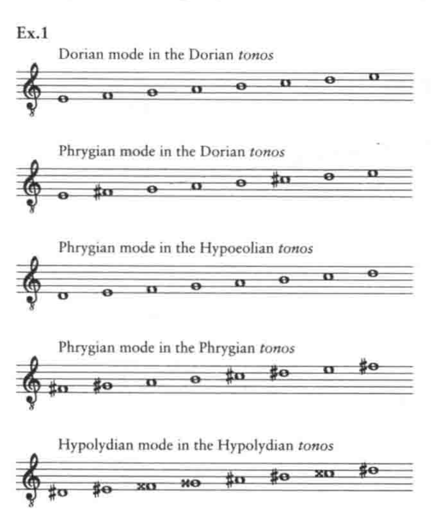
1. Life. At the age of ten Doni was sent to study arts and letters at Bologna, and he then studied philosophy, classical languages, geography and mathematics at the Jesuit College in Rome: among his teachers were Tarquino Gallutio, professor of rhetoric, who remained his mentor for many years, Torquato de Cuppis, Bernardino Stephonio and Famiano Strada. In 1613 his father sent him to France to study law at Bourges, where he was a fellow student of his cousin Louis Doni d'Attichy (who became Bishop of Riez, Provence, in 1628). He spent more time, however, on Latin, philosophy, oriental languages and writing prose and verse than on law, and his family recalled him from France in 1618. At his father's insistence he completed the *laurea* in canon and civil law at Pisa and reluctantly entered legal practice. But his ambition was to teach Greek at Pisa, and he lost no opportunity of collecting antiquities; he eventually accumulated 6000 inscriptions.

Doni entered the employ of Ottavio Corsini shortly before Corsini was sent by Pope Gregory XV as legate to the King of France in 1621. He used his sojourn in Paris to work in the colleges and libraries and to meet French scholars, notably Mersenne, with whom he corresponded throughout his life. The death of one of his brothers took him back to Florence in 1622, but the following year he went again to Rome to serve Maffeo Barberini shortly before he was elected pope as Urban VIII. When, on 9 October 1623, the pope's nephew Francesco Barberini was made a cardinal, Doni became his secretary. They went on diplomatic missions to Paris in 1625 and 1627 and to Madrid in 1626. Everywhere he went Doni sought out libraries and collections of antiquities and established ties with humanists and scientists. Among his most devoted associates and correspondents were Claude de Saumaise, René Moreau, Jean Bourdelot, Nicolas-Claude Fabri de Peiresc, Lucas Holste, Galileo Galilei, Athanasius Kircher, Gaspar Scioppius, J.A. Ban, Daniel Heinsius, Gabriel Naudé and Isaac Voss.

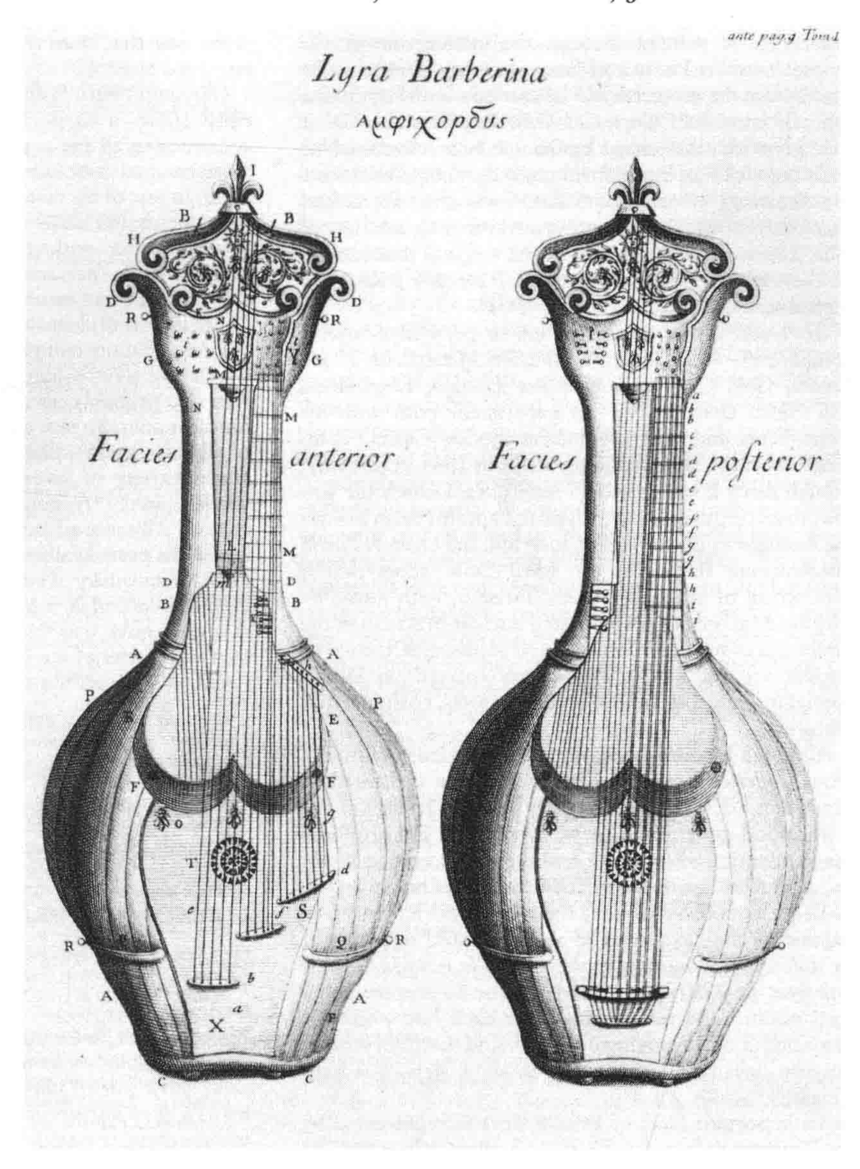
In 1629 Doni was appointed secretary of the sacred College of Cardinals, which entitled him to wear the purple robe of the chamberlains of the pope. But he wrote the same year to a friend that he felt out of place in the courts of prelates, since he lacked the boldness and affectation demanded of a courtier, and that he longed to devote himself to scholarship.

In 1633 the death of another brother (in a duel near Vaison, France, where he was governor) led Doni to throw himself into the study of music to cure his melancholy. He worked to improve the understanding of the tables of Alypius so that he could transcribe Greek notation, and he sought to adapt modern instruments to perform the ancient modes and genera. When in 1635 another brother died he looked for an opportunity to return to Florence to save his house. He re-established himself in his home city in 1640: in that year he was appointed professor of rhetoric at the university and was admitted to the Accademia della Crusca and made consul of the Accademia Fiorentina. He married Margerita Fiaschi in 1641. He died quite suddenly after a brief illness.

2. Works. Inspired by the progress already made by Girolamo Mei and Vincenzo Galilei, Doni sought to uncover all he could concerning the practice of Greek music. His close reading of the surviving Greek theoretical sources led him to draft the *Trattato de' generi e de' modi della musica*, in which he communicated his understanding of the ancient Greek tonal system. There he reviewed the changing conception of this system from the time of Plato to late authors such as Cleonides, Ptolemy, Gaudentius and Aristides Quintilianus. Doni adequately explained for the first time the relationship of the *tonoi* to the octave species in a way consistent with the sources. He also gave a history of the chromatic and enharmonic genera that cleared up misinterpretations by previous authors such as Vicentino and Salinas. In the *Compendio del trattato de' generi e de' modi della musica*, a bowdlerization of the unpublished and unfinished *Trattato*, Doni turned to applying the ancient precepts to modern composition, hoping to stimulate a new musical



Doni's lyra Barberina: engraving from 'Lyra Barberina amphichordos' (Florence, 1763)



flowering. The chief fault he found with modern monodic music was the lack of diversity in its tonal system. In the ancient Greek system, as he described it in *Compendio del trattato*, on the other hand, he found more diversity than probably actually existed. He recognized correctly, following Ptolemy, that the Dorian double octave was transposed to six other keys. He went beyond this to assume that each of the octave species thus produced in the central range, which he called modes, could also be transposed to six keys. Thus not only the Dorian pattern of tones and semitones but also the other interval sets were available at each height of pitch. Some of these permutations are shown in ex.1; the last, the Hypolydian mode in the Hypolydian *tonos*, demonstrates the need at the time for special instruments to play and accompany in certain of these intonations, particularly in the syntonic diatonic of Didymus, which Doni preferred as the most perfect. He designed and had constructed several such instruments, 'diharmonic' viols and violins, 'diharmonic' and 'triharmonic' harpsichords, a theorbo with three fingerboards and a 'panharmonic' viol. The special harpsichords were built for Doni by Giovanni Pietro Polizzino.

The most famous of Doni's inventions was the 'amphichordal' lyre or 'lyra Barberina' (see illustration), which permitted the performance of all his ancient modes and transpositions. Its pear-shaped body was disposed with strings of gut on one side for certain modes and with strings of metal on the other side for other modes. Doni claimed that it had a louder and fuller, yet sweeter tone than the lute and an evenness of timbre throughout its range; though plucked, it was capable of sustained notes.

Doni described this instrument in his essay 'Lyra Barberina', dedicated to Pope Urban VIII, which he began in 1632 and probably finished in 1635. The main part of it is a history of Greek string instruments that carefully distinguishes, with ample documentation, the many forms of lyre, kithara, chelys, testudo, phorminx, pektis, and other types named in the Greek literature. Because of its many pictorial illustrations, Doni sent the treatise to

France to be printed through the intercession of the Dupuy brothers Pierre and Jacques around 1640, but he died before the project could be carried out. More than a century later A.F. Gori and G.B. Passeri published it together with other essays by Doni in two volumes of his collected writings, but unfortunately they could not locate the drawings of ancient instruments that Doni had prepared, for which they substituted other figures, few of which served Doni's intention (the original illustrations as they appear in manuscripts in *F-Pn* and *I-Rvat* are reproduced in Palisca, 1978 and 1981).

Doni was not a musician, but he persuaded several composers – Frescobaldi, Domenico Mazzocchi, Pietro Eredia, G.A. Capponi, Ottaviano Castelli, Luigi Rossi and Pietro Della Valle – to experiment both with his instruments and with the ancient modes. Castelli composed an entire *commedia in musica* in 1641 in this way, though using a scale of equal semitones. Della Valle was the most faithful to Doni's ideas and applied them in both the *Dialogo di Esther* (1640, lost) and the *Oratorio della purificazione* (in *I-Rn*). In 1640 Doni supervised a production of Seneca's tragedy *Troades*, with music by Virgilio Mazzocchi, that imitated ancient practices in the limitation of music to choruses and soliloquies, the use of ancient metres, modes and genera (played on Doni's special instruments), and the stage settings, costumes and gestures.

Although he disclaimed practical knowledge of music, Doni undertook, in two French treatises dedicated to Louis Doni d'Attichy on 12 May 1640, a reform of the solmization system and of staff notation. He proposed the elimination of *ut* and *la* and the application solely of *mi*, *fa*, *sol* and *re* to the rising Greek tetrachord, e.g. B–C–D–E. If more syllables were to be used he preferred expanding the hexachord to an octave and replacing *ut* by *doh* and adding *bi* after *la (Nouvelle introduction de musique*, pp.29ff). In the same treatise he proposed that staff notation be reformed so that each line would be identified at the beginning by a letter and the notes written only on lines that were spaced to show steps and half-steps.

An important facet of Doni's work is represented by the *Trattato della musica scenica*, written between 1633 and 1635 and later revised, and the critiques of dramatic music in the *Compendio* and *Annotazioni*. Particularly valuable are his classification of the different styles of monody (*see* STILE RAPPRESENTATIVO) and his remarks on the use of ornamentation and other expressive devices in monody. His main thesis is that the Greeks sang only the choruses and lyrical portions of their tragedies, not the dialogue, and that modern music drama should be reformed in imitation of the ancient. If the dialogue were spoken, he argued, this would improve the production's variety, dramatic interest and acting, while shortening the duration and permitting the composer to concentrate his art on the expression of emotion. In the *Annotazioni* he proposed for passages of narrative or dialogue a simple sung recitative with a florid accompaniment. He deplored the simplicity of the accompaniments in contemporary opera and urged composers to apply the contrapuntal art of the polyphonic madrigal to the lyrical monodies and unison choruses. He had little respect for the operatic composers of his day and detected only slight advances in dramatic music after Peri, Caccini and Monteverdi (who at the time that Doni was writing had still to compose his last three operas).

Giovanni Pietro Polizzino (*b* Rome, *c*1602; *d* Rome, 8 April 1658), a harpsichord maker, was responsible for constructing all the complicated polyharmonic two and three manual harpsichords inspired by the theories of Doni. In one of his manuscripts Doni mentions four such instruments but adds that Polizzino made still others. Polizzino also worked for Della Valle, constructing a 'triharmonic', 'hessarmonic' or 'panharmonic' harpsichord, with three manuals and split keys, about 1638–9. There is also evidence that in 1649, Polizzino finished a second and more complex *cembalo grande a tre tastature* which was sent to João IV of Portugal. This instrument was also probably devised by Della Valle, who included for the monarch a new composition of his, 'with a mixture of all three genres, diatonic, chromatic and enharmonic, and a variety of seven different tones, that is dorian, aeolian, ionian, lydian, phrygian, hypolydian and mixolydian'. All trace of these instruments had already been lost in the period following their construction. On 2 May 1658 an inventory of Polizzino's shop listed a two-manual *arpicordone* and an *arpicordo*, the last reference to a term that until now, was thought to have fallen into disuse in the first quarter of the 17th century.

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only those on music

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CLAUDE V. PALISCA (with PATRIZIO BARBIERI)

Donington, Robert (*b* Leeds, 4 May 1907; *d* Firle, Sussex, 20 Jan 1990). English musicologist, husband of Gloria Rose. He was educated at St Paul's School and Oxford (BA 1930, BLitt 1946). He studied the viol, the violin and the interpretation of early music with Arnold Dolmetsch in Haslemere, harmony and counterpoint with H.K. Andrews and R.O. Morris, and composition with Wellesz at Oxford. He divided his career between performance and scholarship. As Leverhulme Research Fellow (1934–6) he scored and catalogued English 17th-century music for viols. He was a member of the English Consort of Viols (1935–9) and the London Consort (1950–60), and founded and directed the Donington Consort (1956–61). From 1961 he spent much of his time in the USA, where he lectured and performed at several universities and music festivals, including the Carmel California Bach Festival (1961, 1971), Stanford University (1961, 1964), the University of Southern California (1964), Rutgers University (1968) and Yale University (1970–71). In 1964 he was appointed professor of music at the University of Iowa. He was a founder-member of the Galpin Society in 1946 and held office as a council member of the American Musicological Society (1967–8, 1970–72). He was made an OBE in 1979.

In addition to *The Instruments of Music*, one of the standard surveys of the field, Donington published a thoughtful and provocative study of the symbolism in Wagner's *Ring* based on the precepts of Jungian myth analysis, and he followed this up with a wide-ranging if very personal study of symbols in opera published just after his death. He also became known for several studies of Baroque performing practice, and contributed several important articles, notably 'Ornamentation' and 'Ornaments', to the fifth edition of *Grove's Dictionary*. His *The Interpretation of Early Music* became an indispensable reference work, even though it was criticized for presenting too many quotations from treatises without putting them into any larger context or including enough explanation to allow the reader to know precisely how the suggestions are to be applied to individual compositions. His briefer and more popular *A Performer's Guide to Baroque Music* complements the earlier work, containing many valuable insights into problems of performing practice and a healthy commonsense attitude towards their solution. Not least, his discussion of early gramophone recordings and his application of conclusions drawn from early 20th-century singing to earlier periods is stimulating if controversial. In all his writings on performing practice Donington was at pains to avoid the dogmatic and emphasizes the importance of relying on good taste and instinctive musicianship. He carried on the pioneering work of Arnold Dolmetsch in illuminating problems of Baroque performing practice, and did more than any other British scholar to encourage performers to learn as much as they can about earlier conventions by carefully reading the existing theoretical sources. (For Obituaries by J.A. Sadie and J.M. Thomson see *EMc*, xviii (1990), 684–6.)

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HOWARD MAYER BROWN

Donizetti, (Domenico) Gaetano (Maria) (*b* Bergamo, Nov 1797; *d* Bergamo 8 April 1848). Italian composer. A dominant figure in Italian opera, he was equally successful in comic and serious genres, and an important precursor of Verdi.

1. Education and early career (to 1830). Donizetti was born in Bergamo, the fifth of six children of Andrea and Domenica (Nava) Donizetti. The family lived in extremely modest circumstances: the highest station Andrea Donizetti achieved was that of custodian and usher at Bergamo's pawnshop, the Monte de' Pegni. Although Gaetano's elder brother Giuseppe was a military bandsman and eventually became chief of music for the Ottoman armies, musical achievement was neither expected nor encouraged in the Donizetti family. The composer's own account, related late in life, sketches his home atmosphere with a characteristic mixture of melancholy and wit:

> I was born underground in Borgo Canale [just outside the walls of Bergamo's upper city]. One descended a cellar staircase where no suspicion of light ever penetrated. And like an owl I took flight, bringing upon myself now sad, now happy forebodings, not encouraged by my poor father, who always repeated to me that it was impossible that one should compose.

Donizetti's early encounters with music were made possible by his first composition teacher and lifelong mentor, Simon Mayr, a native of Bavaria who was *maestro di cappella* at the cathedral of S Maria Maggiore in Bergamo. At the age of nine, Donizetti was admitted as a scholarship student to the Lezioni Caritatevoli, a school Mayr founded in the same year to train musicians for the cathedral. Donizetti took classes in singing and keyboard, and, later, in composition and theory with Mayr himself. A 'throat defect' limited the young Gaetano's usefulness as a member of the cathedral chorus, but his progress in all other aspects of musical training was rapid. In 1811 Mayr cast him in the title role of the school's year-end production, *Il piccolo compositore di musica*, a role that required the 14-year-old Donizetti to improvise a waltz at the piano while at the same time singing in recitative 'I have a vast mind, a quick talent, and ready imagination – I am a thunderbolt at composing'. This ability to divide his musical energies at tremendous speed was one that would remain with him.

In 1815 Mayr arranged (and provided some financial support) for Donizetti to continue his studies at Bologna's Liceo Filarmonico Comunale under Padre Stanislao Mattei. Mattei had taught Rossini and Morlacchi, but his operatic taste inclined towards the style of an earlier generation, and he once reportedly complained that Rossini's innovations had brought dishonour upon his school. Donizetti's compositional output during the years in Bologna consisted mainly of exercises in counterpoint and fugue, as well as some sacred music and several isolated operatic scenes to existing librettos, none of which seems to have received public performance. Noteworthy among these is the one-act dramatic scene *Il pigmalione* (1816), which exhibits a strong influence of Mayr's style but as yet little trace of Rossini.

When Donizetti concluded his studies in Bologna in 1817, Mayr helped him to obtain his first professional engagement, a commission that resulted in *Enrico di Borgogna*, performed in November 1818 at the Teatro di S Luca in Venice. Based on a libretto by Donizetti's fellow student Bartolomeo Merelli (later an influential impresario), *Enrico* was successful enough to prompt a request for a second work for the same theatre, the one-act *farsa Una follia*(now lost), and two subsequent commissions from the same impresario, Paolo Zancla, for *Le nozze in villa* (Mantua, 1819) and *Il falegname di Livonia* (Venice, S Samuele, 1819). Resident in Bergamo during this time, Donizetti also honed his skills in non-operatic forms, composing a large proportion of his sacred works as well as several string quartets for an ensemble in which Mayr played the viola. While these early efforts mostly adhere to an established style blending influences of Mayr and Rossini, the testimony of a fellow student at the Caritatevoli hints at more rebellious tendencies. In a memoir written decades later, Marco Bonesi depicts Donizetti as at once eager to 'reform the conventional forms and situations' and uneasily aware that young composers needed to cater to the Rossinian idiom for reasons of self-advancement.

Up to this point Donizetti's professional activities had been confined to northern Italy and to smaller theatres, but in 1821 he was invited – probably again on Mayr's recommendation – to compose a new opera for the Teatro Argentina in Rome. The resulting work, *Zoraid di Granata*, was Donizetti's most successful yet, winning him an invitation from the leading impresario of the time, Domenico Barbaja, to write for Naples. While he was in Rome for the rehearsals of *Zoraid*, Donizetti made the acquaintance of the Vasselli family, whose daughter, Virginia, would become his wife in 1828, and whose son Antonio (Toto) grew into one of his best friends and the recipient of some of his most personally revealing letters.

Donizetti settled in Naples in February 1822 and was to be based there for the next 16 years, although he quickly began to receive performances and commissions across a widening geographical area. The stay in Naples was inaugurated with *La zingara* (1822), a work that impressed the student Vincenzo Bellini so much that he kept a copy of the score on his harpsichord and played from it every day. *La zingara*'s librettist was Andrea Leone Tottola, a poet of the older generation who had written several texts for Rossini and who specialized in the comic operas with *basso buffo* roles in dialect that were a Neapolitan speciality. Before 1830 Donizetti would write five more operas on texts by Tottola, although he also forged connections with more adventurous poets, especially Jacopo Ferretti, Domenico Gilardoni and Felice Romani. Romani, commonly recognized as the leading librettist of his generation, proved elusive, often refusing Donizetti's requests for librettos and delivering material desperately behind schedule. This chronic lateness plagued the pair's first collaboration, on the one-act comic opera for La Scala, Milan *Chiara e Serafina* (1822), the most prestigious commission Donizetti had received to date. Preoccupied with the text he was preparing for Mercadante in the same season, Romani delivered the libretto with only two weeks to spare before the first rehearsals; although such pressure often later coincided with Donizetti's greatest successes, *Chiara e Serafina* was badly received and survived only 12 performances, closing off the possibility of a commission from Milan's leading theatre for some time to come.

In 1825–6 Donizetti embarked on a disastrous year at the Teatro Carolino in Palermo, a position that paid him only 45 ducats a month (the prima donna earned more than ten times this). The only operatic product of this failed experiment was *Alahor in Granata*, which was much criticized for the 'immorality' of its libretto and for excessive reliance on Rossinian formulas: one critic went so far as to suggest that if only Donizetti could 'assume courage enough to free himself from the fetters of the Rossinian school, that bondage of imitation upon imitation, better things could be expected of him'. This verdict

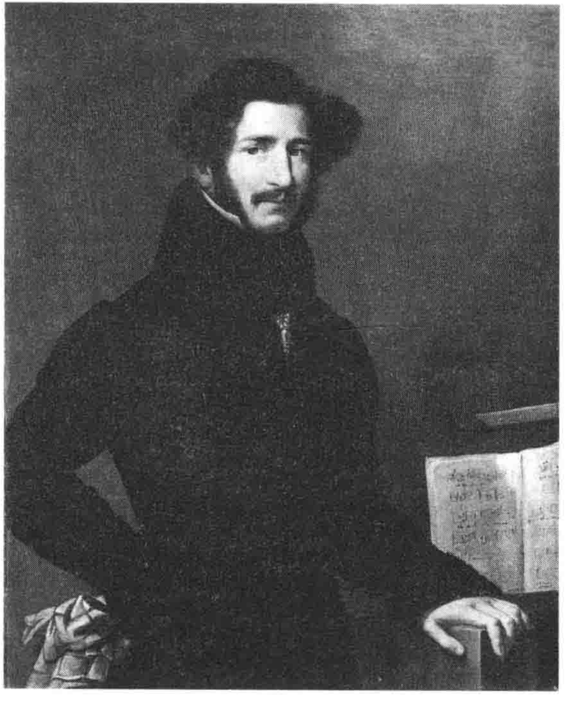
was phrased in unusually severe terms, but its concerns were a constant of Donizetti's early reception.

Upon returning to Naples in 1827 Donizetti signed a new and demanding contract with Barbaja, for four new operas per year over three years. Barbaja's terms allowed for a payment of 200 ducats for each opera, plus an additional 50 scudi per month for Donizetti's services as director of the second theatre of Naples, the Teatro Nuovo, an arrangement that gave Donizetti enough financial security to marry Virginia Vasselli the following year. Even while keeping up with the demanding pace of the Naples contract, Donizetti managed to accept the occasional commission that flowed in from other Italian cities as his reputation grew. Among the most important of these was an 1828 invitation to participate in the opening season of the new Teatro Carlo Felice in Genoa, for which Donizetti supplied *Alina, regina di Golconda* to another libretto by Romani. The Genoa season also included performances of Bellini's revised *Bianca e Fernando* and Rossini's *Le siège de Corinthe*, the latter with a new duet cabaletta ('Per pietoso all'amor') penned by Donizetti. This was the occasion for the first of several rivalrous encounters with Bellini, episodes that Donizetti seems to have approached with a remarkable generosity but which often drew bitter remarks from the more competitive Bellini.

In 1828 Donizetti accepted the position of director of the royal theatres of Naples, a post he would hold until 1838. Two other important projects of these early years in Naples were *L'esule di Roma* (1828) and the *azione tragico-sacra Il diluvio universale* (1830), both written for the Teatro S Carlo to librettos by Domenico Gilardoni. Although he was often criticized for stylistic infelicities, Gilardoni (also the librettist for Bellini's *Bianca e Fernando*) was an innovative poet who did more than just parcel out a play into arias and ensembles, but thought carefully about how the action unfolded on stage and often experimented with odd verse forms and mixed metres. Gilardoni's influence was probably important also in pushing Donizetti towards more adventurous subject matter (see Bini and Commons). *L'esule di Roma*won immediate acclaim in Naples and was staged at La Scala within six months, making it Donizetti's greatest early success. In a gesture that illustrates the new attention accorded to Donizetti's music, one newspaper devoted an entire article to the trio that closed the first act, focussing on the question of how a canonic ensemble could authentically convey the divergent emotions of three different characters.

2. Achievement of fame (1830–38). After more than a decade of what might be called apprenticeship, Donizetti's reputation was established, nationally and internationally, by the success of his 31st opera, *Anna Bolena*. Performed in 1830 in a special carnival season at the Teatro Carcano in Milan that also included the première of Bellini's *La sonnambula*, the opera was an immediate success, quickly going on to be performed in Paris and London, and decisively altering many aspects of Donizetti's career. The best way to gain a sense of the texture of Donizetti's professional existence between the première of *Anna Bolena* and his departure for Paris in 1838 might be through the lens of these changes – through the collaborations and confrontations that structured his creative life – rather than through a chronological inventory of the staggering 25 operas he composed during this period.

Like that of Rossini and Bellini, Donizetti's success was dependent on the cooperation and support of the singers who performed his operas, and interactions with singers in rehearsal were always a significant influence on the development of his style. The cast at the première of *Anna Bolena* brought together two singers who would play very different roles in Donizetti's career, Giuditta Pasta and Giovanni Rubini. Much of the score was composed during a month Donizetti spent at Pasta's home on Lake Como, and it seems likely that the soprano offered a good deal of practical input during this visit, as she was also to do with several of Bellini's operas. Rubini, too, was frequently a powerful shaping force on Donizetti's projects: early in his career Donizetti had looked to this fellow of native Bergamo for support, in 1831 even revising his *Gianni di Parigi* (begun in 1829) for Rubini, in the hope that the championship of an established tenor would win the opera a performance in Paris. Although Rubini was to disappoint in this, the role of the tenor hero was soon taken over by Gilbert-Louis Duprez, who created the tenor leads in *Parisina* (1833) and *Lucia di Lammermoor* (1835) among other works, and whose contribution to the later *Les martyrs* (1840) and *La favorite* (1840) was such that Donizetti once called him the 'second father' of those works. But at least as important among Donizetti's casts of the early 1830s was the baritone Giorgio Ronconi, first interpreter of the leading roles in *Il furioso nell'isola di San Domingo* and *Torquato Tasso* (both 1833), *opere semiserie* written for the Teatro Valle in Rome. Although Ronconi's voice was not regarded as particularly beautiful, powerful or homogeneous, he possessed a strong dramatic presence and delivered text with exceptional clarity and



1. *Gaetano Donizetti: portrait by an unknown artist (Museo Teatrale alla Scala, Milan)*

intelligence. The combination of dramatic force and lyricism in the roles Donizetti designed for Ronconi helped to shape the lineaments of the Verdian baritone.

Donizetti's correspondence took on a new tone in the early 1830s, as his circle of friends widened and he began to deal more forcefully with librettists and impresarios. From this period date the first examples of the letters that are little more than breathless inventories of premières, half-finished compositional projects and travel itineraries, a formula that would become a norm of his epistolatory style. Some less friendly letters from this period also bear witness to Donizetti's growing professional confidence and to two major frustrations. A handful of strongly worded letters are addressed to the impresario Alessandro Lanari, whose contracts Donizetti felt were restricting his opportunities for advancement in Paris, and to the publisher Giovanni Ricordi, to whom Donizetti vented his anger over performances of his operas from pirated scores. This last issue was a concern for most composers of the time: pirates usually operated by paying someone to orchestrate a new opera from a cheaply available vocal score, thus circumventing the rental fees charged for full orchestral material by the publishers or impresarios who owned the rights, and often resulting in error-ridden performances. Donizetti's growing confidence is evident, especially in a series of letters to Jacopo Ferretti, librettist of *Il furioso* and *Torquato Tasso*, one of very few poets (or, indeed, correspondents of any kind) with whom he exchanged views on operatic aesthetics. Donizetti's letters to Ferretti combine brow-beating and playful dialogue, attesting to his close involvement with the details of his librettos. The composer offers comments and corrections to individual lines, often requesting what he calls 'castrations', and reminding Ferretti repeatedly that brevity is all, that 'success consists of doing little and making that little beautiful, and of not singing a lot and boring the audience'.

An overview of almost any single year from the 1830s reveals a dizzying pace of new composition, revision and involvement in revivals. In 1833, for example, when Donizetti's national reputation was solidly established but before invitations began to flow in from abroad, four new Donizetti operas received first performances, and Donizetti spent extended periods in three different Italian cities. Donizetti began 1833 in Rome supervising the première of *Il furioso all'isola di San Domingo* (2 January), but by mid-January he had transferred to Florence, impatiently awaiting Romani's libretto for *Parisina*. Between mid-February and mid-March he composed all of *Parisina*, saw it through rehearsals and a successful première (17 March), and immediately returned to Rome to begin work on *Torquato Tasso*. Donizetti and Virginia remained in Rome through the summer, living with Virginia's brother Toto Vasselli. In May, June and July while working on *Tasso*, Donizetti also arranged for a performance of a revised version of *Il diluvio universale* in Genoa, composed a cantata (*Il fato*) for the nameday of Count Antonio Lozano, arranged for the publication of *Il furioso*, *Sancia di Castiglia* and some numbers from *Parisina*, and began talks about a commission for the Théâtre-Italien in Paris. In July Donizetti began to search for a subject for his next collaboration with Romani for a carnival opera at La Scala. Rehearsals for *Tasso* began in the last week of August, and the opera was performed at the Valle on 9 September. Almost immediately, Donizetti left for Milan, leaving Virginia behind in Rome, to supervise a production of *Il furioso* at La Scala, for which he composed three new pieces and touched up the orchestration. He spent October and November in Milan, mainly occupied with the composition of *Lucrezia Borgia*with Romani, negotiations over casting and with the censors. Towards the end of the year Donizetti corresponded with Lanari about alterations to *Fausta* for Venice performances with Pasta and the tenor Domenico Donzelli, as well as about plans for his next opera for Florence, which was to be *Rosmonda d'Inghilterra*. After the première of *Lucrezia* at La Scala on 26 December, Donizetti left Milan to supervise performances of *Il diluvio* in Genoa and *Fausta* in Turin, and stopped in Florence for a month or so to see *Rosmonda* on to the stage, before finally reuniting with Virginia in Rome and returning with her to Naples in April 1834 after an absence of 17 months.

If the success of *Anna Bolena* gave Donizetti a new degree of control over most aspects of composition and performance, one area where he remained virtually powerless was in relation to the theatrical censors. Especially restrictive in Naples and Rome where Donizetti was most active, the censors enforced the usual prohibitions on allusions (however veiled) to the regime in power, to members of the royal family and, most often, to religious practices. Far more troublesome, however, were their rules against any subject matter that might shock an audience: as one fairly typical set of regulations from Naples specifies, theatres were not to represent illicit romantic relationships (unless these were 'effectively opposed by virtue'), nor any violence or physical suffering that might 'induce loathing or disgust in the spectators'. As these examples suggest, censorship was more often about local taste and decorum than about politics or controlling audience reaction in any direct way, and perhaps the most confining prohibition of all was that on tragic endings. Although Donizetti had set one particularly gory example in the then unperformed *Gabriella di Vergy* in 1826 (composed 'purely for my own enjoyment'), his first staged opera to end with a death was *Il paria* (1829).

Almost all of Donizetti's serious operas in the 1830s were in some way affected by censorship. *Lucrezia Borgia* was banned in Naples, thanks to a dénouement in which five characters are murdered and to its depiction of a historical figure who had living descendants; in most other cities the opera could be performed only in elaborate disguises, under titles such as *Eustorgia da Romano* or *Elisa Fosco*. *Lucrezia Borgia* could be staged at all only because it was written for Milan where censorship was less draconian; in 1834 *Maria Stuarda* was banned altogether in Naples, even after Donizetti and his librettist Emanuele Bardari had effected an initial round of requested changes. Reworked as *Buondelmonte* (an innocuous romantic plot devoid of political content), the opera was approved for performance in Naples in October 1834, and the advocacy of mezzo-soprano Maria Malibran won it a brief run at La Scala before it was forbidden by the Milanese censors after only six performances. The final phase of Donizetti's battles with the Italian censors, and the point at which the situation apparently became intolerable to him, came with the struggles to stage *Poliuto* in Naples in 1838, problematic because of its religious content. When none of Donizetti's efforts to recast the plot in less risky terms were deemed acceptable, he gave



2. Terrace scene at Bergamo: painting by Luigi Deleidi, c1840 (Museo Donizettiano, Bergamo): (from left to right) the host Michele Bettinelli, Donizetti, Antonio Dolci, Giovanni Simone Mayr and Deleidi, shown sketching

up and revised the opera instead for Paris as *Les martyrs* (1840). The original Italian version of *Poliuto* was performed only in 1848, when theatrical censorship in Naples was temporarily loosened by the 1848 revolution.

Conflicts with the censors were almost certainly an important factor in Donizetti's decision to leave Naples for Paris in 1838; the artistic impact of these conflicts is more difficult to measure. One common interpretation argues that the prohibitions on sensational subject matter and tragic endings stunted Donizetti's artistic growth, preventing him from becoming truly 'Romantic', at least until he was able to work in a larger and freer milieu: the fight against censorship 'lay at the heart of Donizetti's struggle to develop a musical form appropriate to Romantic opera' (Black, G (iii) 1984, p.147). However, this is implicitly to link dramatic novelty with musical innovation, an connection that is only partially sustained by the evidence (as the discussion of the operas below will demonstrate). Indeed, it seems likely that the restrictions under which Donizetti operated in Naples also had positive effects, if only in the sense that early 19th-century Italian opera thrives on a tension between generic limits and idiosyncratic expression. Certainly Donizetti later showed an attachment to certain dramatic conventions he had railed against in letters – although not, ever, to happy endings – even once such gestures were no longer enforced by his surroundings.

Censorship aside, as the decade advanced it became increasingly difficult to stage opera in Naples. The commission that oversaw the theatres suffered from lack of management and financial shortfall; indeed in 1835, the soprano Fanny Tacchinardi Persiani (the first Lucia) threatened to halt rehearsals for the première of *Lucia* unless the singers were paid. In 1837 Donizetti drafted a bitter letter (clearly never intended to be sent) asking to be released as director of the Naples theatres, calling the post 'totally useless' and complaining that too many musical decisions had been made without consulting him. Donizetti occasionally sought positions that would offer comparable financial security within more comfortable circumstances, but both an attempt in 1833 to secure the position of *maestro di cappella* at the Novara cathedral and an 1837 bid to succeed the late Niccolo Zingarelli as director of the Naples conservatory failed, with both posts awarded instead to Saverio Mercadante.

A major preoccupation during these years was obtaining a commission for Paris. After the first unsuccessful attempt with *Gianni di Parigi* in 1831, Donizetti was thwarted in attempts to secure a Parisian performance for *Parisina*, when Lanari, who held the performing rights to the opera (composed for his theatre), demanded too high a price for the Paris performance. The long-awaited opportunity finally arrived in 1835 when Rossini commissioned new works for the Théâtre-Italien from both Donizetti and Bellini. Unable to persuade Felice Romani to supply a libretto, Donizetti settled for the relatively inexperienced Emanuele Bidèra, who adapted Byron's play *Marino Faliero*. Bellini's letters from this period indicate that Rossini was closely involved with the composition of both *Marino Faliero* and Bellini's *I puritani*; Bellini himself admits to receiving pointers on orchestration, and writes of *Marino Faliero*that Rossini advised Donizetti to revise 'the introduction, the finale, and many other pieces'. While not matching the delirious reception accorded to *I puritani*, *Marino Faliero* was well received, although the French too complained of Donizetti's habit of composing too quickly and imitating Rossini.

While in Paris to supervise the première of *Marino Faliero*, Donizetti attended a performance of Fromental Halévy's *La Juive* at the Opéra, an experience that seems to have left him with conflicting feelings of excitement and distaste:

> If you could only see the richness . . . it is no longer illusion, but truth. – cardinals on the stage, the king, a company of supplicants (as they say in Bergamo) with the standard of the virgin, and the blessed souls in front. – everyone barefoot. – they burn the Jewess alive. – it appears real, you know, – and the effect is bad, bad like the music they sing over top of it all.

Despite this disapproval of the Opéra's extravagant 'historical' style, Donizetti set his sights on a performance

there. In 1836 he devoted an unprecedented five months to the composition of *L'assedio di Calais*, based on the French patriotic episode of the sacrifice of the burghers of Calais. Donizetti described the opera as his 'most erudite, the most congruent with French tastes', by which he probably referred to the inclusion of an extended ballet, several unusually prominent and musically complex choruses, and a *mélodrame*-inspired episode of pantomime in the Prelude. Eventually performed at the S Carlo in November 1836, *L'assedio di Calais* never achieved a Paris performance.

Donizetti's despair in the face of these various professional obstacles was exacerbated by a series of personal tragedies in the late 1830s. In 1835–6 his parents died within a few weeks of each other, and in July 1837, at the age of only 29, Virginia died after giving birth to a stillborn child. This was her second stillbirth; in 1829 a first son, born with a severe birth defect, had died after living only 11 days. It has been suggested plausibly that Virginia's difficulties with child-bearing and her untimely death were results of the syphilis that was to incapacitate Donizetti less than a decade later (Ashbrook, 1987). Donizetti was devastated by Virginia's death; well into the 1840s his letters refer to her with such frequency and affection that one suspects he never recovered. As he wrote to her brother Toto: 'I keep asking: for whom do I work? Why? I am alone on earth. Can I live? And such thoughts make me drop my arms, dear Toto!'

3. International career, illness and death (1838–48). Discouraged by this sequence of professional disappointments and personal tragedy, Donizetti left Naples in October 1838 and moved permanently to Paris. He seems briefly to have considered retiring from composition, writing more or less simultaneously to a Bergamo friend, Antonio Dolci, that he wished to live modestly with no need of fame or wealth and to Mayr that 'music has great power over me. I would be dead [without it]!' However, it was more a matter of external circumstances than of low spirits that in Paris Donizetti entered a rare period of more than a year during which no new works were staged. Instead he supervised productions of *Roberto Devereux*and *L'elisir d'amore* at the Théâtre-Italien, and began adapting the forbidden *Poliuto* as *Les martyrs*. After many delays, *Les martyrs* was finally produced at the Opéra in the spring of 1840, initiating what Hector Berlioz bitterly called Donizetti's 'conquest' of the Parisian theatres. Just two months before the première of *Les martyrs*, *La fille du régiment* was given its first performance at the Opéra-Comique, and the new Théâtre de la Renaissance presented the French première of *Lucie de Lammermoor* and commissioned a new work from Donizetti, *L'ange de Nisida*. The Renaissance went bankrupt before *L'ange* could be staged, but Donizetti reworked the music as *La favorite* for the Opéra, where it was performed in December 1840 (fig.3). Another aborted project was less lucky: *Le duc d'Albe*, commissioned by the Opéra in 1839–40, was repeatedly pushed aside and had to wait until 1882 for its first performance.

As Donizetti became established in Paris, more – and more prestigious – invitations began to flow in from other quarters as well. February 1841 saw the première of *Adelia* in Rome; less than a year later *Maria Padilla* was given its first performance at La Scala. In March 1842 Donizetti was invited to conduct the Italian première of



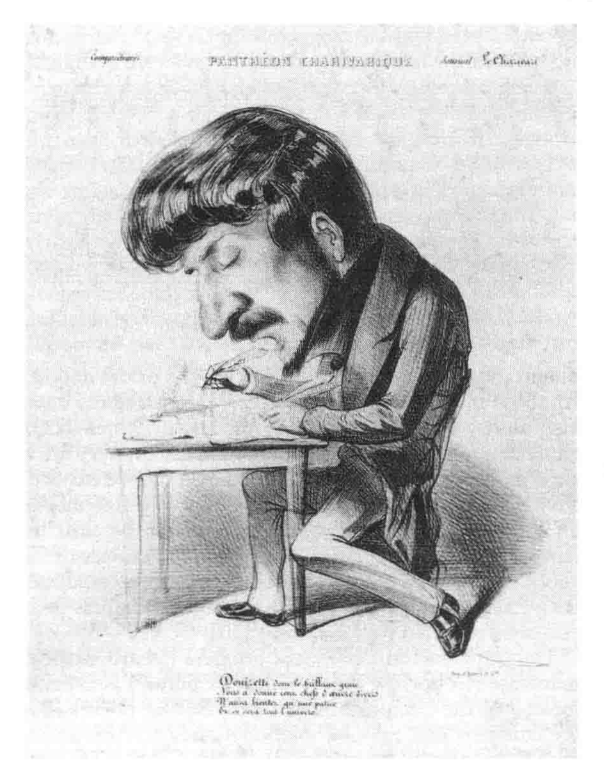
3. Rosine Stolz as Léonor and Gilbert Duprez as Fernand in Act 4 of Donizetti's 'La favorite', Paris Opéra (Salle Le Peletier), 1840: lithograph by Emile Desmaisons after François Gabriel Guillaume Lepaulle, frontispiece to the first edition of the vocal score (Paris: Schlesinger, 1840)

Rossini's *Stabat mater* in Bologna. At this time Rossini also attempted to persuade Donizetti to accept the post of *maestro di cappella* at the cathedral of S Petronio in Bologna, but Donizetti declined in order to accept the far more prestigious position of Hofkapellmeister to the Habsburg court in Vienna and court composer to the Austrian emperor. The Vienna job paid 1000 Austrian lire per month 'for doing nothing' (as the delighted Donizetti put it), and allowed for five or six months of leave; the duties were to give lessons at a conservatory, to conduct concerts in the royal apartments two or three times a year, and to write pieces for the chapel and court. Donizetti was uncharacteristically impressed by his new position, writing to his closest friends with a mixture of joy and self-mockery of the 'gilded habit and sword' he wore to discharge official duties.

By the early 1840s Donizetti was residing for about half of each year in Paris and Vienna, squeezing in frequent trips to Italy, and always working on several new projects while simultaneously supervising stagings of older works. One typically high-strung letter of the period frames his life as a scene from a comic opera:

> I don't know if you're familiar with Figaro's aria in Rossini's *Barbiere* – 'tutti mi chiedono, tutti mi vogliono', etc. . . . That's the way it is. Paris says: come at once. No! Naples: come running. No! Bologna: settle down here; here are your terms. No. Do you want to accept (here comes the *adagio*) the post in V–I–E–N–N–A of *Hofkapellmeister*.

The good humour of this and other letters shows that Donizetti thrived on his whirlwind schedule, and it is worth noting that this acceleration of his compositional (and other professional) activities at the height of his career sets Donizetti apart from most of his contemporaries,



4. *Donizetti caricatured writing with both hands at once: lithograph from the series 'Panthéon charivarique' in the journal 'Le charivari' (1841)*

including Verdi and Bellini, both of whom slowed their rate of composition and accepted fewer commissions as soon as reputation and financial security made this possible.

While the first symptoms of the syphilis that killed Donizetti may have been evident as early as 1828, the illness seems to have become fully apparent to the composer and his associates only in the early 1840s. In his memoirs, the publisher and journalist Léon Escudier fancifully dated its onset to a contretemps with the mezzo-soprano Rosine Stoltz during rehearsals for Donizetti's last opera, *Dom Sébastien*, late in 1843. However, Donizetti himself was clearly aware of his disease much earlier: hardly a letter written during the first half of that year fails to mention the now usual headaches and fever. By 1844 the illness had become serious enough to slow the furious productivity to a crawl; in 1845 Donizetti was barely able to compose at all and complained of confusion and of a weight that made it difficult to move his head:

> I fall out of bed at night, and beat my head against the ground to drive out the blood. . . . Well, can you guess? I wanted to leave the light on, and then it is there when I fall (at two or three o'clock in the morning), I feel my heart pounding I wake up . . . I see the light. . . . Everything is silent . . . with blood in the head and sensitive nerves the night is the saddest thing, besides the privations of food, of drink, of hours measured [only] in living and sleeping.
> Light, light! Either that of God, or that of oil and wax!

Early in 1846 doctors and the prefect of police (perhaps involved because of some embarassing sexual indiscretions) deemed it necessary to confine Donizetti in an asylum in the Paris suburb of Ivry. In the autumn of 1847 the doctors at Ivry finally ceded to the demands of friends and family and gave permission for Donizetti to be moved back to Bergamo, where he was lodged in the home of the Baroness Rosa Rota-Basoni. His death on 8 April 1848 oddly coincided with and was somewhat overshadowed by the 1848 uprisings against Austrian domination in Lombardy. An autopsy declared the cause of death as 'cerebro-spinal syphilis'. The remains were interred in Bergamo cemetery, but moved, along with those of Mayr, to the cathedral of S Maria Maggiore in 1875.

4. Operas, 1818–30. The slow development of Donizetti's style across his first decade of operatic productivity has been attributed to the long sojourn in Naples, which stifled his attraction to Romantic plots and encouraged mechanical imitation of Rossinian vocal writing (Ashbook, 1987). Neapolitan taste also pushed Donizetti towards farce, as in the series of operas that included prominent roles for the popular *basso buffo* Carlo Casaccia (*La zingara*, *Il fortunato inganno*, *Emilia di Liverpool*, *Il borgomastro di Sardaam*), and towards the *semiseria* genre, rapidly becoming old-fashioned in the rest of Italy by this time. If regional taste exerted an influence on generic and dramatic choices, the musical possibilities available to the young Donizetti were constrained above all by the wild popularity of Rossini's operas. The Rossinian influence can be heard most immediately in the wealth of vocal display in these early works, at first indulged equally in all voice types and in all sections of an aria, and gradually (by about 1827–8) restricted to higher voices and confined to cadential passages, being let loose only after the entire text has been stated. Another obvious debt to Rossini lies in the surprising amount of word-painting in the early operas, particularly the preponderance of musical effects designed to portray comically hyperbolic physical reactions such as shivers, pounding hearts, and brains spinning in confusion. The Act 1 finale of *Olivo e Pasquale* (1827) paints the ultra-Rossinian line 'a cloud of thoughts whispers in my brain like waves' with a patter of quavers moving by semitones, while the quartet from *La lettera anonima* (1822) depicts heart palpitations in a similarly literal manner (ex.1).

It is striking that one of Donizetti's most Romantic and least vocally florid works from this period is *Gabriella di Vergy* (1826), composed without a commission and not performed until after his death. However, even a purely comic work like *L'ajo nell'imbarazzo* (1824) demonstrates that Donizetti's early style was more flexible and less slavishly Rossinian than is often asserted. *L'ajo nell'imbarazzo* combines a dominant idiom of syllabic patter and loosely additive aria forms with more purely melodic and more tightly structured designs used strategically for characterization. The stock characters of the miser father and ignoramus son sing mostly in patter, the melancholic lover expresses himself in elaborately patterned (but equally comic) arias, and the sympathetic figures of the enterprising tutor and prima donna soprano move freely between comic and serious poles.

Perhaps the clearest index of Donizetti's changing relation to Rossini is the design of individual aria and ensemble movements. After the free-form numbers sung by almost all of the purely comic characters, the most common form for the lyric sections of arias and duets is a two-phase design made popular by Rossini, consisting of an opening, declamatory section of (usually) two four-bar phrases in a syllabic, almost recitative-like style, followed by a longer section that highlights vocal display.

Ex.1 *La lettera anonima*, Act 1, Quartetto

ROSINA: con mo - ti in - so - li - ti con mo - ti in - so - li - ti gli bat - te il cor

MELITA: con va - ni pal - pi - ti mi bat - te bat - te il cor con va - ni pal - pi - ti mi bat - te il cor

FILINTO: con mo - ti in - so - li - ti mi bat - te bat - te il cor con mo - ti in - so - li - ti mi bat - te il cor

CONTE: con mo - ti in - so - li - ti mi bat - te bat - te il cor con mo - ti in - so - li - ti mi bat - - te il cor

The declamatory opening and the florid body of the aria tend to be quite distinct melodically, and the vocal ornament of the second section is often based on chains of semiquavers and repeated patterns of scales and triads. In *L'ajo nell'imbarazzo* the cavatina for the prima donna soprano, Gilda, pairs this conventional formal progression with a corresponding evolution of sentiments in the text, producing a juxtaposition of moods reminiscent of Rossini's 'Una voce poco fa' (*Il barbiere di Siviglia*) with its famous 'ma' ('but'). The speech-like pace of the first eight bars of the vocal line depicts the martial resolve Gilda has inherited as the daughter of a colonel, while the body of the aria is dominated by the 'malice' of which she boasts in the second half of her text, captured musically by the excess of vocal ornament after bar 9 (ex.2).

At the beginning of his career, Donizetti alternated this 'two-phase' design with numbers based on what opera scholars have labelled the 'lyric prototype'. First applied to the standard aria design of Bellini's mature operas, this term describes a structure that distributes two quatrains of poetry across four (usually) four-bar phrases: the first two lines of text are set as a four-bar phrase, the next two as a modified repetition (*a* a^1); the music for lines 5 and 6 introduces a contrasting motif and moves away from the tonic (*b*), and the last two lines return to the tonic, with either a version of the opening motif or a new culminating idea (a^2 or *c*). Crucially, the lyric prototype tends to confine vocal display to its final sections, reserving at least the opening *a* and a^1 phrases for a more syllabic, more melodic style. In his earliest operas, Donizetti employs lyric-prototype movements mainly for characters somehow marked as 'other' – the gypsy Argilla in *La zingara* (1822) or the laughable melancholic in *L'ajo nell'imbarazzo*. By 1827 or 1828, lyric prototype designs gradually become more common even in dramatically neutral situations, first gaining currency in cabalettas and in entrance arias and rondò finales for the prima donna. At about the same time Donizetti's approach to the duet also shifts, with the Rossinian model, in which both characters sing together throughout the usually very brief slow movement, gradually displaced by a more extended slow movement that begins with parallel solo statements and reserves the impact of the two voices blended in harmony for a few concluding phrases. However, it should be emphasized that these developments coexisted with freer, more ad hoc designs for comic numbers that remained constant well into the 1830s.

The watershed in Donizetti's progress toward 'artistic maturity' (to borrow Philip Gossett's phrase) is usually located at the composition of *Anna Bolena* (1830) and the conquest of a new international audience that came with that opera's success. But a cluster of operas written around 1828 for Naples and Rome attest to a comparable change of style, if not one that can be as neatly linked to external circumstances. Works such as *Alina, regina di Golconda*, *Il paria* and especially *L'esule di Roma*all show a reduction of vocal ornament, especially for the male voices, and an exploration of new plot types and new approaches to dramaturgy and musical structure. *Alina* mines a pastoral genre new for Donizetti, an idiom whose musical impact is heard particularly in a fabricated dream scene for the baritone Vollmar with its drones and folk-like accompanying chorus. The Indian setting of *Il paria* exploits a different variety of exoticism; rather than drawing on stock melodic markers of the Orient, *Il paria*'s Brahmins and priestesses become an excuse to experiment with a newly uncompromising syllabic vocal style.

The most striking departure from the Rossinian mould before 1830 came with *L'esule di Roma*, whose composition prompted one of Donizetti's rare statements of aesthetic principle. Inspired by the success of the trio that ended *L'esule di Roma*'s first act in place of a conventional

Ex.2 *L'ajo nell'imbarazzo*, Act 1, Cavatina

GILDA — Moderato

Fig - lia son d'un col - on - nel - lo, ho un spi - ri - to ho un spi - ri - to mar - zia - le; ho un spi - ri - to mar - zia - - - - - - - - - - - le; e qui den - tro al mio cer - vel - lo, ho ma - li - zia in quan - ti - tà fig - lia son d'un co - lon - nel - lo, ho uno spi - ri - to mar - zia - le; è qui den - tro al mio cer - vel - lo, ho ma - li - zia in quan - ti - tà e qui den - tro al mi - o cer - vel - lo, ho ma - li - zia in quan - ti - tà

concertato finale, Donizetti wrote to Mayr of his desire to 'shake off the yoke of finales', vowing that within the next year he would conclude a first act with a quartet and end an opera with a death. This last desideratum was partly directed against censorship and traditional operatic dramaturgy, but the letter to Mayr can also be glossed as an attack on two musical mainstays of contemporary style, the concerted ensemble (or largo concertato) of the traditional internal finale and the concluding double aria (or rondò finale) for soprano. Donizetti's rhetoric here somewhat outstripped his practice: he would never completely abandon either the standard internal finale or the rondò (see Gossett, 1985), and examples of both can be found even in his last operas.

Although Gilardoni's libretto for *L'esule di Roma* bears some striking similarities to Rossini's *Tancredi* and to the traditional plots popular in Naples, Donizetti uses the neo-classical frame more as an invitation to Romantic experiment than as an established formula. In addition to linking vocal ornament more closely to dramatic expression, *L'esule di Roma* modifies the 'portrait gallery' convention of beginning the first act with double arias for each principal character in turn. The bass Murena and the hero Settimio (tenor) do sing double arias, but rather than introducing the prima donna, Argelia, with a third such number, Donizetti denies her any aria in the first act, but instead concentrates attention on her through a string of linked numbers: Settimio's cavatina is propelled by his anticipation of reunion with her, and this is followed by a scena in which Settimio watches Argelia from a distance while she sings only a brief Bellinian arioso. Finally, the lovers are reunited in a duet that consists only of an ecstatic cabaletta, providing musical and emotional release for the entire scene-complex.
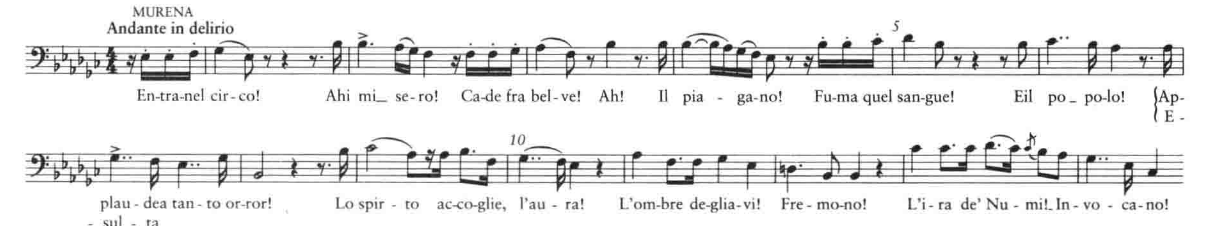
L'esule di Roma also includes the first of Donizetti's mad scenes, for Murena, a number that typifies the motivic density, rhythmic energy and flexibility of form that increasingly mark his style after 1828. The mad scene's slow movement begins with three varied repetitions of its opening motif, obsessively tracing a minor 3rd, moving up by step and falling back through a sigh figure (ex.3). This opening phrase is closely moulded to the rhythms of the text, with extra musical space carved out for the inarticulate exclamations 'Ahi misero' and 'Ah!' At bar 6, the initial sigh figure is reinterpreted as a falling minor 3rd (with the leap now filled in), which in turn becomes the basic motif for the next section of the movement (from 'Lo spirto accoglie'). The section begins along fairly conventional lines, with the introduction of new melodic material and the setting of text lines 4–8, but after the chorus enters it quickly veers into word-repetition on chromatically wavering repeated notes and recitative-like rhythms.

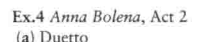
These features of closely worked motivic logic and additive form within a movement would surface more and more often in Donizetti's later operas, but like scene-complexes and substitutes for the cabaletta, such effects tend to be reserved for special dramatic circumstances, always co-existing with more conventional structures. Both the experiments of *L'esule di Roma*, apparently so incongruous with its neo-classical plot, and Donizetti's subsequent retreat from some of these techniques shed valuable light on the thorny concept of 'Romanticism' in Donizetti's output, revealing it to be not so much a maturity that he evolved into once and for all, but a manner he adopted intermittently, often prompted by striking plot situations or (as here) by collaboration with an adventurous librettist.
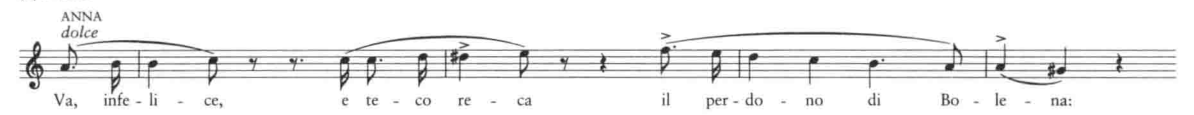
5. Operas, 1830–38. In a detailed study of the autograph of *Anna Bolena* (1985), Philip Gossett has shown that Donizetti devoted unusual attention to that opera, tightening the pace of recitatives and orchestral introductions, writing out more vocal ornamentation than ever before, and eliminating repetition and predictable turns of phrase from cabalettas, always the least flexible of operatic conventions. It seems reasonable to attribute at least some of this effort – and some of *Anna Bolena*'s remarkable innovation – to the presence of a much-anticipated Bellini première at the same theatre in the same season. Bellinian inspiration can be heard in the lengths to which Donizetti goes to blur the boundary between aria and recitative (often by inserting passages of arioso, a technique that had attracted notice in Bellini's *La straniera*the year before) and to obscure or modify the opera's division into discrete 'numbers'. In the first act, for example, Donizetti works two subtle modifications on the traditional sequence of entrance arias, introducing the seconda donna Giovanna Seymour with a brief arioso and a duet rather than an aria, and launching the title character's entrance aria as an interruption of a *romanza* sung by the page Smeton: what begins as a third strophe to Smeton's E♭ major *romanza* is broken off by distraught exclamations from Anna and the chorus, effecting a rapid modulation to the G major of Anna's slow movement ('Come, innocente, giovane'). Within individual numbers, too, Donizetti avoids predictable patterns, especially the practice (common in both earlier and later works) of beginning ensembles with similar statements.

Gossett has shown that Donizetti often increased the motivic variety and rhythmic definition of melodies as he revised, but perhaps equally important in *Anna Bolena* is the cultivation of an extreme motivic economy. In what may be another nod to Bellini's experiments with speech-like melody, Donizetti often favours near-literal repetitions of the same three- or four-note initial figure, sometimes using such a motivic fragment as the germ for an entire phrase or thematic block. For example, the cabaletta of the duet for Anna and Giovanna begins with repeated statements of a gradually rising four-note motif
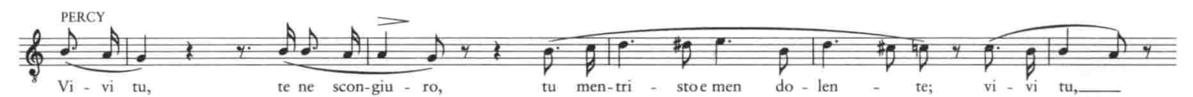
Ex.3 *L'esule di Roma*, Act 2 Scena ed Aria




Ex.4 *Anna Bolena*, Act 2
(a) Duetto



(b) Scena, Recitative ed Aria



separated by rests; the slow movement of Percy's aria in Act 2 similarly grows out of a fragmented descent that only gradually lengthens out into a phrase of convincing melodic sweep (ex.4*a*).
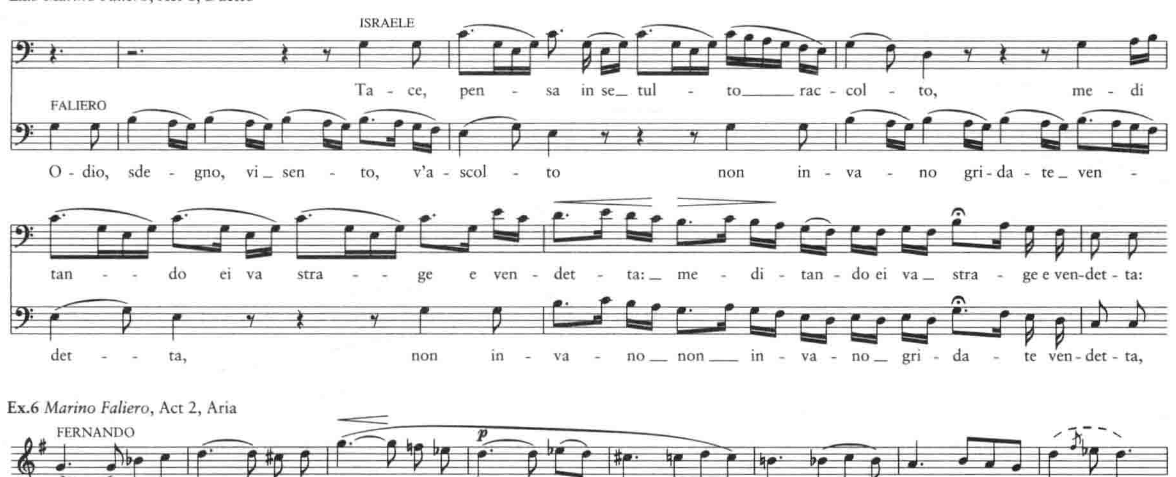
Not all the works that followed *Anna Bolena* were as adventurous. Similar innovations can be heard in *Lucrezia Borgia* (1833), *Maria Stuarda* (1835) and *Maria de Rudenz* (1838), but such experiments alternated throughout the 1830s with works such as *Parisina* (1833) and *Pia de' Tolomei* (1837), which enjoyed equal success while retaining the 'portrait gallery' structure and highlighting florid solo singing over ensembles and extended scenic units. Traditional approaches are particularly tenacious in the *opere buffe* and *semiserie*: such works as *Torquato Tasso* and *Il furioso all'isola di San Domingo*tend to combine the old free-form comic patter numbers with elaborate double arias for the *seria* characters. But even Donizetti's best-known opera of this period, *Lucia di Lammermoor*, represents more of a conservative extreme than a measure of Donizetti's standard practices. Its famous mad scene aside, *Lucia*'s style is surprisingly Classical, being based on a succession of fairly conventional (if beautifully conceived) double arias and bipartite duets. Even the psychological and musical disruptions of the mad scene are confined to the extended recitative that begins the scene, never seriously derailing the fundamental logic of the double aria. This sense of a prevailing balance and symmetry is reinforced by the organization of the last act around paired double arias for the principals, with Lucia's flamboyant mad scene balanced by Edgardo's more introspective suicide aria.

This assessment of *Lucia* as partly a 'Classical' work raises the question of Donizetti's role as a composer of 'Romantic' opera. The label is appropriate, even necessary, but only if the term 'Romanticism' is understood in a sense specific to Italy, and to opera. In sharp contrast to their French counterparts, Italian aesthetic theorists of the 1820s and 30s espoused a moderate notion of Romanticism, one that remained friendly to and continuous with Classicism; it is such a loose definition that is most relevant to Donizetti's forays into Romantic expression. *Lucia* is Romantic first of all by virtue of its plot, which unites the vogue for the novels of Walter Scott, a misty Scottish setting, and the gothic ingredients of a ghost and a decaying castle. Indeed, the Act 1 fountain scene might be taken as a summary of Donizetti's Romantic manner. Not only does the soprano's slow movement ('Regnava nel silenzio') narrate the appearance of a ghost, but the movement's form bends and breaks to accommodate its supernatural content: beginning with the balanced phrases of a lyric prototype, Donizetti alters the contour of the opening motif, circles back to it twice as if in allusion to the strophic form characteristic of story-telling, and finally allows the number to be derailed into distraught coloratura at the moment when the ghost intrudes into Lucia's tale. But, crucially, the hallucinatory digression is short-lived; the movement concludes with a goal-orientated cadenza, and formal convention snaps back into place decisively with the love-drunk cabaletta that rounds out the scene.

What might be called Donizetti's Romantic manner – by then, was often triggered by subject matter: particularly tragic or gothic plots, those that called for vivid *couleur locale*, or featured grotesque or morally ambiguous characters, mixing of genres, or patriotic sentiment. For example, the Venetian settings of both *Lucrezia Borgia* and *Marino Faliero*provoked unusual stylistic solutions, the latter even more so because it was composed with the cosmopolitan and more flexible Parisian audience in mind. In both operas, Donizetti created a sense of Venetian colour not primarily through echoes of some imagined folk or gondolier's style, but using means at once more abstract and more specific: a preponderance of strophic designs (in *Lucrezia*) and vocal ornament used for exotic effect (in *Marino Faliero*).
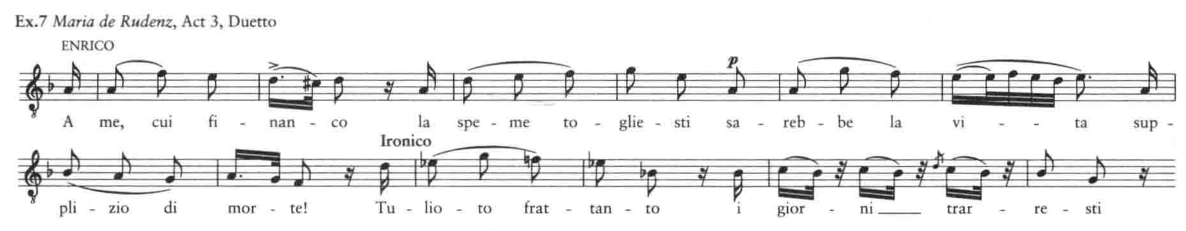
The question of Romanticism, especially as it relates to formal innovation, is further complicated by the strong French influence that coincides with Donizetti's embrace of Romantic subjects in the mid-1830s. Partly in response to French models, his aria forms in the 1830s move in two divergent directions, towards greater discursive freedom and towards the increased patterning of strophic forms. Often a text with a strong narrative impulse or supernatural content, such as 'Regnava nel silenzio', inspires expansions or modifications of the now-standard lyric prototype design. But at the same time, as Donizetti became more attuned to French operatic conventions he opted more often for strophic arias or variations on the French *couplets*structure. Strophic arias are almost *de rigueur* for *musico* pages and bards such as Smeton in *Anna Bolena* ('Deh! non voler costringere') and Maffio Orsini in *Lucrezia Borgia* ('Nella fatal di Rimini'), but they are also increasingly assigned to principal characters, conveying rustic simplicity, mystery or formality. The relative stiffness of Lucrezia's strophic entrance aria ('Com'è bello'), with its written-out ornamentation, is both an ingredient of local colour and a marker of the ambiguous character of Lucrezia herself. Typically, Lucrezia's tightly controlled strophes are a brief moment of stasis within an ambitious span of musical and scenic continuity: interrupted by the recitative interventions between strophes from eavesdropping bravos – a device that anticipates Verdi's exchange for Rigoletto and Sparafucile two decades later – Lucrezia's aria also flows straight into the next number, her duet with Gennaro.

Ex.5 *Marino Faliero*, Act 1, Duetto



Ex.6 *Marino Faliero*, Act 2, Aria

Ex.7 *Maria de Rudenz*, Act 3, Duetto



Of course, strophic forms are far from Donizetti's only source of *couleur locale*. *Marino Faliero* is particularly interesting in this light, because it brings together the Venetian setting, the new leeway permitted by the Paris audience, and the mostly intangible effect of Rossini's authoritative presence as director of the Théâtre-Italien. The gondoliers' chorus and aria for Fernando that begin the second act are a fairly obvious hommage to the third act of Rossini's *Otello*, but there is also a bow to a more conventional aspect of Rossini's style in the Act 1 duet for Israele and Faliero (ex.5). After an opening eight bars of Bellinian 12/8 cantabile, the slow movement's middle section introduces repetitive patterns of vocal ornamentation that recall the controlled, almost mechanical ornamentation of Rossini and much early Donizetti. The slow movement of Fernando's Act 2 aria conveys a folklike impression by combining syllabic declamation with emphasis on the fifth scale degree, so that the sustained Ds in the vocal line (within the G minor context) create the impression of a wail or moan across the lagoons (ex.6).

Another novelty of Donizetti's style in the mid-1830s concerns harmony and tonal motion, particularly a growing tendency to modulate to distant keys within movements and, in rare instances, to attach dramatic meaning to specific keys or pitches. In *Maria Stuarda* (1835), emphasis on the key of D♭ major is used to lend the opera a particular atmosphere or *tinta* (to borrow the Verdian term): the tonality recurs in the slow movement of Maria's cavatina ('Oh nube! che lieve per l'aria'), in the slow movement of the duet for Maria and Leicester that immediately follows (which also begins with the almost identical melodic motif based on a rising 4th), and in the third-act *terzetto*. In *L'assedio di Calais* (1836), a generally expanded harmonic language and thick choral texture are pressed into service to convey the energy and threat of the mob, at several points almost animating the collective body of the people of Calais as an autonomous dramatic character. Yet a third manifestation of Donizetti's new approach to tonality occurs in *Maria de Rudenz*, where an unusual number of arias and ensembles either end in different keys from those in which they begin or modulate suddenly at their midpoints. The Act 3 duet for the brothers Enrico (tenor) and Corrado (baritone), rivals for the love of the same woman, begins in a secure D minor, but modulates in its third phrase (*b* of a lyric prototype design) to E♭ major via only a single perfunctory pivot chord (ex.7). This shift to E♭ in the middle of the tenor's opening statement is accompanied by the expressive direction 'ironico', as Enrico conjures a vision of his brother's future happiness 'in Matilde's embrace'. In bar 16 Enrico rejects his own vision with a syncopated 'no!' harmonized by the dominant of the D minor tonic; his climb back to close in the tonic, however, is achieved indirectly, through a rising chromatic line over mostly subdominant harmony as he vows that he will die before seeing his brother united with Matilde.

In his review of the première of *Marino Faliero*, Berlioz complained that Donizetti did not take enough care over orchestration, jeering that 'in Italy if an opera contains a gracious solo for the flute, horn, or cello, the orchestration would be called good; but in Paris, where everyone can hear Beethoven, Weber and Mozart daily, many people know that the word "orchestration" means something else altogether'. Professional jealousy aside, Berlioz was describing a distinction between Italian and Parisian orchestration that Donizetti would have recognized and that had an audible impact on his approach to instrumentation. In the works composed before Donizetti's Parisian sojourn, Berlioz's dismissive description is not too far off

the mark: like his contemporaries, Donizetti orchestrated in the theatre; his main concerns were balance and creating a transparent texture through which the voice could be heard, with orchestral effects used only rarely for dramatic impact. In general, the orchestral sound is lighter than that of Verdi's operas, with the flute and bassoon in particular placed very high in their registers, and with only a single trombone used in the comic operas.

But Donizetti also showed himself capable of exploiting unusual orchestral colour for dramatic effect. In his early and middle-period works, this most often took the form of elaborate preludes or obbligatos for a solo instrument; from *Lucia* and *Marino Faliero* on, unusual blends of orchestral timbres also became important. The best-known example of a dramatically charged solo instrument is surely the flute in the *Lucia* mad scene, an obbligato that was originally drafted for the far more uncanny glass harmonica but replaced for practical reasons. Other unusual effects include the solo clarinet that accompanies Paolina's entrance aria in Act 1 of *Poliuto*, the bass clarinet in the third-act prelude of *Maria de Rudenz*, and the pairing of horn and cello in the introduction of the protagonist's *romanza* in Act 2 of *Parisina*. Occasionally a particular orchestral sound is used to characterize an entire opera, such as the recurring passages for French horns in *Lucia*.

6. Operas, 1838–43. The music of Donizetti's final period does not exhibit the characteristics of a 'late style' as traditionally understood. Although he was certainly in an economic position to reduce his commitments and write only a few operas shaped to his own taste, as Verdi would, Donizetti's personality and perhaps also his musical style demanded new audiences and constant external stimulus. Thus the new stylistic directions of these last operas were prompted above all by the international milieu in which Donizetti now worked: a consolidation of the Parisian influences already present earlier led to expansion on several levels, while interaction with his newer Viennese audience inspired a certain classicism and restraint. The divergent stimuli provided by these theatrical settings, as well as the fact that Donizetti's career was cut brutally and unexpectedly short by illness, dictate that we may speak not so much of a 'late style' as of several distinct late styles.

After 1838 the interaction with Parisian models took on greater importance, not only because Donizetti was now resident in Paris, but because he began to write operas on French librettos and to write for the Opéra, which imposed a very specific set of stylistic requirements. In a letter to Mayr written just after his move to Paris, Donizetti outlined some of what was required of an Italian composer aiming to assimilate the prevailing conventions of *grand opéra*:

> Both the music and the poetry of French opera have a cachet all their own, to which each composer must adapt, whether in recitatives or in set pieces; for example, one must avoid crescendos etc. etc., just as one must avoid the usual cadences *felicità, felicità, felicità*; and then, between one [statement of the] cabaletta and the other they always have some [new lines of] poetry that escalate the action, without the usual repetition of verses that our [Italian] poets use.
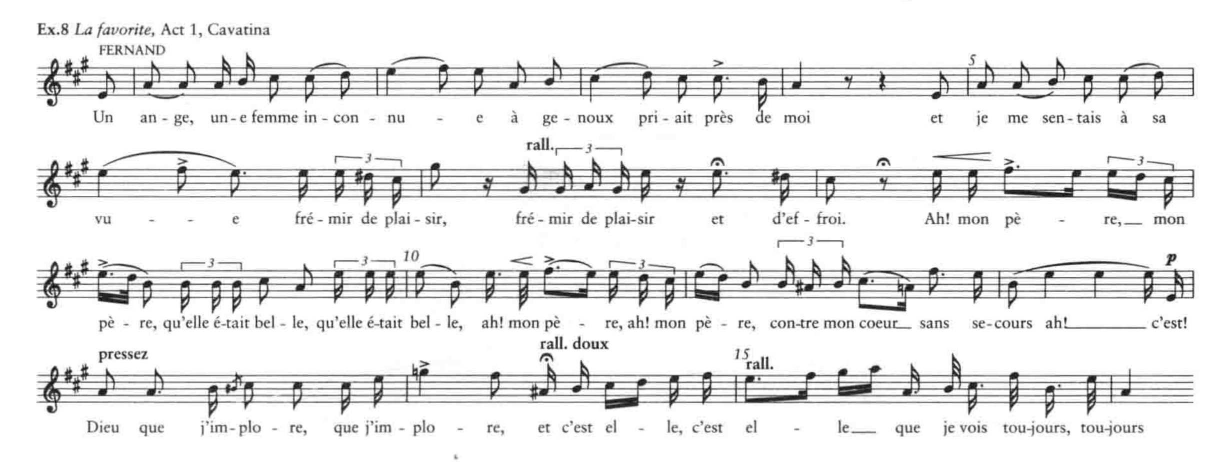
Donizetti's rhetoric here seems as revealing for what he leaves out as for what he states. He omits any mention of the large formal and dramatic questions usually considered central to the aesthetics of French opera – the emphasis on the scenic *tableau* as the basic dramatic unit, the preference for strophic or ternary-form arias – focussing instead on what he sees as the freedom offered by the French style, the encouragement it offers to 'avoid the usual' Italian formulas.

This is not to suggest that Donizetti's *grands opéras* ignored the broadest outlines of French dramaturgy. All three works for the Opéra feature ballets and elaborate choral *tableaux*, and the five acts of *Dom Sébastien* string together the settings of escalating complexity and historical detail: the embarkation of a flotilla for the invasion of North Africa, a bloody battlefield scene, a mock state funeral in the cathedral square of Lisbon, an interrogation in a subterranean Inquisition chamber and a failed escape from a tower prison above the city's harbour. It seems ironic, but perhaps also typical of such attempts at cultural border-crossing, that the Paris critics were often most ambivalent about Donizetti's more blatant efforts to sound French. For example, the most Gallic-sounding choruses in *Dom Sébastien* (especially the Act 1 finale, 'En avant, soldats') were unanimously and scathingly criticized, while the opera's most popular moments were also its most straightforwardly Italian, such as the Largo concertato in the fourth act that reminded several critics of the sextet from *Lucia*.

But as Donizetti's letter suggests, the move to Paris also required – and made possible – many more subtle adjustments of style, some dictated by the inflections of the language itself. Although a draft libretto for *Dom Sébastien* shows that Donizetti sometimes set French text by first translating it into Italian and imagining rhythms to fit the corresponding Italian verse metres, there is also much musical evidence that setting the French language elicited new forms, melodic types and especially a new level of melodic detail. For example, the slow movement of Fernand's entrance aria in *La favorite* melds French and Italian formal designs, repeating and embellishing a standard lyric prototype to create a two-strophe structure reminiscent of the French *couplets* (ex.8). In terms of text-setting and melodic style, too, the number teeters between two national idioms. An opening phrase describes Fernand's first sight of his beloved praying in church, establishing a melodic contour and relation between voice and orchestra that might be heard as typically Italian, but on its repetition and the contrasting phrase that begins at bar 6, word-repetition and rapid, nervous text-setting ('frémir de plaisir', 'qu'elle était belle') paint Fernand's agitated reaction to the sight of his love in a more word-driven French style. When the opening phrase returns to close off the strophe, Fernand's thoughts turn back from love to the religious contemplation with which he began, almost as if Donizetti had deployed the contrasting spacious Italian vocal melody and jittery French declamation as correlates for the opposite poles of piety and physical desire that alternately attract Fernand.

A more ambitious manifestation of French strophic design occurs in the Prophecy for the poet Camoëns in the first act of *Dom Sébastien*, a number that places a *couplets*-like aria within an elaborate frame of choral participation and scenic activity (ex.9). In a drastic expansion of the alternation of verse and refrain that characterizes the *couplet*, the prophecy juxtaposes Camoëns' open-ended, hallucinatory solo verses predicting the defeat of Portuguese army with choral repetitions of the 6/8 martial refrain ('En avant, soldats') that had so displeased the critics. The entire progression is underlined

Ex.8 *La favorite,* Act 1, Cavatina



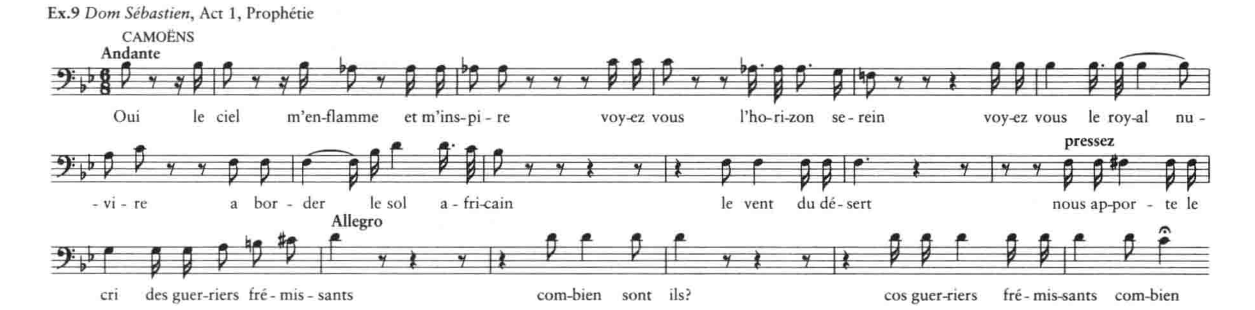
by shifting scenic effects: as Camoëns foretells the bloody defeat of the Portugese forces, the sun disappears behind storm clouds and the platoons of sailors let their banners drop. The dramatic situation elicits both a loose melodic organization and a level of dissonance unusual even in Donizetti's late works. Camoëns' solo verses draw continuity mainly from the orchestra's repetitions of an undulating semiquaver figure that moves rapidly through shifting, dissonant harmonies, repeatedly superimposing a flattened 6th triad on a tonic pedal with a woodwind-heavy orchestration; above this orchestral evocation of storm clouds, the poet intones his prophecy in recitative-like fragments (fig.5).
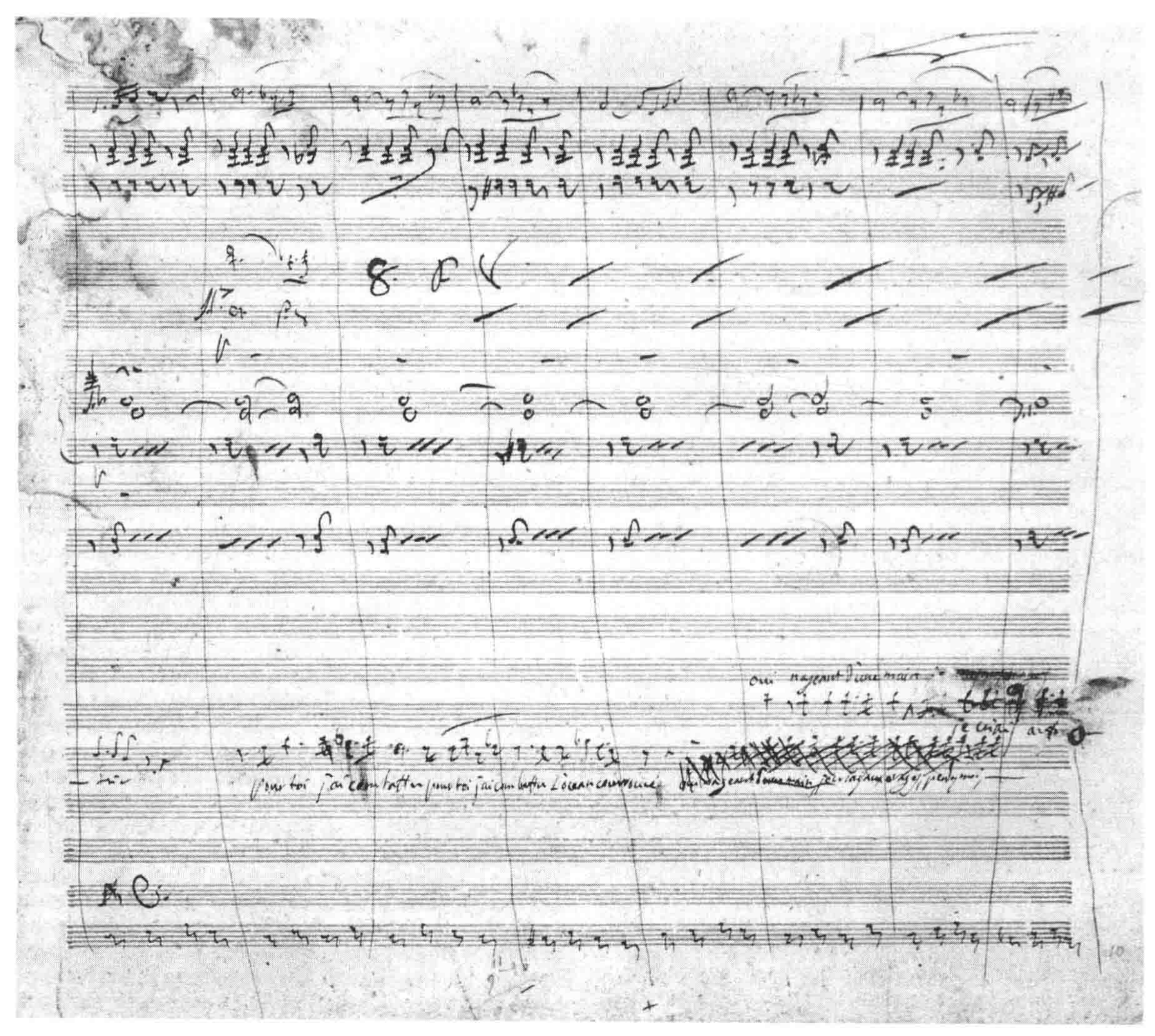
While many traces of the French encounter also inform the work Donizetti composed for other cities during this last phase of productivity, the predominant impression created by the operas written for Vienna and Italy is one of reserve, even conservatism: of more modest orchestral and choral forces, a novel but less ostentatious approach to staging, and a generally more transparent texture. Sometimes this was a matter of practical circumstances such as the choice of librettist, but Donizetti's own aesthetic inclinations may also have contributed something to this preservation of a tried and true dramaturgy. In contrast to some of the rebellious pronouncements made at the beginning of his career, Donizetti now sometimes cleaved to conventions such as the rondò finale for the prima donna, even complaining that the original endings of both *Adelia* and *Maria Padilla* dispatched the heroines so quickly that there was no chance for a final cabaletta.

Donizetti's first opera for Vienna, *Linda di Chamounix* (1842), represents a return to the rather old-fashioned genre of *opera semiseria*, with a libretto by Gaetano Rossi, who had written his first libretto in 1796 and provided the librettos for Rossini's *Tancredi* and *Semiramide*. Donizetti described the opera as a companion piece to Ferdinando Paër's *Agnese* (1809), which, like *Linda*, centres on a seduced girl and her father's dishonour and which also features a mad scene (although Paër's is not for the daughter but for the father, a plot-turn Donizetti had used in *Maria Padilla* a few months earlier). But within this rather old-fashioned generic framework, *Linda di Chamounix* also presents a completely new sense of atmosphere and of stage space. Extensive use of offstage music evokes the vast expanses of the Alpine setting, and perhaps also creates a metaphorical distance from, or nostalgia for, the virginal innocence Linda leaves behind when she moves to Paris. This sense of music as a marker of space and a carrier of virtue is captured most fully in the ballata ('Per sua madre andò una figlia') sung by Linda's confidant, Pierotto (*musico*), fragments of which are recalled three times in the opera. When the ballata is recalled in the second act, it floats in from outside the window of Linda's lavish apartment, as the man she loves begs her for an embrace. The mere sound of the familiar tune, with its associations of home and of the mother's voice, freezes Linda, recalls her to virtue. The ballata's role as dramatic agent is even more forceful in its final recurrence, where it animates Linda's defeated, deranged body through the Alpine landscape, as Pierotto leads her home to the Savoy and to her mother.

Like the late works for Italy *Adelia* (1840) and *Maria Padilla* (1841), Donizetti's other opera for Vienna, *Maria di Rohan* (1843), demonstrates his continuing willingness to adhere to the traditional outlines of 'number opera', especially the presentation of the principal characters in a string of double arias. However, in *Maria di Rohan*, these flashes of conventionality often sound more self-consciously classicizing than regressive, as if Donizetti has set

Ex.9 *Dom Sébastien*, Act 1, Prophétie
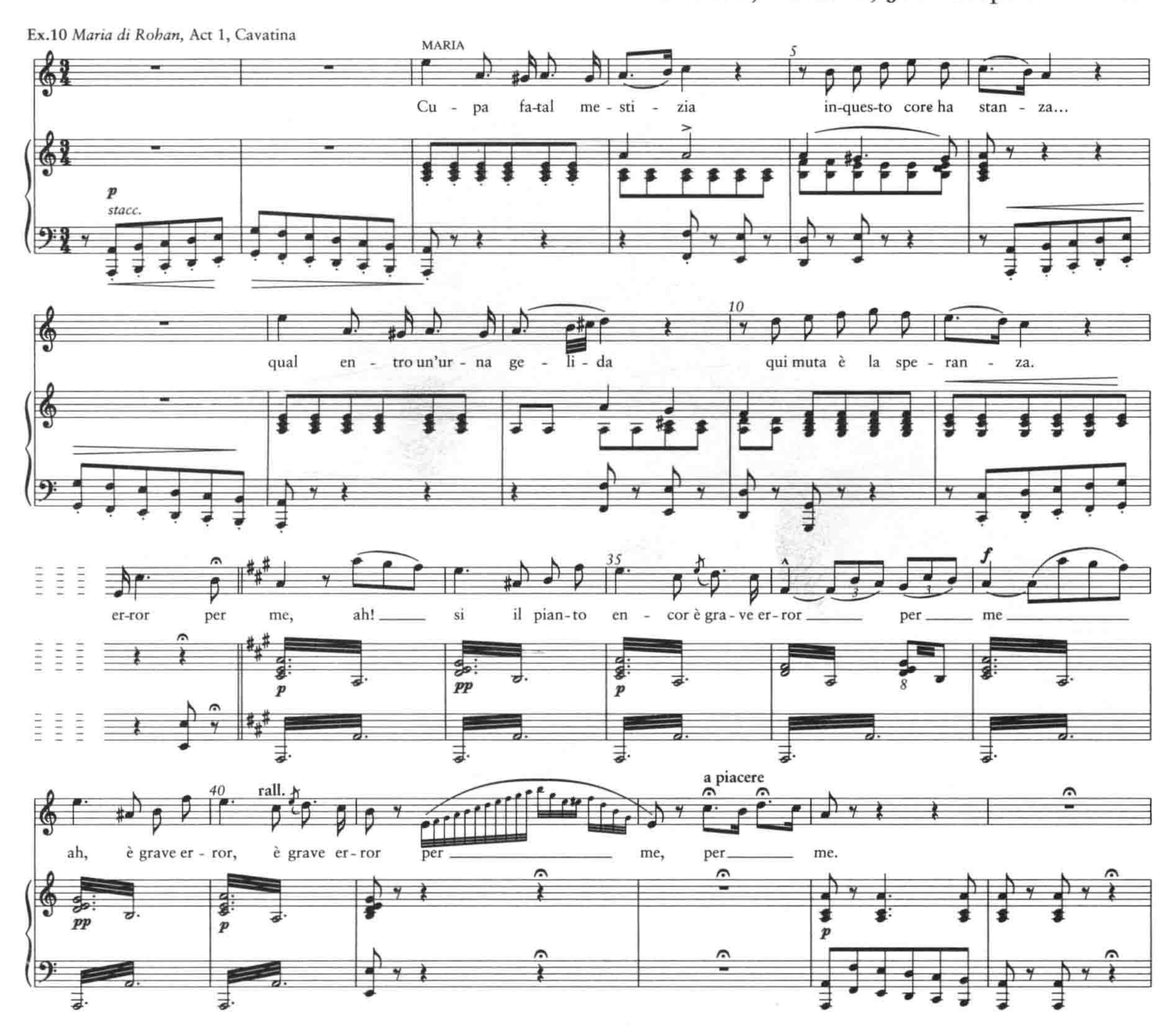




5. Autograph score of part of Camoëns's cavatina 'Soldats, j'ai rêvé la victoire' from Act 1 of Donizetti's 'Dom Sébastien', first performed in Paris, 1843 (F-Pn)

himself the challenge of writing an aria for each character in turn without sacrificing forward motion. And indeed, a generous sense of dramatic momentum is provided by the libretto's device of compressing the action into a 24-hour period and frequently reminding audience and characters of the passing of time through the sound of a clock striking.

The sense of time compressed, elapsing almost as 'real' time, is conveyed most strongly at moments such as the Act 2 duet for Maria and her husband Chervreuse, in which Maria constantly watches the door and waits for the clock to strike, expecting but dreading the promised arrival of her lover Chalais; but such urgency can also be conveyed by techniques less dependent on plot. Even Maria's cavatina ('Cupa, fatal mestizia'), which, like any entrance aria, superficially halts the action for an extended exploration of the soprano's tormented emotions, achieves a musical economy and a sense of emotional development across its length that seems new for Donizetti (ex.10). The orchestral introduction to Maria's slow movement is trimmed to a two-bar scale fragment for cello and double bass, which returns as a mark of punctuation throughout the number. This bass pattern at first seems unusually independent from the vocal line, its brusque pizzicato and arched contour opposed to Linda's rocking motif and more frankly expressive idiom. By bar 5, however ('in questo core ha stanza'), the bass ostinato is revealed as governing the contour of the vocal line. The dryness of the repeating orchestral figure further matches the vocal line's strict avoidance of melisma, an apt response to the dominant sentiment of Maria's text: repentant for 'past mistakes', she denies herself the right to weep, to give way to her sorrow ('il pianto è grave error per me'). In the movement's final phrases, this line is repeated, transformed into a prayer-like apotheosis in the parallel major. The shimmering coda anticipates Verdi's practice of ending minor-key numbers with a radically new, celestial music and a corresponding sense of psychological transformation.

It would misrepresent Donizetti's career to ignore the fact that some of his greatest successes were comic operas or that he continued to compose in the comic vein throughout his career, even when the genre began to lose prestige. In addition to the full-length works *L'elisir*

Ex.10 *Maria di Rohan,* Act 1, Cavatina



d'amore (1832), *La fille du régiment* (1840), and *Don Pasquale* (1843), all of which enjoyed immediate and lasting success, Donizetti produced a steady stream of comedies in one act. Although they proceed from the plot types and musical conventions traditional to *opera buffa* – *Don Pasquale* is even based on a libretto originally to music set in 1810 – Donizetti's comic operas inject a new strain of sentiment into the old forms.

In *L'elisir d'amore*, Donizetti and Romani soften the brittle comedy of their French model (a libretto by Scribe origanlly for Auber), enriching Nemorino's outer persona as a fool who 'knows nothing but how to sigh' with two substantial new occasions for introspection, 'Adina, credimi' and 'Una furtiva lagrima'. And both *L'elisir* and *Don Pasquale* poke fun at high literary notions of romance and heroism, introducing their heroines in the act of reading romances: Adina wishes for a potion like Isolde's, and Norina compares her own seductive powers to those of a chivalric heroine. Both operas eventually set up more natural – but ultimately no less 'Romantic' – alternatives to this bookish artifice, as if to subsume rather than reject the romance tradition. This playful stance towards conventions of tragedy and romance raises the possibility that the periodic turn to writing in the comic vein fulfilled some of this same rejuvenating function within Donizetti's output, providing a perspective from which to view and comment on the established idioms of serious opera.

7. Non-operatic works. Like every Italian composer of his day, Donizetti had written quantities of liturgical music as part of his musical training. Mayr's teaching is particularly evident in some of the ensembles, with their echoes of Haydn and other German masters. After 1824 the output diminished almost to nothing; then in 1835 he returned to religious composition, but by then all floridity had been banished from the vocal lines. The Requiem commemorating the death of Bellini includes a Mozartian Introit, a severely fugal Kyrie with final stretto, a *Dies irae* that anticipates Verdi's in theatrical force, a 'Judex ergo' that begins in solemn, measured declamation and ends in a sentimental lilt of 6ths and 3rds and an Offertory in the style of a Neapolitan folksong.

Not until his last years when serving as court Kapellmeister in Vienna did Donizetti find a liturgical style that was both consistent and rich in variety. This can be seen in a *Miserere* in G minor, which was originally dedicated to Pope Gregory XVI in 1837 and rewritten in 1842–3. No longer is there any trace of the theatre. The movements



6. Scene from Act 3 of Donizetti's 'Maria di Rohan', Kärntnertortheater, Vienna, 5 June 1843, with Eugenia Tadolini (Maria), Giorgio Ronconi (Chevreuse) and Carlo Guasco (Count de Chalais); engraving by Johann Wenzel Zinke after Cajetan

are small but concentrated in expression. The even-numbered verses, originally to be sung to plainchant, are fully harmonized, but in a modal manner. In movements such as 'Et exultabit' and the final fugue, counterpoint is revitalized as in Rossini's *Petite messe solennelle*.

Donizetti wrote songs and duets with piano accompaniment to texts ranging from Metastasio to Romani and professional versifiers of the time such as Guaita and Tarantini. Many of the poems are of operatic provenance and were therefore set as operatic miniatures complete with recitative; some were grouped together in publications of the type popularized by Rossini's *Soirées musicales*. The melodies centre on two stereotypes – the popular song and the Italian opera aria, while the piano writing suggests simple orchestral accompaniment. The songs are fluent and attractive, and often include an unexpected modulation or unusual feature of design.

Donizetti's instrumental works have little importance except as evidence of a purely technical skill with which he is rarely credited. Of a different order, however, are the 19 string quartets, all but two apparently composed for musical gatherings at the house of one Bertoli in Bergamo, where Mayr often played the viola. All show a sure grasp of the possibilities of four-part string texture as a well as a close thematic organization in Haydn's manner (several have monothematic finales), although they are exercises rather than works of art, a fact which has prevented them from entering the repertory.

8. Reception. The first memoirs and biographical studies to appear after Donizetti's death take as one of their primary tasks the dignifying of his illness, an endeavour that often took the form of mistaking his venereal disease for mental breakdown and – more surprisingly – of linking his illness to his unique compositional gifts. Although medically implausible, the quasi-neurological diagnosis offered in 1875 by Federico Alborghetti and Michelangelo Galli had the advantage of accounting for both the tragic fatal illness and Donizetti's amazing fertility of composition:

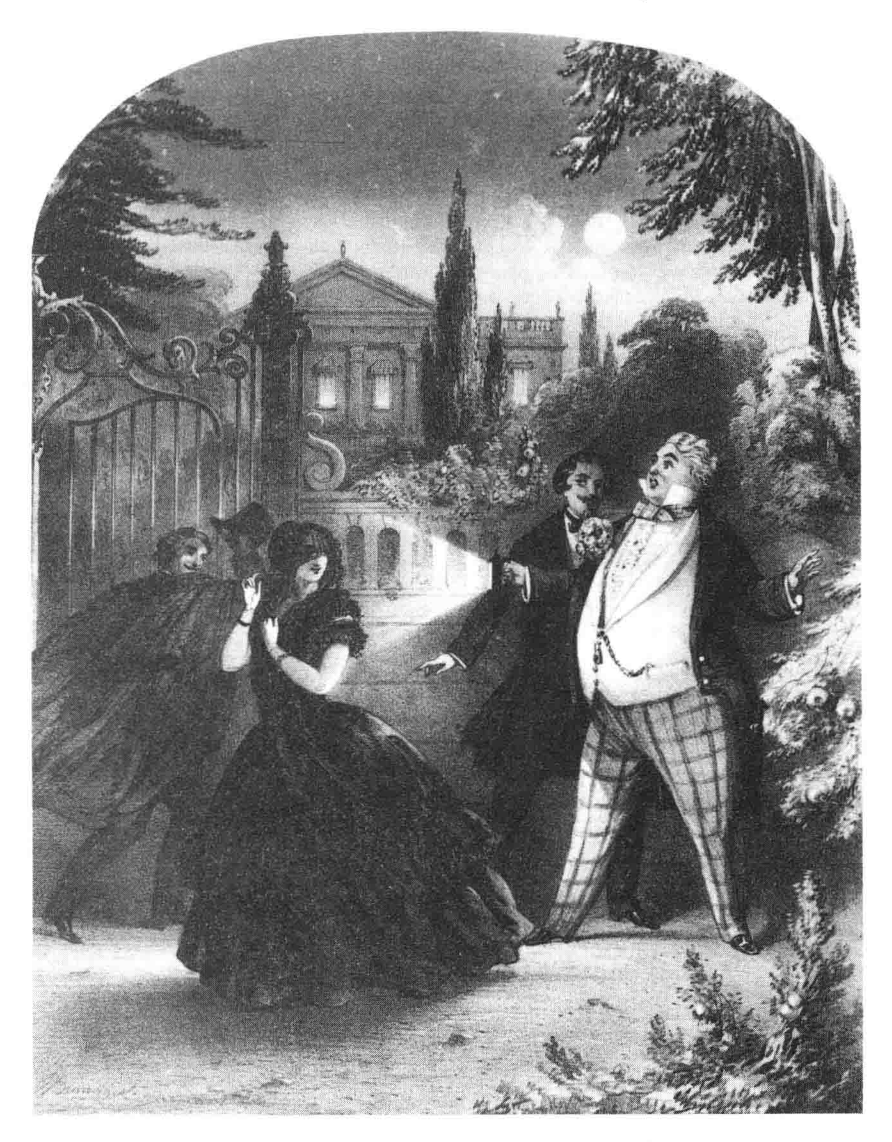
> Often Donizetti jestingly told his wife and friends that when he sat down at his desk or at the piano to compose, it seemed to him that ideas came to him from only one side of his head, and that he felt in his brain a kind of band that stretched from the right to the left hemispheres. . . . When he had comic music in his head he felt an annoying tapping on the left side of his forehead, and when he wrote serious music he felt the same irritation on the right-hand side.

Beyond the obvious desire to recast the pathology of syphilis into a positive creative force, this bizarre vignette draws attention to two other aspects of Donizetti's career that biographers have felt obliged to account for, and that have continued to colour Donizetti's reception up to the present day, too often negatively: his unusual facility in both comic and serious genres and the sheer speed and ease with which he composed.

By the time of Donizetti's death, more than 20 of his 65 completed operas were enjoying strong careers on stages across Europe, a situation that would endure until the last quarter of the 19th century. While most Donizetti operas fell out of the repertory by the turn of the 20th century, a handful of works, including *L'elisir d'amore*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La fille du régiment*, *La favorite* and *Don Pasquale*, enjoyed uninterrupted popularity.

Because Donizetti's style so quickly became synonymous with the bel canto style generally, his compositional legacy can be difficult to trace in specific terms. He was undoubtedly a major influence on Verdi, and Verdi's close acquaintance with Donizetti's scores (many of which were staples of Giuseppina Strepponi's repertory) can be heard in many aspects of his style. It has been something of a sport to hunt for melodic reminiscences of Donizetti in Verdi's operas, but more significant is Verdi's debt to Donizetti's general handling of melody and rhythm, and perhaps most of all the *tinta* of some specific Donizetti works.

Friedrich Lippmann has compiled a detailed and convincing inventory of Donizetti's melodic influence on Verdi ('Verdi und Donizetti', G (i) 1975), pointing especially to their sacred affection for melodies that rapidly span a wide range with great rhythmic élan, melodies based on syncopations or other extravagant rhythmic profiles, and those broken up by rests into short, gasping phrases. One might add a common treatment of the voice, evident in the resemblance between the wide range, virtuosity and prevalence of large leaps in the music Verdi wrote for Abigaille (*Nabucco*) or Lady Macbeth and Donizetti's idiom of soprano writing, perhaps especially the music he composed for Giuseppina Ronzi de Begnis (*Fausta*, *Gemma di Vergy*, *Roberto Devereux*). More specifically, one can hear echoes of *Maria Stuarda* in *Nabucco* (especially of the canonic Largo concertato 'E sempre la stessa' in Verdi's 'S'appressan gl'istanti') and of *Poliuto* in the triumphal scene from *Aida*. Verdi's treatment of his Victor Hugo source in *Rigoletto* owes much to the ominous atmosphere of *Lucrezia Borgia* (Tomlinson, G (viii) 1988), and the love duet of *Un ballo in maschera*, with its cataclysmic confession of adulterous love, as well as the transcendent major-key coda of Amelia's Act 2 aria, seem clearly modelled on the corresponding scenes in *Maria di Rohan*.



7. Scene from the first London production of Donizetti's 'Don Pasquale', Her Majesty's Theatre, 29 June 1843, with (left to right) Giovanni Mario (Ernesto), Giulia Grisi (Norina), Luciano Fornasari (Malatesta) and Luigi Lablache (Don Pasquale)

In France Donizetti's operas quickly came to represent the Italian vocalism that both attracted and alarmed critics and composers. Berlioz launched some particularly vitriolic attacks in his journalism, falsely accusing Donizetti of re-using music from *Betly* in *La fille du régiment* and repeatedly criticizing his willingness to fall back on predictable formulas. In the 1840s and 50s compositional influence flowed mainly from north to south, and little of Donizetti beyond the occasional broadly 'italianate' gesture can be detected in the *grands opéras* of Auber, Halévy or Meyerbeer. Among French composers more friendly to Italian operatic aesthetics, one can trace a clear line of influence from the mad scenes of *Lucia*and *Anna Bolena* to the even more virtuoso coloratura and the recurring themes of the mad scenes by Meyerbeer (*L'étoile du nord*, *Dinorah*), Bizet (*La jolie fille de Perth*) and Thomas Ambroise (*Hamlet*).

In German-speaking countries the attitude to Donizetti's operas oscillated between suspicion and appropriation. As they did with Bellini, critics loved to pinpoint the Germanic elements in the operas written for Vienna, which usually amounted to novel effects of harmony or orchestration and to detecting a freer, less convention-bound attitude to form, especially the rejection of the cabaletta. Schumann partly blamed Donizetti's popularity for the frail condition of German operatic composition; in 1838 he walked out of a Vienna performance of *L'elisir d'amore* and later attacked Donizetti on nationalist grounds as a composer who wrote 'in Italian in Italy, [wished] in Paris to make himself French, and in Vienna to make himself German'.

Liszt composed fantasies on themes from *Lucrezia Borgia*, *Lucia di Lammermoor*, *Parisina* and *Dom Sébastien*, but his journalism makes no secret of his preference for Rossini, granting Donizetti only the feeble praise that at its best 'the faint breath of Rossini can still be heard giving some semblance of life to these soulless bodies'. Similarly, Wagner had earned a bit of much-needed income from the Donizetti phenomenon by preparing the vocal score of *La favorite* in Paris in 1840, but Cosima's meticulous documentation of his stray remarks and even the melodies he hummed indicates that Wagner far preferred Bellini, and rarely mentioned Donizetti unless to dismiss him.

In this context of German disdain, what may be the final chapter of 19th-century reception in Germany seems especially surprising. The fourth song of Mahler's *Lieder eines fahrenden Gesellen* (1885) quotes in its middle section a melody from *Dom Sébastien*, possibly relayed to Mahler through the opera's frequent performances in Vienna, through Liszt's paraphrase, or even by way of Viennese military bands that had adopted the tune for funerals. Whatever the means of dissemination, the thematic relationship reminds us of both a rarely noted melancholy facet of Donizetti's style and of the complex channels through which his music has circulated and exerted influence.

Beginning with a centenary season in Bergamo in 1948 and revivals there every few years through the 1950s, the 'Donizetti Renaissance' brought many forgotten works back to the stage, often as vehicles for sopranos such as Maria Callas (*Anna Bolena*, La Scala, 1957), Joan Sutherland (*Anna Bolena*, *Maria Stuarda*, *Emilia di Liverpool*), Leyla Gencer (*Roberto Devereux*) and Monserrat Caballé (*Lucrezia Borgia*, *Gemma di Vergy*). Since the 1970s two London-based organizations have been invaluable in bringing lesser-known Donizetti works to public attention. The Donizetti Society produces a journal devoted to the composer and (under the imprint of Egret House) has published piano-vocal scores of works that are difficult to obtain. The record label Opera Rara has produced première recordings of more than 20 rare Donizetti operas.

A critical edition published by Casa Ricordi, Donizetti's publisher during his lifetime, began in 1989 and by 2000 had produced editions of nine operas. The definitive biography was then still William Ashbrook's *Donizetti and his Operas* (1982), although much new information has been supplied by Annalisa Bini and Jeremy Commons in *Le prime rappresentazioni delle opere di Donizetti nella stampa coeva* (1997). Since 1995 the Bergamo-based Fondazione Donizetti has sponsored performances, conferences and scholarly publications on Donizetti's life and works.

WORKS

MSS are autographs unless otherwise stated

OPERAS

vs – *vocal score* mel – *melodramma*
NC – *Naples, Teatro di S Carlo* NN – *Naples, Teatro Nuovo*
NFO – *Naples, Teatro del Fondo* RV – *Rome, Teatro Valle*

MSS are autographs unless otherwise stated

Title	Genre, acts	Libretto	First performance	Remarks; sources
Il Pigmalione	scena drammatica, 1		Bergamo, Donizetti, 13 Oct 1960	comp. Bologna, 1816; *F-Pc*
L'ira d'Achille	1		unperf.	comp. Bologna, 1817; *Pc* (inc.)
Enrico di Borgogna	mel, 2	B. Merelli	Venice, S Luca, 14 Nov 1818	copy *Pc*
Una follia	farsa, 1	Merelli	Venice, S Luca, 15 Dec 1818	? also perf. as Il ritratto parlante; ov., copy *I-Bc*
Le nozze in villa	ob, 2	Merelli	Mantua, Vecchio, carn. 1820–21	comp. Bergamo, 1819; as I provinciali, ossia Le nozze in villa, Genoa, 1822; copy *F-Pc*
Il falegname di Livonia, o Pietro il grande, czar delle Russie	ob, 2	G. Bevilacqua-Aldovrandini, after A. Duval	Venice, S Samuele, 26 Dec 1819	*I-Mr*
Zoraide di Grenata	mel eroico, 2	Merelli	Rome, Argentina, 28 Jan 1822	rev. (J. Ferretti), Rome, 1824; *Mr*
La zingara	dramma, 2	A.L. Tottola	NN, 12 May 1822	copy *Nc*; vs (Paris, 1856)
La lettera anonima	dramma per musica, 1	G. Genoino	NFO, 29 June 1822	*Mr*; vs (Paris, 1856)
Chiara e Serafina, o Il pirata	mel semi-seria, 2	F. Romani, after R.C.G. de Pixérécourt: *La cisterne*	Milan, Scala, 26 Oct 1822	*Mr*
Alfredo il grande	dramma per musica, 2	Tottola	NC, 2 July 1823	*Nc*, copy *F-Pc*
Il fortunato inganno	dg, 2	Tottola	NN, 3 Sept 1823	*I-Nc*
L'ajo nell'imbarazzo	mel giocoso, 2	Ferretti, after G. Giraud	RV, 4 Feb 1824	rev. as Don Gregorio, Naples, 1826; as Il governo della casa, Dresden, 1828; *Nc* (partly autograph), excerpts (Milan, ?1827, 1837), vs (Paris, 1856; Milan, 1878)
Emilia di Liverpool	dramma semiseria, 2	after S. Scatizzi: *Emilia di Laverpaut*	NN, 28 July 1824	rev. (G. Checcherini), Naples, 1828; also perf. as L'eremitaggio di Liverpool; *Nc*, copy *F-Pc*, vs (Paris, 1856)
Alahor in Granata	dramma, 2	M.A.	Palermo, Carolino, 7 Jan 1826	copy *US-Bu*
Elvida	dramma, 1	G.F. Schmidt	NC, 6 July 1826, rev.(3) *c*1838	*I-Nc*

Title	Genre, acts	Libretto	First performance	Remarks; sources
Gabriella di Vergy	tragedia lirica, 3	Tottola, after P. Du Belloy	NC, 29 Nov 1869	orig. comp. 2 acts, 1826, rev. (3) *c*1838; rev. by others for 1869 perf., *BGi*
2nd version			Belfast, Whitla Hall, 9 Nov 1978	comp. *c*1838; *GB-Lu* (partly autograph)
Olivo e Pasquale	mel, 2	Ferretti, after S.A. Sografi	RV, 7 Jan 1827	*I-Nc*; excerpts (Milan, 1830), vs (Paris, 1856)
Otto mesi in due ore, ossia Gli esiliati in Siberia	op romantica, 3	D. Gilardoni, after Pixérécourt: *La fille de l'exilé*	NN, 13 May 1827	rev. (A. Alcozer), Naples, 1833; *Nc*; rev. by U. Fontana as Elisabeth, ou La fille du proscrit (A. de Leuven and Brunswick [L. Lhérie]), unperf., MS London, Royal Opera House (partly autograph), vs (Paris, ?1854)
Il borgomastro di Saardam	mel giocoso, 2	Gilardoni, after Mélesville [A.-H.-J. Duveyrier], J.T. Merle and E. Cantiran de Boirie	NFO, 19 Aug 1827	*Mr*, excerpts (Milan, 1830, 1833), vs (Paris, 1856)
Le convenienze teatrali	? mel comico/giocoso, 1	Donizetti, after Sografi	NN, 21 Nov 1827	2-act version, Vienna, 1840; *F-Pc* (partly autograph), 2 excerpts (Milan, 1830 or 1831), vs (Paris, 1856), vs, ed. E. Riccioli (Florence, 1971)
2nd version: Le convenienze ed inconvenienze teatrali	dramma giocoso, 2		Milan, Cannobiana, 20 April 1831	
L'esule di Roma, ossia Il proscritto	mel eroico, 2	Gilardoni, after L. Marchionni: *Il proscritto romano*	NC, 1 Jan 1828	also perf. as Settimio il proscritto; *I-Mr*, excerpts (Milan, 1828; Naples, 1832), with new aria, Bergamo, 1840, vs (Milan, ?1840)
Alina, regina di Golconda	mel, 2	Romani, after M.-J. Sedaine	Genoa, Carlo Felice, 12 May 1828	rev. version, Rome, 1829; *Nc*, vs (Milan, 1842)
Gianni di Calais	mel semiseria, 3	Gilardoni, after C.V. d'Arlincourt	NFO, 2 Aug 2828	*Nc*, excerpts (Milan, 1830 or 1831)
Il paria	mel, 2	Gilardoni, after C. Delavigne	NC, 12 Jan 1829	*Nc*, scena ed aria (Milan, 1837), vs (Paris, 1856)
Il giovedì grasso, o Il nuovo Pourceaugnac	1	Gilardoni	NFO, 26 Feb 1829	*Nc*, vs, without recits. (Paris, 1856)
Elisabetta al castello di Kenilworth	mel, 3	Tottola, after V. Hugo: *Amy Robsart*, and E. Scribe: *Leicester* [itself after W. Scott: *Kenilworth*]	NC, 6 July 1829	*Nc*, vs (Paris, 1856)
I pazzi per progetto	1	Gilardoni	NC, 6 Feb 1830	*Nc*, vs (Paris, 1856)
Il diluvio universale	azione tragico-sacra, 3	Gilardoni, after Byron: *Heaven and Earth* and F. Ringhieri: *Il diluvio*	NC, 6 March 1830	*Nc*, excerpts (Milan, 1834), vs (Paris, 1856)
Imelda de'Lambertazzi	mel tragico, 2	Tottola	NC, 5 Sept 1830	*Nc*, excerpts (Milan, 1830)
Anna Bolena	tragedia lirica, 2	I. Pindemonte and A. Pepoli	Milan, Carcano, 26 Dec 1830	*Mr*, vs (Milan, 1830 or 1831, 2/1876)
Gianni di Parigi	mel, 2	Romani, after Saint-Just	Milan, Scala, 10 Sept 1839	comp. 1831; *Nc*, vs (Milan, 1843)
Francesca di Foix	mel, 1	Gilardoni, after C.-S. Favart and Saint-Amans: *Ninette à la cour*	NC, 30 May 1831	*Nc*
La romanziera e l'uomo nero	1	Gilardoni	NFO, 18 June 1831	*Nc*, vs, without recits. (Paris, 1856)
Fausta	mel, 2	Gilardoni and Donizetti	NC, 12 Jan 1832	ov. added, Milan, 1832; rev. version, Venice, 1834; *Nc*, vs (Milan, 1832 or 1833; Paris, ?1832)
Ugo conte di Parigi	tragedia lirica, 4	Romani, after H.-L.-F. Bis: *Blanche d'Aquitaine*	Milan, Scala, 13 March 1832	*Nc*, vs (Milan, 1832)
L'elisir d'amore	mel giocoso, 2	Romani, after Scribe: *Le philtre*	Milan, Cannobiana, 12 May 1832	*Nc* (Act 1), *BGi* (Act 2); vs (Milan, 1832, 2/1869), fs (Milan, 1916)
Sancia di Castiglia	tragedia lirica, 2	P. Salatino	NC, 4 Nov 1832	*Nc*, vs (Milan, 1833)

Title	*Genre, acts*	*Libretto*	*First performance*	*Remarks; sources*
Il furioso nell'isola di San Domingo	mel, 2	Ferretti, after anon. play on M. de Cervantes: *Don Quixote*	RV, 2 Jan 1833	rev. version, Milan, 1833; *Mr*, excerpts (Milan, 1833), vs in 2 acts (Paris, *c*1845)
Parisina	mel, 3	Romani, after Byron	Florence, Pergola, 17 March 1833	*BGi* (*R*1981 in ERO, xxv), vs (Milan, 1833, 2/1911)
Torquato Tasso	mel, 3	Ferretti	RV, 9 Sept 1833	*Mr*, vs (Milan, 1833; Naples and Rome, *c*1835; Paris, n.d.): also perf. as Sordello il trovatore
Lucrezia Borgia	mel, prol., 2	Romani, after Hugo	Milan, Scala, 26 Dec 1833	rev. version, Milan, 1840; *Mr*; vs (Milan, 1834, 2/1859 or 1860), fs (Naples and Milan, *c*1890)
Rosmonda d'Inghilterra	mel serio, 2	Romani	Florence, Pergola, 27 Feb 1834	*Nc*, excerpts (Milan, 1834, 1851 or 1852); rev. as Elenora di Gujenna, Naples, 1837, *Nc*, vs (Paris, ?1840)
Maria Stuarda	tragedia lirica, 2/3	G. Bardari, after F. von Schiller	Milan, Scala, 30 Dec 1835	comp. for Naples, 1834, banned by censor; *S-Smf*, excerpts (Milan, 1835), vs (Paris, 1866), fs, ed. A. Wiklund (Milan, 1991)
2nd version: Buondelmonte	tragedia lirica, 2	P. Salatino	NC, 18 Oct 1834	new lib. fitted to music for Naples perf., *I-Nc* (partly autograph), excerpts (Milan, 1834 or 1835)
Gemma di Vergy	tragedia lirica, 2	G.E. Bidera, after A. Dumas *père*: *Charles VII chez ses grands vassaux*	Milan, Scala, 26 Dec 1834	*Mr*, vs (Milan, 1835, 2/1870 or 1871)
Marino Faliero	tragedia lirica, 3	Bidera, after Delavigne	Paris, Italien, 12 March 1835	*Nc*, vs (Paris, n.d.; Milan, 1835 or 1836)
Lucia di Lammermoor	dramma tragico, 3	S. Cammarano, after Scott: *The Bride of Lammermoor*	NC, 26 Sept 1835	rev., Fr., Paris, 1839; autograph owned by Commune di Bergamo (*R* Milan, 1941), vs (Naples, ?1835; Milan, 1837, 2/?1857), fs (Milan, *c*1910)
Belisario	tragedia lirica, 3	Cammarano, after E. von Schenk, trans. Marchionni	Venice, Fenice, 4 Feb 1836	*Mr*, vs (Milan, 1836, 2/1870; Paris, ?1836)
Il campanello di notte	mel giocoso, 1	Donizetti, after Brunswick, M.-B. Troin and V. Lhérie: *La sonnette de nuit*	NN, 1 June 1836	*Nc*, vs (Naples and Rome, ?1836; Milan, 1839), fs, ed. I. Narici (Milan, 1994)
Betly, ossia La capanna svizzera	dg, 1	Donizetti, after Scribe and Mélesville: *Le chalet*	NN, 21 Aug 1836	rev. (2 acts), Naples, 1837; *Nc*, vs (Naples, ?1836; Paris, ?1836; Milan, 1836 or 1837, 2/1877)
L'assedio di Calais	dramma lirico, 3	Cammarano, after Du Belloy	NC, 19 Nov 1836	*F-Pc*, ?*I-Nc*, vs (Milan, 1836)
Pia de' Tolomei	tragedia lirica, 2	Cammarano, after B. Sestini, and Dante: *Commedia*	Venice, Apollo, 18 Feb 1837	rev. version, Sinigaglia, 1837; *Nc*, excerpts (Milan, 1837; Paris, ?1837)
Roberto Devereux, ossia Il conte di Essex	tragedia lirica, 3	Cammarano, after F. Ancelot: *Elisabeth d' Angleterre*	NC, 28 Oct 1837	*Nc* (*R*1982 in ERO, xxvi), vs (Naples, 1837; Milan, 1838/*R*1975, 2/1870 or 1871)
Maria de Rudenz	dramma tragico, 3	Cammarano, after A. Bourgeois, J.-G.-A. Cuvelier and J. de Mallian: *La nonne sanglante*	Venice, Fenice, 30 Jan 1838	*Vt*, vs (Milan, ?*c*1845; Paris, *c*1845; Leipzig, *c*1845)
Poliuto	tragedia lirica, 3	Cammarano, after P. Corneille	NC, 30 Nov 1848	comp. for S Carlo, 1838, banned by censor; *Nc*, vs (Milan, *c*1850)
2nd version: Les martyrs	grand opéra, 4	Scribe	Paris, Opéra, 10 April 1840	*Mr*; (Paris, 1840/*R*1982 in ERO, xxvii), vs (Paris, ?1840/*R*1975; Milan, 1843)

Title	Genre, acts	Libretto	First performance	Remarks; sources
La fille du régiment	oc, 2	J.H. Vernoy de Saint-Georges and J.-F.-A. Bayard	Paris, OC (Bourse), 11 Feb 1840	*Nc*; (Paris, ?1840); It., Milan, 1840, vs (Milan, 1840 or 1841, 2/1879)
L' ange de Nisida	3	A. Royer and G. Vaëz	unperf.	comp. 1839; also known as Silvia; rev. as La favorite; excerpts *F-Pc*
La favorite	opéra, 4	Royer and Vaëz (with addns by Scribe), after Baculard d'Arnaud: *Le comte de Comminges*	Paris, Opéra, 2 Dec 1840	Malfieri collection; (Paris, 1841/*R*1982 in ERO, xxviii), rev. and expanded from L' ange de Nisida; ed. R. Harris-Warrick (Milan, 1997)
Adelia, o La figlia dell'arciere	mel serio, 3	Romani and G. Marini, after anon. Fr. play	Rome, Apollo, 11 Feb 1841	*I-Nc*, vs (Paris, ?1843; Milan, n.d.)
Rita, ou Le mari battu	oc, 1	Vaëz	Paris, OC (Favart), 7 May 1860	comp. 1841; *Nc*, vs (Paris, 1860); also perf. as Deux hommes et une femme
Maria Padilla	mel, 3	G. Rossi and Donizetti, after Ancelot	Milan, Scala, 26 Dec 1841	*Mr*, vs (Paris, ?1841; Milan, 1841 or 1842)
Linda di Chamounix	mel semiserio, 3	Rossi, after A.-P. d'Ennery and G. Lemoine: *La grâce de Dieu*	Vienna, Kärntnertor, 19 May 1842	rev. version, Paris, 1842; *Mr*, vs (Vienna and Milan, 1842; Paris, 1842)
Caterina Cornaro	tragedia lirica, prol., 2	G. Sacchèro, after Saint-Georges: *La reine de Chypre*	NC, 18 Jan 1844	comp. 1842–3; *Nc*, vs (Milan, 1845/*R*1974; Paris, 1845)
Don Pasquale	dramma buffo, 3	G. Ruffini and Donizetti, after A. Anelli: *Ser Marcantonio*	Paris, Italien, 3 Jan 1843	*Mr*; vs (Milan, 1843, 2/1871), fs (Milan, 1961)
Maria di Rohan	mel tragico, 3	Cammarano, after Lockroy [J.P. Simon] and Badon: *Un duel sous le Cardinal de Richelieu*	Vienna, Kärntnertor, 5 June 1843	rev. version, Paris, 1843; *Mr*, vs (Milan, 1843, 2/1870 or 1871; Ger., Vienna, ?1843; Paris, n.d.)
Dom Sébastien, roi de Portugal	opéra, 5	Scribe, after P.-H. Foucher	Paris, Opéra, 13 Nov 1843	*F-Pc* (with unpubd addns), vs (Paris, ?1843; Milan, 1844, 2/1886), fs (Paris, 1843–4/*R*1980 in ERO, xxix)

Inc. or unfinished: Olimpiade (P. Metastasio), duet, comp. Bologna, 1871, *I-BGi* (not autograph); Introduzione and aria [aria adapted from Le nozze in villa] in I piccioli virtuosi ambulanti (ob, 1), Bergamo, sum. 1819, pasticcio perf. by students of Mayr's school; La bella prigioniera (farsa, 1), comp. Naples, 1826, 2 nos., pf acc., *BGi*; Adelaide (comica), begun Naples, 1834, inc. autograph *F-Pc* [partly used in L'ange de Nisida]: Le duc d'Albe (op, 4, Scribe and C. Duveyrier), begun Paris, 1839, *I-Mr* (inc.), completed by M. Salvi and others as Il duca d' Alba, Rome, 1882, vs (Milan 1881 and 1882), completed by T. Schippers, Spoleto, 1959; Ne m'oubliez pas (3, Saint-Georges), comp. Paris, 1843, 7 nos. *F-Pc*; La fidanzata, aria *Pc*

CANTATAS AND OCCASIONAL WORKS

Il ritorno di primavera (G. Morando), 3 solo vv, orch, April 1818, *I-Bc*

Canto accompagnatorio, SATB, orch, for funeral eulogies of Marchese G. Terzi, Bergamo, 1819, *BGc*

Teresa e Gianfaldoni, 2 solo vv, orch, vs (Rome, 1821)

Cantata ('Questo è il suolo'), S, S, pf, Naples, for royal birth, April 1822, *BGi*

Angelica e Medoro (after Ariosto), Naples, May 1822

L'assunzione di Maria Vergine (G.B. Rusi), T, T, B, vv, orch, Rome, 1822, *BGi*

Aristea (azione pastorale, 1, G.F. Schmidt), 3 female vv, 3 male vv, orch, Naples, S Carlo, 30 May 1823, *Nc*

A Silvio amante, T, orch, ?1823, *BGi*

La fuga di Tisbe, S, pf, composed 15 Oct 1824, *F-Pc*

I voti dei sudditi (azione pastorale, 1, Schmidt), 4vv, orch, Naples, S Carlo, 6 March 1825, copy *I-Nc*

La partenza, vv, orch, Palermo, Carolino, for departure of General delle Favare, July 1825

Cantata, vv, orch, Palermo, Carolino, for king's birthday, 14 Aug 1825

Licenza, vv, orch, Palermo, Carolino, for a gala, 1825/6

Saffo, solo v, vv, orch, before 1828, *BGi*, arr. v, pf (Naples, n.d.)

Il Canto XXXIII della Divina commedia (Dante), solo B, pf, Jan–Feb 1828 (Milan, 1843)

Inno reale (F. Romani), vv, orch, Genoa, for inauguration of Teatro Carlo Felice, 7 April 1828

Il genio dell'armonia (E. Visconti), solo vv, vv, ?orch, Rome, in honour of Pius VIII, 20 Dec 1829, collab. Costaguti and Capranica

Il fausto ritorno (azione allegorico-melodrammatica, D. Gilardoni), vv, orch, Naples, S Carlo, for return of king and queen from Spain, sum. 1830, *Nc*

Cantata, vv, orch, Milan, for wedding of Ferdinand of Austria, 24 Jan 1831, *BGi*

Inno, for wedding of King of Naples, Nov 1832

Il fato (J. Ferretti), Rome, for nameday of Count A. Lozano, 13 June 1833

Cantata (E. and C. Carnevali), Rome, for nameday of Anna Carnevali, 26 July 1833, private collection of H. Steger, Vienna

La preghiera di un popolo (hymn), S, A, T, B, 4vv, orch, Naples, S Carlo, for Ferdinand II, 31 Aug 1837, *Nc*, vs (Milan, 1837)

Cantata (Donizetti), vv, orch, Naples, S Carlo, for royal birth, Aug 1838, *Nc*

Dalla Francia un saluto t'invia, T, B, B, TTBB, orch, pf, Paris, May 1841, perf. Bergamo, for Mayr's 78th birthday, 14 June 1841, ed. J.S. Allitt and U. Schaffer (London and Davos, 1975)

Luge qui legis, vv, orch, Milan, funeral march for P. Marchesi, 1842, vs (Naples, n.d.)

Cristoforo Colombo, Bar, orch, Paris, Opéra, for benefit of P. Barroilhet, March 1845, scena e cavatina *Nc*

Aci e Galatea, mentioned by Albinati; Gloria a Dio dei nostri padri, solo B, orch, *Nc*; Inno, for nameday of P. Pangrati, *Nc*; Niso e Violetta, v, orch, sketch *Mr*; Per il nome di Francesco I, mentioned by Albinati; Sacro è il dolore, hymn, 2 vv, orch, *Nc*; Uno sguardo (F. Romani), perf. Milan; La pietade col nemico or mi sembra qui delitto, solo B, orch, *BGi*

SACRED

Gl, D, STB, small orch, 1814, *I-BGi*; Qui tollis, F, T, cl, orch, 7 Sept 1814, pts [partly autograph] *BGi*; Ky, 4vv, orch, 1816, *Nc*; In

gloria Dei Patris, c, 4vv, 17 Sept 1816, *BGi*; Tantum ergo, TTB, orch, perf. 8 Nov 1816, *Bc*; Cum sancto, vv, orch, 16 July 1817, *F-Pc*; Ky, D, 4vv, orch, 1 Aug 1817, *Pc*; Ky, D, vv, orch, 7 Aug 1817, *I-Bc*; Gl, C, 3–4vv, orch, 28 May 1818, MS copy and partly autograph pts *BGi*; Ky, c, 3vv, org, 8 Aug 1818, *F-Pc*; Cr, C, 3vv, orch, 17 April 1819, *Pc*; Mag, D, S, T, B, STB, orch, May 1819, *Pc*; De torrente, F, ST, orch, June 1819, *Pc*

Laudamus–Gratias, F, S/T, ob/cl, orch, 3 July 1819, *Pc*; Qui tollis–Miserere, 3vv, orch, 8 July 1819, MS property of Donizetti heirs; Gl, 3vv, orch, 16 July 1819, *I-Nc*; Salve regina, F, solo T, orch, 5 Aug 1819, *F-Pc*; Iste confessor, D, S, T, B, STB, orch, 6 Aug 1819, *I-Nc*; Sicut erat, C, STB, orch, 9 Sept 1819, *F-Pc*; Laudate pueri, D, S, A, T, B, SATB, orch, 8 Oct 1819, *I-Nc*; Beatus vir, F, solo T, ob, cl, small orch, *F-Pc*; Cum Sancto Spiritu, D, 3–4vv, orch, 1819, *Pc*; Dixit, C, S, T, B, vv, orch, 1819, *I-Nc*; Domine ad adjuvandum, C, S, T, B, vv, orch, 1819, *F-Pc*; Domine a dextris, d, solo B, orch, 1819, *I-Nc*

Oro supplex, E, solo B, hn, orch, 1819, *BGc*; Tecum principium, S/T, ob/cl, orch, 1819, *Nc*; Miserere, 4vv, Jan 1820, copy *Nc*; Motet, solo T, cl, small orch, 29 March 1820, *F-Pc*; Miserere, 4 solo vv, vv, orch, 4 April 1820, *I-Rvat*; Tibi soli peccavi, F, solo S, basset-hn, orch, 6 April 1820, *F-Pc*; Tunc acceptabis, D, 4vv, orch, 6 April 1820, pts *Pc*; Asperges me, B♭, SATB, orch, 8 April 1820, *Pc*; Domine Deus, E♭, solo B, cl, orch, 16 May 1820, *I-Nc*; Gl, D, S, T, B, vv, orch, 20 May 1820, *Nc*; Ky–Christe–Ky, F, S, A, T, B, SATB, orch, 20 May 1820, copy and partly autograph pts *BGi*; Ky, 4vv, orch, 20 May 1820, *Nc*; Qui tollis, E♭, solo T, hn, vv, orch, 24 May 1820, MS copy and partly autograph pts *BGi*

Gloria Patri, F, solo S, vn, orch, 28 May 1820, *F-Pc*; Qui sedes–Quoniam, c, solo T, vn, orch, 3 July 1820, *I-Nc*; Laudamus te, A, S, A, T, B, SATB, orch, 6 July 1820, *Nc*; Gratias agimus, G, solo S, fl, orch, 6 July 1820, *F-Pc*; Dominus a dextris, d, solo T, vn, orch, Aug 1820, *Pc*; Cr, C, S, T, B, vv, orch 18 Oct 1820, *I-BGi*; Libera me di sanguinibus, a, solo S, vn, orch, 30 Oct 1820, *F-Pc*; Ne procias, E, solo B, hn, orch, 29 Nov 1820, *I-Nc*; Dixit Dominus, C, S, T, B, vv, orch, 1820, MS copy and autograph pts *BGi*; Tuba mirum, E♭, solo B, orch, 5 Jan 1821, MS copy and partly autograph pts *BGi*, Ky, 4vv, orch, 26 May 1821, *F-Pc*

Ky, F, 4vv, orch, 26 May 1821, *I-Nc*, Miserere, c, 4vv, orch, 18 Jan 1822, *F-Pc*; Cr, D, SATB, orch, perf. 24 Nov 1824, copy by Mayr *I-BGi*; Parafrasi del Christus (S. Gatti), S, A, str orch, 1829, rev. 1844, *Nc*; Requiem, d, S, T, B, SATB, orch, for Bellini, 1835, unfinished, vs (Milan, 1870/*R*); Miserere, g, 3 male solo vv, vv, orch, org 1837, *Rvat*, rev. for solo vv, vv, orch, 1842–3, *Mr* (Milan, 1844/5); Requiem, vv, orch, for Zingarelli, 1837; Requiem, vv, orch, for Abate Fazzini, 7 Nov 1837; Messa di Gloria with Cr, c, 3–4 solo vv, vv, orch, perf. 28 Nov 1837, *Nc*

Ave Maria, off, F, solo S, SATB, str orch, May 1842, *BGi*, vs (Milan, n.d., Paris, n.d.), fs (New York, n.d.); Gloria Patri, 4vv, orch, 1843, *Nc*; Ave Maria (Dante), S, A, str orch, Jan 1844 (Milan, n.d.); Quoniam ad te, off, solo S, small orch, 1844, *Nc*; Sic transit gloria mundi, 8vv, org, 1844, *F-Pc*; Domine, Dominus noster, off, solo B, orch, Nov 1844, *I-Nc*

undated

Ave Maria, F, 2vv, pf, *Ms*; 3 canzoncine sacre, 2vv, pf, *Mc*: 1 Questo cor, quest'alma mia, 2 L'amor di Maria Santissima, 3 Preghiera a Maria Vergine; Christe, solo T, 2 vn, cl, db, *Rsc*; Confitebor, C, STB, bc (org), *BGi*; Credidi, D, STB, bc (org), *BGi*; 3 Cr: STB, orch, *Nc*, E♭, S, A, T, B, 4vv, orch, *Nc*, C, 4vv, orch, *BGi*; Credo breve, C, Crucifixus, F, vv, orch, orch pts *BGi* (vocal pts lost); 3 Cum Sancto Spiritu: C, c, 4vv, orch, both *Nc*, D, S, A, T, B, SATB, pts *BGi*; Dies irae, c, vv, orch, inc. sketch *BGi*; Docebo, D, solo B, small orch, org, pts. (partly autograph) *BGi*

Domine ad adjuvandum, C, S, T, B, vv, wind, org, *F-Pc*; 2 Domine Deus: D, solo B, small orch, *I-Nc*, e, solo B, cl, orch, copy *BGi*; Et vitam, C, 4vv unacc., *Nc*; 3 Gl: 4vv, orch, *Nc*, C, 4vv, orch, *Nc*, solo vv, vv, orch, *D-Dl*; Gloria Patri–Sicut erat, C, STB, orch, MS copy and partly autograph pts *I-BGi*; In convertendo, C, solo B, orch, *F-Pc*; Inno [to St Peter], C, solo T, small orch, *I-Nc*; Judica me Deus (S. Biava: Ps xlii), 2 children's vv, org ad lib, copy *BGi*; 5 Ky: c, STB, 2 ob, 2 hn, org, *BGi*, c, STB, 2 ob, 2 hn, org, *BGi*, c, S, T, B, STB, small orch, MS copy and partly autograph pts *BGi*, d, S, A, T, B, SATB, orch, pts (partly autograph) *BGi*, d, SATB, orch, pts (partly autograph) *BGi*

Ky–Christe–Ky, E–G-e, T, SATB, orch, *BGi*; 2 Laudamus–Gratias: F, solo T, cl, orch, lost, A, 4vv, orch, lost; Laudate pueri, C, 3vv, orch; 2 Miserere: T, T, B, B, TTBB, 2 va, 2 vc, 2 db, org, *F-Pc*, d, 4vv, orch, pts (some autograph) *I-BGi*; Nisi Dominus, D, solo T, orch, MS copy and partly autograph pts *BGi*; Pange lingua, F; Preces meae, E♭, solo T, 4vv, solo insts, orch, *BGi*; Qui sedes, C, solo S, vn, small orch, *F-Pc*; Qui sedes–Quoniam, a, solo S, vn, orch, MS copy and partly autograph pts *I-BGi*; 3 Qui tollis: E♭, STB, orch, MS copy and partly autograph pts *BGi*, B♭, solo T, small orch, pts (partly autograph) *BGi*, E, solo T, hn, orch, pts (partly autograph) *BGi*

Requiem, 3vv, orch, for benediction of tomb of Alfonso della Valle di Casanova, vs (Naples, n.d.); Salve regina, F, STB, wind insts, vc, db, *F-Pc*; Sicut erat, C, 4vv, orch, *Pc*; 3 Tantum ergo: F, solo T, orch, *I-Nc*, D, solo S, org, *Mc*, E♭, solo T, wind insts, db, pts *BGi*; Tecum principium, F, S, T, cl, orch, partly autograph pts *BGi*; TeD (S. Biava), B♭, 2 children's vv, org ad lib, b, copy *BGi*

VOCAL CHAMBER

3 canzonette (Rome, ?1823) [A]

Collezione di canzonette, 5 songs, 3 duets, 1 qnt (Naples, n.d.) [B]

Donizetti per camera: raccolta di [9] ariette e [3] duettini (Naples, n.d.) [C]

Nuits d'été à Pausilippe, 6 songs, 6 nocturnes (Naples, 1836; London, 1836; Milan, 1837; Paris, ?1840) [D]

Soirées d'automne à l'Infrascata, 4 songs, 1 duet (Naples, 1837; Milan 1839 [with added duet]; Vienna, 1840s, as Soirées de Paris) [E]

Un hiver à Paris 1838–1839, 5 nos. (Naples, 1839), as Rêveries napolitaines, with added song (Paris, ?1839; Milan, 1839; Naples, *c*1841; Naples, 1841/2 [with 2nd added song]) [F]

Matinée musicale, 6 songs, 2 duets, 2 qts (Naples, 1841; London, 1841; Paris, 1841; Milan, n.d.) [G]

Inspirations viennoises, 5 songs, 2 duets (Naples, 1842; London, 1842; Milan, 1842; Paris, n.d.) [H]

Raccolta di [6] canzonette e [2] duettini (Milan, n.d.) [I]

Dernières glânes musicales, 8 songs, 2 duets (Naples, n.d.) [J]

Fiori di sepolcro: [9] melodie postume (Naples, n.d.) [K]

Donizetti: Composizioni da camera, ed. R. Mingardo (Milan, 1961) [L]

6 arie inedite, ed. C. Pestalozza (Milan, 1974) [M]

for solo voice and piano

Addio, romanza (Milan, 1844), J; Addio brunetta, son già lontano, allegretto scherzoso, in *Il sibillo* (Naples, 5 Oct 1843), repr. in *Journal of the Donizetti Society*, ii (1975), 155; Adieu, tu brise et pour jamais, romance, *F-Pc*; Ah, non lasciarmi, no, bell'idol mio (Metastasio), romanza, *Pc*; Ah, rammenta, o bella Irene (P. Metastasio), cavatina (Milan, 1830 or 1831), L; Ah, si tu voulais, toi que j'aime, canzone, *I-BGi*; Aimer ma rose est la sorte de ma vie, romance, I; A mezzanotte, arietta, D, L; Amiamo, canzonetta (Milan, 1871); Amis courons chercher la gloire, canzone, *F-Pc*; Ammore!, canzonetta napoletana, Amor che a nulla amato, albumleaf 1843, *I-BGi*

Amor corrisposto (Bei labbri che amore formò) (Metastasio), A; Amor marinaro (Me vojo fà na casa), canzonetta napoletana, E, L; Amore e morte (G.L. Redaelli), arietta, E, L; Amor tiranno (Perchè due cori insieme) (Metastasio), romanza, K; Amour jaloux, romance, *F-Pc*; Anch'io provai le tenere smanie, arietta, unpubd; Antonio Foscarini (G.B. Niccolini) (Naples, n.d.), A piè del mesto salice, canzonetta, private collection of Marchesi Medici, Rome; Au pied d'une croix, romance, *Pc*; Au tic-tac des castagnettes, canzonetta or aria, I; Che cangi tempra mai più non spero (Metastasio), andante, M

Che non mi disse un dì (Metastasio), canzonetta, in *Il sibillo* (Naples, 2 May 1844), repr. in *Journal of the Donizetti Society*, ii (1975), 159; Combien la nuit est longue, romance, *F-Pc*; Come volgeste rapidi, giorni de' miei primi anni, romanza, *Pc*; Dell'anno novello, canzonetta, *I-Nlp*; Del colle in sul pendio, canzonetta, B; Doux souvenirs, vivez toujours (E. Barateau), mélodie, pubd; D'un genio che m'accende (Metastasio), B; Ella riposi alcuni istanti almeno, cavatina, *Ms*; Elle n'existe plus, mélodie, in 2 mélodies posthumes (Milan, n.d.); È morta! (C. Guaita), scena, H, L; E più dell'onda instabile, arietta, *Nc*; Faut-il renfermer dans mon âme, mélodie, *F-Pc*

Fra le belle Irene è quella (Metastasio), canzonetta; Garde tes moutons, romance, pubd; Già presso il termine de' suoi martiri (Metastasio), *I-BGi*; Giovanna Gray, romanza, K; Giuro d'amore (Eterno amore e fè ti giuro), arietta, B, L; Gran Dio, mi manca il cor, *F-Pc*; Heureuse ici près de toi (after Sappho), *I-BGi*(without acc.); I capelli (Questi capelli bruni), romanza, C; Il barcajuolo (L. Tarantini), D, L; Il cavallo arabo, bolero or romanza, G; Il crociato (C. Guaita), arietta or romanza, D; Il giglio e la rosa (Non

sdegnar vezzosa Irene), canzonetta, I, J; Il m'aime encore, doux rêve de mon âme, mélodie, *F-Pc*

Il mio ben m'abbandonò, melodia, *I-BGi*; Il mio grido getto ai venti, romanza moresca, 1844, M; Il nome (Voi vorreste il nome amato), arietta, C; Il pegno, canzonetta, private collection of Marchesa Medici, Rome; Il pescatore (Batte il bronzo) (A. Ricciardi), K; Il pescatore (Era l'ora) (A. de Lauzières, after Schiller), F, L; Il rimprovero (Quando da te lontano), romanza, C; Il ritorno del trovatore da Gerusalemme, *F-Pc*; Il ritratto (F. Romani), impromptu, private collection Casa Branca, Milan; Il sorriso è il primo vezzo, canzonetta, B, C

Il sospiro (C. Guaita), melodia, H, L; Il sospiro del gondoliere, barcarola, *I-Nc*; Il trovatore, *BGi*; Il trovatore in caricatura (Le troubadour à la belle étoile) (L. Borsini), scene bouffe or ballata, F; Io amo la mestizia, romanza, ?1841/2, private collection of Marchesa Medici, Rome; Io son pazza capricciosa, arietta; J'attends toujours (E. de Lonlay), romance, pubd; Je vais quitter tout ce que j'aime, romance, *F-Pc*; La bohémienne, ballade, *Pc*; La chanson de l'abeille (H. Lucas), It. (Milan, 1844), J; La conocchia, arietta or canzone napoletana, D, L

La corrispondenza amorosa (Cifre d'amore; Billets chéris), romanza, G, L; La dernière nuit d'un novice (A. Nourrit), ballata, added to F, L; La farfalla ed il poeta, canzoncina, *Pc*; La fiancée du timballier (V. Hugo), 1843, *Pc*; La fidanzata, romanza, K; La folle de Sainte-Hélène (A. Nourrit), ballata, added to 1841/2 Naples repr. of F; La gondola, canzone; La gondoliera (Vieni la barca è pronta), barcarola, G; La hart (P. Lacroix), chant diabolique; La longue douleur, preghiera; La lontananza (F. Romani), arietta, E, L; L'amante spagnuolo (L. Tarantini), arietta or bolero, E; Lamento in morte di V. Bellini (Venne sull'ale ai zeffiri) (A. Maffei) (Milan, 1836)

Lamento di Cecco Varlungo, albumleaf, Donebauer Collection, Prague; La mère et l'enfant (A. Richomme), mélodie (Milan, 1830), J, L, acc. arr. orch, copy *I-BGi*; La mia fanciulla, K; L'amor mio (L'arcano del core) (F. Romani), K, L; La musulmane (M. Bourges), pubd; La negra (La nouvelle Ourika), romance, G; La ninna-nonna (La mère au berceau de son fils) (A. de Lauzières), ballata, F, L; La partenza del crociato (Puoti), arietta or romanza, C; La passeggiata al lido (Che bel mar) (Naples, n.d.); La prière (?P. Lacroix); La savoiarda (A. Broffeni), romanza, K; La speranza; La sultana (L. Tarantini), ballata, F, L; La torre di Biasone (Tarantini), ballata, D

La tradita (oh ingrato, m'inganni), romanza or arietta, C; L'attente, mélodie; La vendetta (Bedda Eurilla), canzonetta siciliana, C; La voix d'espoir (M. Cimbal), romance; La zingara (C. Guaita), arietta, H, L; Le crépuscule (V. Hugo), D, L; Le départ pour la chasse (P. Lacroix), Bar/B, hn, *Nc*; Le dernier chant du troubadour, romance, in 2 mélodies posthumes (Milan, n.d.); Le gondolier de l'Adriatique (Crevel de Charlemagne), nocturne; Le miroir magique (E. Plouvier), chansonette; Léonore (M. Escudier), romance (Milan, 1843), J; Le pauvre exilé (A. de Leuven), romance

Le petit joueur de la harpe (P. Lacroix), *Nc*; Le petit montagnard, K; Le pirate (S. Saint Etienne), mélodie, in Lyre française (Mainz, n.d.); Le renégat (E. Pacini), scène, It. (Milan, 1835); Les revenants (Lacroix), aria, *F-Pc*; Les yeux noirs, et les yeux bleus (E. Monnier), romance; L'étrangère, romance, private collection Marchesa Medici, Rome; Le violon de Crémone (E.T.A. Hoffmann), romance, *Pc*; L'ora del ritorno (Guaita), arietta, H; Lu trademiento (Aje, tradetore, tu m'haje lassata), canzone napoletana, I, L; Malvina (G. Vitali), scène dramatique (Milan, 1845), M; Malvina la bella, romanza, in *Il sibillo* (Naples, 28 Dec 1843), repr. in *Journal of the Donizetti Society*, ii (1975), 156; Marie enfin quitte l'ouvrage, romance, *Pc*

M'è Dio il tuo signore (Oh quanto in me tu puoi), G; Mentre del caro lido, canzonetta, private collection of Marchesa Medici, Rome; Minvela (Quando verrà sul colle), canzonetta or romanza, C; Mon enfant, mon seul espoir, romance, *Pc*; Morir per te!, arietta (Naples, n.d.), Nice, st'occhiuzzi càlali, canzonetta, private collection of Marchesa Medici, Rome; Noé (J. de Boutellier), scène du déluge, 1839, pubd; Non amerò che te (after G. Vitali), romanza (Milan, 1842/3); Non amo che te, romanza; Non giova il sospirar (Metastasio), canzonetta veneziana, A

Non m'ami più (L'ingratitude) (Guaita), H; Non v'è più barbaro di chi non sente (Metastasio), canzonetta, private collection of Marchesa Medici, Rome; Non v'è nume, non v'è fato, romanza (Milan, n.d.); N'ornerà la bruna chioma (Romani), scena e cavatina, L; O anime affanate, venite a noi parlar (Dante: Commedia), *Pc*; Occhio nero incendiator, canzonetta, I; O fille que l'ennui chagrine, romance, *Pc*; Oh, Cloe, delizia di questo core, canzonetta, private collection of Marchesa Medici, Rome; Oh, je rêve d'une étrangère plus douce que l'enfant qui dors, *Pc*

On vous a peint l'amour (Lacroix), romance, *Pc*; Or che in cielo, barcarola, *Strenna musicale*, i (1837); Or che la notte invita, canzonetta, *Pc*; Oui, je sais votre indifférence, *Pc*; Oui, ton dieu c'est le mien (M. Michonne), romance, *Pc*; Ov'è la voce magica, melodia, 1844, M; Pace! canzonetta (Naples, n.d.); Pas d'autre amour que toi (E. Barateau), mélodie; Perchè due cori, romanza, *I-Nc*; Perchè mai, Nigella amata, insensibile tu sei?, romanza, *F-Pc*; Perchè se mia tu sei (Metastasio), romanza, *Pc*; Philis plus avare que tendre, romance, *Pc*

Più che non m'ama un angelo (L'amor funesto), romanza, also arr. with vc/hn, 1842, L; Plus ne m'est rien, romance, *Pc*; Pourquoi me dire qu'il vous aime, romance, *Pc*; Preghiera (Una lagrima), G, L; Quand un soupçon mortel, romance, *Pc*; Quand je vis que j'étais trahie, scène religieuse, with pf, org, *Pc*; Quando il mio ben io rivedrò, canzonetta, private collection of Marchesa Medici, Rome; Quando morte coll'orrido artiglio, prayer, *Pc*; Quanto mio ben t'adoro, canzonetta, private collection of Marchesa Medici, Rome; Quel nome se ascolto (Metastasio), romanza

Questo mio figlio è un fiorellin d'amore, berceuse, in Album du gaulois, oeuvres inédites, i (Paris, 1869); Qui sospirò, là rise, aria, copy, with autograph annotations, *I-Nc*; Rendimi il core, o barbaro, canzonetta, A; Rose che un dì spiegaste, romanza, *F-Pc*; Se a te d'intorno scherza, romanza, in *Il sibillo* (Naples, 4 April 1844), repr. in *Journal of the Donizetti Society*, ii (1975), 158; Se lontan, ben mio, tu sei (Metastasio), canzonetta; Se talor più nol rammento, cavatina; Seul sur la terre, albumleaf or romance, private collection of C. Lozzi, Bologna; Sì o no, canzonetta giocosa, J; Si tanto sospiri, ti lagni d'amore, *Pc*; Si tu m'as fait à ton image, romance, *Pc*

Sorgesti alfin, aurora desiata, aria, *I-Nc*; Sospiri, aneliti che m'opprimete, canzonetta, private collection of Marchesa Medici, Rome; Sovra il campo della vita, larghetto, M; Sovra il remo sta curvato (L. Mira), barcarola, in *Il sibillo* (Naples, 22 Feb 1844), repr. in *Journal of the Donizetti Society*, ii (1975), 157; Spunta il dì, l'ombra sparì, romanza, *F-Pc*; Su l'onda tremula ride la luna, B; Su questi allor, canzonetta, private collection of Marchesa Medici, Rome; Taci invan, mia cara Jole, romanza, 1835; T'aspetto ancor (Nel tuo cammin fugace), romanza (Milan, 1843), J; Te dire adieu (G. Vaëz), romanza

Te voglio bene assaje, canzone napoletana, often attrib. Donizetti; Tengo no n'namurato, canzonetta napoletana, I; Troppo vezzosa è la ninfa bella, canzone, *I-BGi*; Trova un sol mia bella Clori (Metastasio), collection of Count G.B. Camozzi-Vertova, Bergamo; Trova un sol mia bella Clori (Metastasio), Toscanini collection, New York [different setting]; Tu me chiedi se t'adoro, arietta, 1840, *F-Pc*; Una prece sulla mia tomba (Non priego mai) (Redaelli), canto elegiaco or romanza, C

Una tortora innocente, romanza, *I-BGi*; Una vergine donzella per amore, romanza, *F-Pc*; Un bacio di speranza, romanza (Milan, 1845); Un coeur pour abri (A. Richomme), scène; Un detto di speranza, romanza, J; Uno sguardo (F. Romani), romanza, Casa Branca, Milan; V'era un dì che il cor beato, romanza, *I-Ms*; Vien ti conforta, o misera, *F-Pc*; Vision, (E. Plouvier), mélodie; Viva il matrimonio (L. Tarantini), cavatina buffa, bass (Milan, 1843)

duets

Ah, non lasciarmi, no (Metastasio), *I-Nc*; Amor, voce del cielo (Tarantini), notturno, D; Armida e Rinaldo (Tasso), *F-Pc*; Canzonetta con l'eco (Per valli, per boschi), 27 Aug 1817, *I-BGi*; C'est le printemps (E. Plouvier), chansonette-valse; Che cangi tempra mai più non spero (Metastasio), unacc., *BGi*; Che ciel sereno, I; Che vuoi di più (Guaita), H; Duettino, S, S, *Nc*; Duet, S, S, *F-Pc*; Duet, 1822, collection of C. Lozzi, Bologna; Godi diletta ingrata nell'ingannarmi tu, canzonetta, *Pc*; Ha negli occhi un tale incanto (Metastasio), B

Héloïse et Abélard (Crevel de Charlemagne), duo historique; Ho perduto il mio tesoro (Metastasio), B; I bevitori (Tarantini), notturno or brindisi, D; I due carcerati, *I-Mc*; I fervidi desiri (Da me che vuoi, che brami), C; Il fiore (Qui dove mercè negasti), duettino pastorale, E; Il giuramento (Palazzolo), notturno, D; Io d'amore, o Dio, mi, moro (?Metastasio), B, C; I sospiri (Ti sento, sospiri) (Metastasio), C; L'addio (Dunque addio) (F. Romani), F; L'addio (Io resto), G; La gelosia (Querelle d'amour), scherzo, G, L; L'alito di Bice (F. Puoti), notturno, D

La passeggiata al lido (Che bel mar), J; L'aurora (Tarantini), notturno, D; La voce del core (T'intendo, sì, mio cor) (Metastasio),

C; Les napolitains (Crevel de Charlemagne), nocturne; L'incostanza di Irene (Metastasio), 1826, added to E; L'ultimo rimprovero (O crudel che il mio pianto), I, J; Lumi rei del mio martire, canzonetta, private collection of Marchesa Medici, Rome; Non mi sprezzar Licori (Metastasio), *I-BGi*; Predestinazione (Guaita), H; Quegli sguardi e quegli accenti, *BGi*; Se mai turbo il tuo riposo (Metastasio), *Nc*

Sempre più t'amo, mio bel tesoro, *F-Pc*; Sempre sarò costante (Metastasio) (Rome, n.d.); Se tu non vedi tutto il mio cor (Metastasio), copies *Pc*, *I-Nc*; Si soffre una tiranna (Metastasio), *BGi*; Sull'onda cheta e bruna, barcarola (Milan, 1838); Uno sguardo ed una voce (Une nuit sur l'eau) (Palazzolo), notturno, D; Vedi là sulla collina, *Mc*; Vuoi casarti, duetto buffo, 2B

for 3–5 voices

Ah che il destino (Metastasio), (S, S, T)/(S, S), *BGi*; Cedè la mia costanza, Irene, al tuo rigor (Metastasio), S, A, T, B, 1820, *F-Pc*; Clori infedel, S, A, B, *I-Rsc*; Di gioja di pace la dolce speranza, Moldenhauer Archive, Seattle; Finchè fedele tu mi sei stata, canzonetta, 4vv, 5 May 1817, *F-Pc*; Io morrò, sonata è l'ora, 3vv, *Pc*; La campana, T, T, B, B, G; Lumi rei del mio martire, madrigale, 4vv, 12 June 1817, *I-BGi*; Qui sta il male, trio, *Nc*; Rataplan (La partenza del reggimento), T, T, B, B, G, K; Se schiudi il labbro, divertimento, S, S, T, T, B, unacc., B; Strofe di Byron, S, A, B, B, *Mc*; Sien l'onde placide, Per noi la vita, Ma poi passati stragi e orror

ORCHESTRAL

Sinfonias: C, 12 June 1816, *I-Bc*; Sinfonia concertante, D, 17 Sept 1816, ed. G. Piccioli (Milan, 1937); C, 24 Nov 1816, *BGi*; D, 29 March 1817, *F-Pc*; g, wind insts, 19 April 1817, ed. D. Townsend (New York, 1967), ed. B. Päuler (Zürich, 1970); D, 10 Sept 1817, *Pc*; 'La partenza', 25 Oct 1817, *Pc*; D, 17 Dec 1817, *Pc*; d, on death of A. Capuzzi, 1818, *Pc*; 'L'incendio', perf. Bergamo, 19 March 1819, *Pc*; D, ?1832/3, inc., *I-BGi* [incl. themes used in Il furioso and L'elisir d'amore]; on themes by Bellini, 1836, *F-Pc*, arr. pf (Milan, 1836); D, 25 non-autograph pts *I-BGi*; Adagio and Minuet from a sym., *F-Pc*

Sinfonia to the cant. In morte M. Malibran, perf. Milan, 17 March 1837, other movts by Pacini, Mercadante, Coppola, Vaccai, *I-Mr*, vs (Milan, 1837/8)

Concs.: Concertino, G, eng hn, orch, perf. Bergamo, 19 June 1817, ed. R. Meylan (Frankfurt, 1966); Cl Conc., E♭, private collection A. Marinelli, Bergamo; Conc., vn, vc, orch, *F-Pc*; Conc., for unspecified inst, *Pc*; untitled work, B♭, cl, small orch, *I-BGi*

Other works: Introduzione, str orch, 1829, ed. U. Schaffer (London and Davos, 1975); Gran marcia militare imperiale, for the Sultan of Turkey, arr. pf (Paris, n.d.), arr. sym. band by D. Townsend (n.p., 1967); March, Aug 1840, *F-Pc*; Preludio, for an opera, *Pc*; Rataplan, *I-Mr*

CHAMBER

Str qts: no.1, E♭, 26 Dec 1817; no.2, A; no.3, c; no.4, D, 27 July 1818; no.5, e; no.6, g; f, 6 May 1819; B♭, 26 May 1819; d, 22 Jan 1821; g, 26 Jan 1821 (without 4th movt); C, 12 March 1821; C, 15 March 1821; A, 19 April 1821; D, 1825; e, 1836; D, F, b, all dated 1819–21 by Zavadini; all in Gaetano Donizetti: 18 quartetti, ed. Istituto italiano per la storia della musica (Rome and Buenos Aires, ?1948) [defective edn]; C, *F-Pc* (without last movt), inc. 1st movt, a, *Pc*, both dated 1819–21 by Zavadini

Other works: Sextet, 2 vn, va/vc, fl, 2 hn, lost; Qnt, C, 2 vn, 2 va, vc, 1st movt *I-BGi*; Qnt (Introduzione and Largo affettuoso), 2 vn, va, vc, db, MS property of Donizetti heirs; Qnt, C, 2 vn, va, vc, gui, *Nc*; Pf Trio, E♭, 12 Nov 1817, copy *BGi*; Sonata, fl, pf, c, 15 May 1819, ed. R. Meylan (Frankfurt, 1969); Sonata, vn, pf, f, 26–7 Oct 1819, *BGi*; Sonata, vc, pf, D, copy *BGi*; Sonata, ob, pf, ed. R Meylan (Frankfurt, 1966), Variations, D♭, vn, pf, *BGi*; Scherzo, D, vn, pf, 1826, on 27 themes from Donizetti ops, *BGi*; Larghetto and Allegro, g, vn, hp, ed. R. Meylan as Sonata (Frankfurt, 1970); Largo, vn, vc, pf, d, copy *BGi*; Larghetto, fl, bn, pf, ed. B. Päuler as Trio (Zürich, 1971); Larghetto and Polonaise, vii, acc. inc., *F-Pc*; Largo, g, vc, pf, ed. U. Schaffer (London and Davos, 1975); untitled work, B♭, wind insts, org, *I-BGi*; Studio no.1, B♭ cl, 1821, ed. R. Meylan (Frankfurt, 1970); Duetto, B♭, 2 cl, ed. B. Päuler (Zürich, 1971)

PIANO

Pastorale, E, 1813, *I-BGi*, Sinfonia no.3, A, 22 Oct 1813, *BGi*; Sinfonia, C, 19 Nov 1816, *Bc*; Un capriccio in sinfonia, e, 15 Aug 1817, *BGi*; 2 motivi del celebre Mo Paer messi in suonata, 7 Oct 1817, *BGi*; Variazioni sopra la canzonetta del bardo nell'Alfredo di Mayr (Milan, 1820); Rondò, D, Feb 1825, *BGi*; Larghetto, C, 30 Dec 1834, *Mc*; La vénitienne, waltz (Milan, 1843)

Undated: Adagio e Allegro, G, Allegro, f, ed. R. Meylan (Frankfurt, 1971); Allegro vivace, C; Allegro vivace, G; Fugue, g; Invito, waltz; Larghetto, theme and variations, E♭; Piece on theme of 'Una furtiva lagrima', g; Presto, F; La ricordanza, adagio sentimentale, E♭; Sinfonia, D; Waltz; Variations, G; Variations, E: all *BGi*; Sinfonia, D, *Nc*; Waltz, *F-Pc*; Giuseppina, polka-mazurka (Naples, n.d.)

4 hands: Il Capitan Battaglia, sonata, E♭, 1819; Polacca, D, 1819; Sonata, C, 31 March 1819; Sonata, D, 12 Oct 1819; Sinfonia no.2, d, 28 March 1820; Sonata, a, 25 April 1820; Una delle più matte, C, 17 May 1820; untitled piece, C, 25 Feb 1821; Waltz, 1844: all *I-BGi*

4 hands, dated 1813–21 by Zavadini: 2 Allegro, D, E; Allegro moderato, A; Allegro vivace, C; Il genio di GDM, G; L'inaspettata, E♭; La lontananza, e; Larghetto, G; Marcia lugubre, f; La solita sonata, F; Sonata no.3 a 4 sanfe, F; Sonata, B♭; Sonata, D; Sonata no.3, F; all *BGi*

OTHER WORKS

Student vocal essays, etc: Ah! quel Guglielmo, sextet, S, S, T, T, B, B, orch, 1812, *I-Nc*; Ognun dice che le donne, aria, solo B, orch, 20 March 1815, *F-Pc*; Guarda che bianca luna (J. Vittorelli), anacreontica, v, orch, 30 March 1815, *Pc*; Perchè quell'alma ingrata, duet, S, T, orch, 27 Sept 1816, *I-Nc*; Amor mio nume, aria, 1816; Ti sovvenga amato bene, aria, S, orch, 10 May 1817, *Nc*; Isabella ormai mi rendi, trio, T, T, B, orch, 1818, *Nc*; Se bramate che vi sposi, duet, MS property of Donizetti heirs; Taci, tu cerchi invano, duet, S, S, orch, *Nc*; Sposo lo so, recit, Da quel piano difendemi, duet, S, B, small orch, *Nc*; Che avvenne che fu, recit, Solo per te sospiro, romanza, T, small orch, *BGi*

Student exercises: Fugues and counterpoint exercises, some 1815–17, *BGi*, *Nc*

Didactic: Solfeggi, Mez, pf, *Nc*; Vocalizzi o gorgheggi, *F-Pc*

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MARY ANN SMART (7 with JULIAN BUDDEN)

Donizetti, Giuseppe (*b* Bergamo, 6 Nov 1788; *d* Constantinople, 12 Feb 1856). Italian teacher and composer. He was the elder brother of Gaetano Donizetti, and studied the flute with an uncle. From 1806, after being turned away from the Lezioni Caritatevoli di Musica for being

too old, he took lessons from Mayr. In 1809 he enrolled in the Italian army as a musician, and subsequently played in battalions on the island of Elba and in the Sardinian army. He was highly regarded as a bandmaster, and when Sultan Mahmud II asked for a musician to reorganize his imperial band, Donizetti's name was put forward by the Italian ambassador in Constantinople. He arrived there in 1828, and was made General Instructor of Imperial Ottoman Music with a generous stipend of 8,000 francs a year.

Donizetti coached the players, acquired Italian instruments and taught Western notation. The band was immediately successful, and Donizetti took charge of the other army bands. Through his influence the first school of Western music in Turkey was opened in 1831. In addition to conducting band music on ceremonial occasions, and orchestral programmes at the court theatre (in the harem), he mounted productions of short Italian operas.

Donizetti's importance lies above all in his work as a teacher and organizer. His compositions, mostly occasional pieces (marches and anthems) for Mahmud II and Abdul Medjid, rarely depart from a consciously conventional and celebratory style. Nevertheless, at least one of the imperial marches found some contemporary popularity: Liszt wrote a *Grande paraphrase de la marche de Donizetti composée pour Sa majesté le sultan Abdoul-Medij-Khan* (Berlin, 1848). He was made an honorary general in the Turkish army in recognition of his services, and in 1842 the French government made him a knight of the Légion d'Honneur.

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FRANCESCO BELLOTTO

Donnberger, Georg Joseph. *See* DONBERGER, GEORG JOSEPH.

Donner, Henrik Otto (*b* Tampere, 16 Nov 1939). Finnish composer and jazz musician. He studied composition at the Sibelius Academy in Helsinki, with Fougstedt and Kokkonen (1958–63) and in Germany, with Ligeti and Koenig (1962–3). He conducted the Akademiska Sångföreningen choir (1969–76), was head of entertainment at the Finnish Broadcasting Company (1970–74), and from 1976 to 1979 he was managing director of Love Records. He has also chaired many organizations, such as the Finnish Composers' International Copyright Bureau (Teosto). As a jazz musician he has played with the Ossi Aalto, Christian Schwindt, Esa Katajavuori, Swedish Lars Werner bands and others, and later in his own experimental 'The Otto Donner Treatment', featuring different line-ups. Since the 1970s he has, in addition to jazz, composed music for a variety of purposes, much of it of a popular type, such as choral pieces, ditties and music for stage and screen. In the early 1960s Donner became known as an avant gardist delighting in radical experiments: *For Emmy 2*, for example, sought to demolish the conventional concert by activating the audience. He was initiated furthest into improvisation and music theatre by Terry Riley and Ken Dewey, with whom he arranged the *Street Piece Helsinki* happening (1963). Donner's *Moonspring* (1964) represents a collage of different styles; his most coherent and weighty work to date is possibly *XC* (1970), selected for the ISCM festival.

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(*selective list*)

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Jazz, incid music, film music

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MIKKO HEINIÖ

Donnerblech (Ger.). Thunder sheet. *See* THUNDER MACHINE, THUNDER SHEET.

Donnini, Girolamo (*d* Bonn, early 1752). Italian composer. His early life remains obscure, but Thayer discovered that at least by 1719 (Eitner said 1714) he was serving the Elector Joseph Clemens at the court in Bonn as second of its three Konzertmeister. When such music had an instrumental accompaniment, as in opera productions, Donnini, rather than the director of instrumental music, conducted. By 1722 he was also working as court composer; by 1719 he had written a three-act 'tragedy', *Ester* (*I-MOe*), to celebrate a visit by Albert Charles and Ferdinand, Princes of Bavaria (not Clemens August, as appears on the score). In this oddly constructed work, the middle act abandons the nominal plot line, and, in the voices of such allegorical personages as Fortuna, Usura, Amor proprio and Virtù, sings the praises of the visitors' distinguished family. In 1722 Donnini's singers numbered 22.

On 30 November 1723 Donnini was appointed chamber music composer, and on 29 March 1732, after Clemens August had become elector, he succeeded Trevisani as Kapellmeister, remaining in the post until his death. Under his directorship, Beethoven's grandfather, Ludwig, joined Bonn's musical establishment as bass singer.

Donnini's only known compositions besides *Ester* are an undated 'divertimento pastorale', *Icaro* (*MOe*), and a violin concerto (*A-Wkm*).

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JAMES L. JACKMAN

Donohoe, Peter (*b* Manchester, 18 June 1953). English pianist. He studied the piano and percussion at Chetham's

School and the RNCM in Manchester and in 1976 went to Paris to study with Yvonne Loriod. Having developed a national reputation in Britain after winning sixth prize at the Leeds Piano Competition in 1980, he created a sensation when he won the 1982 Tchaikovksy Competition in Moscow. The following year he was made an honorary fellow of the RNCM. He has maintained a worldwide performing career, including annual performances at the Proms and frequent broadcasts on radio and TV. Donohoe is a strong, virtuoso pianist, conceiving his interpretations on a grand scale and excelling in the music of Beethoven, Liszt, Bartók and in the Russian repertory. He maintains, however, a straightforward, unfussy approach, and his career resisted a notorious marketing campaign by his record company to glamorize him. Among his many recordings those of Liszt's B minor Sonata and Tchaikovsky's Piano Concerto no.2 have won international awards. In the early 1990s he began to develop a parallel career as a conductor, appearing with the CBSO, the Hallé Orchestra, the Moscow Chamber Orchestra and other orchestras. Donohoe has given a number of premières, including those of Turnage's *Entranced* (1982), York Höller's Piano Concerto (1985), James MacMillan's *The Berserking* (1990) and Alexander Goehr's . . . *In Real Time II–IV* (1992).

JESSICA DUCHEN

Donostia, José Antonio de [José Gonzalo Zulaica y Arregui] (*b* San Sebastián, 10 Jan 1886; *d* Lecároz, Navarre, 30 Aug 1956). Basque composer and musicologist. In 1896 he joined the Capuchin College in Lecároz, where he studied civil and ecclesiastical subjects and also harmony and composition with Ismael Echazarra. In 1903 he took vows as a Capuchin and in 1908 was ordained a priest. He adopted the name of José Antonio de San Sebastián but was generally known as Donostia, the Basque name for San Sebastián. He taught at the Capuchin College in Lecároz following his ordination, at the same time collecting and studying Basque popular songs and composing. He took composition and counterpoint lessons from Adrián Esquerrá in Barcelona (1908) and from Bernardo Gabiola in San Sebastián (1910). He also learnt Gregorian chant with Father Casiano Rojo Olalla in the Benedictine Abbey in Silos (1909) and with Father Mauro Sabrayrolles in Besalú (1915). On his frequent trips to Barcelona he met Granados, Felipe Pedrell and the poets Apelles Mestres and Llorençs Riber.

In 1918 he was relieved of his teaching duties to enable him to pursue a musical career. He travelled to Paris where he met Ravel and Roussel, studied with Eugène Cools (1920–21) and collaborated with Henri Ghéon on stage works that included *Les trois miracles de Ste Cécile* (1920) and *La vie profonde de St François d'Assise* (1925–6). During the Spanish Civil War (1936–9) he lived in Toulouse; he remained in France (Paris, Mont de Marsan and Bayonne) until 1943. In that year he returned to Lecároz and in 1944 was asked to head the folklore department of the newly created Instituto Español de Musicología in Barcelona. There he was active as a musicologist, and composed one of his masterpieces, the *Missa pro defunctis* (1945), among other works. In 1953 he left Barcelona and returned to Lecároz, where he continued researching and composing until his death. He was involved with Eusko Ikaskuntza (Sociedad de Estudios Vascos) from its foundation in 1918 and was president of its music and dance section (1926–36). He was also a member of Euskaltzaindia (Academy of the Basque Language), the Real Academia de Bellas Artes de S Fernando and the Real Sociedad Bascongada de los Amigos del País.

As composer Father Donostia was largely self-taught. His music is based on two elements, Gregorian chant (stimulated by Pope Pio X's *motu proprio* of 1903) and Basque popular song. At first he was influenced by Romanticism, but contact with French Impressionism led to a more personal and refined language, with a concise expressiveness. Although he composed important sacred vocal music, this was exceeded in popularity by his Basque choral music and *Preludios vascos* for piano. He compiled two important books of Basque song, the first published in 1921, the second posthumously in 1994; together they include about 2000 melodies. He also wrote prolifically on this subject, publishing the first monograph about Basque music, *Música y músicos en el país vasco* (1951).

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(*selective list*)

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Stage: La ermita de Santa Rosalía (zarzuela), 1906; Larraldeko area [The Flower of Larralde] (op, A. Campíon, Basque trans. D Aguirre), 1913, unfinished; Les trois miracles de Ste Cécile (incid music, H. Ghéon), 1920, Paris, 23 Jan 1921; La vie profonde de St François d'Assise (incid music, Ghéon), 1925–6, Paris, 1 Nov 1926; Le Noël de Greccio, ou le sermon devant la crèche (incid music, Ghéon), 1935–6, Paris, 9 Feb 1936; La quête héroïque du Graal (incid music, Ghéon), 1938, Rentería, 23 May 1980; other incid music

Sacred vocal: Poema de la pasión (J.L. de Ubeda), 2 S, chorus 8vv, eng hn, 1937; O Iesu mi dulcissime, chorus 4vv, 1941; Missa pro defunctis (Requiem), chorus 4vv, org, 1945, arr. chorus 4vv, orch, 1946; Tríptico franciscano (J. Verdaguer, St Francis of Assisi), chorus 4vv, 1949; motets, songs, arrs. of trad. songs

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ITZIAR LARRINAGA

Donovan, Richard Frank (*b* New Haven, CT, 29 Nov 1891; *d* Middletown, CT, 22 Aug 1970). American composer and organist. He studied at Yale University, at the Institute of Musical Art, New York (BMus 1922), and with Widor in Paris. In 1923 he joined the faculty of Smith College; he was later appointed instructor (1928) and then Battell Professor of Theory (1947) at Yale, remaining there until 1960. From 1936 to 1951 he was conductor of the New Haven SO. After an early post-Impressionist phase Donovan's compositional style developed to a lucid polyphony, despite closely woven textures, with frequent use of modal themes, sometimes of folktunes. After 1950 his music became more astringent and chromatic, verging towards atonality but still characterized by dense polyphony and strong asymmetrical rhythms. His *Design for Radio* won the BMI Publication Award and his organ works have been performed frequently.

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Chbr: Sextet, wind, pf, 1932; 2 pf suites, 1932, 1953; Cl Sonata, 1937; Pf trio, 1937 in 1 movt; Serenade, ob, str trio, 1939; Terzetto, 2 vn, va, 1950; Soundings, bn, tpt, perc, 1953; Ww Qt, 1953; Music for 6, ob, cl, str qt, 1957; Fantasia, bn, 7 insts, 1960, rev. 1961; Pf Trio no.2, 1963; other pf pieces
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15 songs, incl. 5 Elizabethan Lyrics, S/T, str qt, 1963
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H. WILEY HITCHCOCK

Dont, Jakob [Jacob] (*b* Vienna, 2 March 1815; *d* Vienna, 17 Nov 1888). Austrian violinist and teacher. He was the son of the cellist Josef Valentin Dont (*b* Georgenthal, Bohemia, 15 April 1776; *d* Vienna, 14 Dec 1833). He studied primarily with Joseph Boehm and also with Georg Hellmesberger at the Vienna Conservatory. In 1831 he became a violinist at the Burgtheater, and in 1834 a member of the Hofkapelle. In the early 1830s he made frequent appearances as a soloist and in chamber music in his home town, but despite his command of the instrument, excessive shyness led him to withdraw from performing early and devote himself to teaching and composing. He taught at the Vienna Conservatory, where Leopold Auer studied with him from 1857 to 1858. He wrote about 50 compositions for violin, most of them opera potpourris or character pieces; he was also devoted to the music of Beethoven, and arranged violin parts to accompany some of the piano sonatas. His outstanding pedagogical works, praised by Joachim, Auer and Flesch, are still used in advanced training. His multi-volume *Gradus ad Parnassum* unites six earlier opuses with a vast collection of pieces arranged for two to four string instruments for developing ensemble playing skills.

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JOHN MORAN

Donzelli, Domenico (*b* Bergamo, 2 Feb 1790; *d* Bologna, 31 March 1873). Italian tenor. After studying with Eliodoro Bianchi he made his début at Bergamo in 1808 in Mayr's *Elisa*. He then completed his studies in Naples with Viganoni and Gaetano Crivelli. For the next decade he sang florid tenor roles throughout Italy, appearing in Rossini's *Tancredi*, the first performance of *Torvaldo e Dorliska* (1815, Rome), *L'inganno felice* and *La Cenerentola*. Then his voice began to grow heavier, and he turned to a different repertory. In 1825 he made his Paris début at the Théâtre Italien in the title role of Rossini's *Otello*. During six seasons in Paris he sang in the first performances of Rossini's *Il viaggio a Reims* (1825), Halévy's *Clari* (1829) and Bertin's *Fausto* (1831). He sang from 1829 at the King's Theatre, taking part in the

first London performances of Bellini's *Il pirata* (1830) and *La straniera* (1832). He created Pollione in *Norma* at La Scala (1831), and later sang the role in London, Venice, Bologna, Trieste and Sinigaglia (Senigallia). He appeared in many Donizetti operas, including *Fausta*, *Anna Bolena*, *Parisina*, *Belisario*, *Lucia di Lammermoor* and *Roberto Devereux*. Two of the greatest successes of his later career were as Masaniello in Auber's *La muette de Portici* and the title role in Mercadante's *Il bravo*. He retired in 1844.

ELIZABETH FORBES

Doof (Dut.). *See under* ORGAN STOP (*Doef*).

Doolittle, Amos (*b* Cheshire, CT, 18 May 1754; *d* New Haven, CT, 30 Jan 1832). American composer. *See* PSALMODY (ii), §II, 2.

Doors, the. American rock group. It was formed in Los Angeles (1965) by the singer and lyricist Jim Morrison (1943–71) and Ray Manzarek (*b* 1935; keyboards), and took its name from William Blake via Aldous Huxley's *The Doors of Perception*; other members included Robbie Krieger (*b* 1946; guitar) and John Densmore (*b* 1944; drums). The group first attracted attention in the USA with their hit single *Light my fire* (Elecktra, 1967), and went on to produce an often moody style of late-1960s blues-based psychedelia with a tendency to linger over the darker aspects of emotional life; this was best exemplified by *The End*, a dramatic and shocking piece in which Morrison recited and shouted his Oedipal desires. While the group's music became increasingly refined over the course of the six studio albums from *The Doors* (Elecktra, 1967) to *L.A. Woman* (Elecktra, 1971), the style remained relatively stable as the band produced several hit singles, including *Hello, I love you* (Elecktra, 1968) and *Touch me* (Elecktra, 1969). The group's music and dark lyrics inspired a number of new-wave bands in the late 1970s and 80s and Morrison has become an iconic figure in rock culture, owing in part to Hopkins and Sugarman and a feature film by Oliver Stone (1991).

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JOHN COVACH

Doorslaer, Georges van. *See* VAN DOORSLAER, GEORGES.

Doo-wop. A style of vocal rock and roll popular in America in the 1950s and early 60s. It was essentially an unaccompanied type of close-harmony singing by groups of four or five members; if an accompaniment was added it functioned as a restrained background, largely obscured by the voices. The beginnings of the style can be detected in 19th-century barbershop singing, and in the music of such black vocal groups as the Ink Spots in the 1930s and the Orioles in the late 1940s. The Orioles inspired a number of groups named after birds in the early and mid-1950s, among them the Larks and the Flamingos; other popular doo-wop groups included the Chords (*Sh-boom*), Frankie Lymon and the Teenagers (*Why do fools fall in love?*), the Moonglows and the Nutmegs. The black groups were soon imitated by white ensembles, which often consisted of Italian Americans from New York and Philadelphia; their style differed from that of the black groups in that their sound was closer to Tin Pan Alley, and their lyrics correspondingly more escapist and less sexually suggestive. Such groups as the Capris (*There's a moon out again*), Danny and the Juniors (*At the Hop*), and Dion and the Belmonts (*A Teenager in Love*) enjoyed enormous popularity from 1961 to 1963, and many of them continued to perform in rock and roll revival shows. In the early 1980s there was renewed interest in doo-wop, and in 1982 several groups (including the Harptones, the Moonglows and the Capris) made recordings on the Ambient Sound label. For further information see M. Rosalsky: Encyclopedia of Rhythm and Blues and Doo-wop Vocal Groups (Lanham, MD, 2000).

JOHN ROCKWELL

Doppel-Be (Ger.). Double FLAT.

Doppel-Cadenz (Ger.). A type of ornament. *See* ORNAMENTS, §8.

Doppelflöte (Ger.). *See under* ORGAN STOP.

Doppelganze-Note (Ger.). *See* BREVE. *See also* NOTE VALUES.

Doppelkreuz (Ger.). Double SHARP.

Doppelleittonklang (Ger.). *See* KLANG (ii).

Doppelschlag (Ger.). A type of turn. *See* ORNAMENTS, §8.

Dopper, Cornelis (*b* Stadskanaal, 7 Feb 1870; *d* Amsterdam, 18 Sept 1939). Dutch composer and conductor. He studied the violin, the piano and composition at the Leipzig Conservatory (1888–90). His most important teacher was Oscar Paul, who lectured on the history of music and musical aesthetics. Dopper was otherwise self-taught. Back in the Netherlands, he completed his first opera *Het blinde meisje van Castel-Cuillé* in 1892. In 1897 he became violinist and later also repetiteur and assistant conductor at the Nederlandse Opera in Amsterdam, until this company was dissolved in 1903. In 1906, Mengelberg performed his *Rembrandt* Symphony with the Concertgebouw Orchestra. Between 1906 and 1908 Dopper worked in the United States as one of the conductors of the Savage Opera Company; among other things, he conducted the American première of *Madama Butterfly*. At the suggestion of Mengelberg, he was nominated as second conductor of the Concertgebouw Orchestra in 1908. He mainly worked as a repetiteur but also gave the Dutch premières of pieces such as Debussy's *La mer*. In 1918 the critic Vermeulen, following the première of Dopper's *Zuiderzee* Symphony, made known his rejection of Dopper, who was regarded as conservative. This incident led to demotion: until he was dismissed in 1931, Dopper chiefly continued to conduct summer and popular concerts, and the youth concerts which he himself initiated in 1923. His most popular orchestral work, the eclectic *Ciaconna gotica* (1920), was performed throughout the world by Mengelberg. Dopper was not an innovator as a composer, but possessed a great instinct for orchestral colouring. His interest in antiquity is apparent from works such as the *Symphonia epica* based on Homer and the orchestral studies *Päân I* and *II*. But above all Dopper was a Dutch composer, as shown by the titles of his *Rembrandt*, *Amsterdam* and *Zuiderzee*

Symphonies. In this last work he neatly combines melodies from Valerius's songbook *Nederlandtsche Gedenck-clanck* (1626). Only three of Dopper's works have been published; his complete works are preserved in the Gemeentemuseum, The Hague.

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7 syms. incl. Rembrandt Sym. (no.3), 1892, rev. 1904; Symphonia epica (no.5), 1908; Amsterdam Sym. (no.6) , 1912; Zuiderzee Sym. (no.7), 1917

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THEO MULLER

Doppio bemolle (It.). Double FLAT.

Doppio diesis (It.). Double SHARP.

Doppio movimento (It.: 'double movement'). A direction to double the tempo.

Doppioni (from It. *doppio*: 'double'). A woodwind instrument of the late 16th and early 17th centuries, known principally in Italy. Zacconi (1592) gave the ranges of three sizes of *doppioni*: soprano (*canto*), *c′–d″*; tenor, *c–d′*; and bass,*C–a*. These were repeated by Cerone (1613), who translated the name into Spanish as 'doblados'. Praetorius (1618) referred directly to Zacconi's description, stating that he had been unable to find such an instrument, but supposing that it might be similar to his wind-cap KORTHOLT or to the SORDUN or the CORNAMUSA (i). The restricted range of a 9th for soprano and tenor has led to the assumption that the *doppioni* had a wind cap (*see* WIND-CAP INSTRUMENTS). Sachs believed that 'doppioni', 'crumhorn' and 'dolzaina' were different names for the same instrument; he claimed that it was called 'double' because its pitch was an octave lower than its size suggested (owing to its having a cylindrical bore); that is, it sounded at a pitch one would expect from an instrument 'double' the length. Kinsky regarded as untenable Sachs's theory that the three names referred to the same instrument since Zacconi listed the *doppioni* alongside both the crumhorn ('cornamuto torto') and *dolzaina*. He did, however, favour their identification as wind-cap instruments.

It is more likely that the *doppioni* was so called because it had two separate bores. Two instruments of this type survive in the Accademia Filarmonica in Verona and are described in Weber and van der Meer. Each of these has two cylindrical bores tuned about a 4th apart, effectively combining two instruments in one, though both cannot be played at the same time. They have tenons, as if for wind caps, but the tenons are perforated, implying that a transverse pin was fitted. The caps therefore could not have been airtight, and the instrument was presumably played with a reed on a brass crook which could be inserted into either bore. It is possible that these two examples were originally wind-cap instruments which were later adapted for open reeds, the caps (now lost) being retained as protective covers. *Doppioni* thus appear to represent an experiment in combining two instruments in one to give the player a choice of ranges. The much larger range given by Zacconi for the bass instruments compared with the soprano and tenor may be the result of his giving the combined ranges of both bores for a bass/great bass size, but the range of only one bore each for the soprano/alto and the alto/tenor or tenor/bass sizes. An inventory from Modena of 1600 lists 12 instruments *da due registri, l'uno di più sorte*, which may be *doppioni*.

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BARRA R. BOYDELL

Doppio pedale (It.: 'double pedal'). A term used in organ music to denote the simultaneous use of both feet on the pedals. The technique is found in the 15th-century organ tablature of Adam Ileborgh (since 1981 in a private collection, previously *US-PHci*; ed. in CEKM, i, 1963) and in music by 17th- and 18th-century north German organ composers such as Reincken and Tunder, as well as in the works of Bach. *See also* PEDAL, §5.

□

Doppler. Polish, later Hungarian, family of composers and instrumentalists.

(1) **(Albert) Franz** [Ferenc] **Doppler** (*b* Lemberg [now L'viv], 16 Oct 1821; *d* Baden, nr Vienna, 27 July 1883). Flautist, composer and conductor. He was taught music first by his father, the composer and oboist Joseph Doppler, and made his début in Vienna at the age of 13. After several concert tours with his brother (2) Karl Doppler he settled in Pest, where he was first flautist in the German Town Theatre from 1838 and in the Hungarian National Theatre from 1841. His first opera, *Benyovszky*, was produced at the National Theatre in 1847, and four further Hungarian operas were staged there during the next ten years, all with considerable success; they combine Italian influences (e.g. Donizetti) with elements of Russian (*Benyovszky*), Polish (*Vanda)* and Hungarian music. Again with his brother Karl, he took part in the foundation of the Philharmonic Concerts in 1853 under the conductorship of Ferenc Erkel. The two brothers continued to make successful joint concert tours throughout Europe, including a visit to the Weimar court in 1854 when they met Liszt, and a tour with the violinist Karl Hubay to London in 1856. Franz moved in 1858 to Vienna, where he worked for the Hofoper as first flautist and assistant (later chief) conductor of the ballet. Most of his ballet music, which was widely popular, dates from this period and his only German opera, *Judith*, was performed at the court in 1870. From 1865 he taught the flute at the Vienna Conservatory. He was a skilful

orchestrator, and his transcriptions of some of Liszt's Hungarian Rhapsodies became well known.

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(*selective list*)

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performed at Hungarian National Theatre, Pest, unless otherwise stated

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Ilka és a huszártoborzó [Ilka and the Recruiting of the Hussars] (comic op, 3, J. Janotyckh von Adlerstein), 29 Dec 1849, vs (Pest, n.d.), parts (Hamburg, n.d.)
Vanda (op, 4, T. Bakody), 30 Dec 1850, *H-Bn*, arr. pf (Pest, n.d.)
Két huszár [Two Hussars] (3, J. Czanyuga), 12 March 1853, *Bn*, ov., arr. pf (Pest, n.d.)
Salvator Rosa (melodrama, A. Degré), 1855 [collab. F. Erkel and K. Doppler]
Erzsébet [Elizabeth] (op, 3, J. Czanyuga), 6 May 1857 [ov. and Act 1 only; Act 2 by F. Erkel, Act 3 by K. Doppler], *Bn*
Judith (Ger. op, 4, S.H. Mosenthal), Vienna, Hofoper, 30 Dec 1870, vs (Vienna, 1870)
15 ballets

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Pf (solo unless otherwise stated): Pásztor hangok [Shepherd Sounds] (Pest, 1859); Kossuth-Marsch (Pest, n.d.); Impromptu (Pest, 1872); Ungarische Weisen, 4 hands, op.41 (Berlin, n.d.); Blumen-Walzer, op.44 (Hamburg, n.d.) [from ballet Melusine]; Einzugsmarsch zum Jagd-Carneval (Vienna, 1880); Introduction and Allegro, 4 hands, *Régi magyar zene gyöngyei*, ed. I. Fáy (Vienna, n.d.); Aus der Heimat, 4 hands (Vienna, n.d.)
Other works: Hungarian ov., orch; ballads, vv, orch; male choruses; songs; orch transcrs., incl. F. Liszt: [6] Hungarian Rhapsodies (Leipzig, 1874–5), Grand galop chromatique (Leipzig, 1906)

(2) **Karl** [Károly] **Doppler** (*b* Lemberg [now L'viv], 12 Sept 1825; *d* Stuttgart, 10 March 1900). Flautist, composer and conductor, brother of (1) Franz Doppler. He made several concert tours with his brother at a comparatively early age, and like him was a flautist in Pest, first in the German Town Theatre then in the National Theatre, where he also became conductor until 1862, and where his Hungarian Singspiel, *A gránátos tábor* ('The Grenadier Camp', libretto by J. Czanyuga), was performed in February 1853. During this time he composed songs and incidental music with some success, both for German stage works and for Hungarian folk plays. From 1865 to 1898 he was Kapellmeister at the Stuttgart court, where he was again involved in work for the theatre. His prizewinning song *Honfi dal* ('Patriotic Song'; Pest, 1857) was probably his most popular composition; he also wrote some piano pieces and collaborated with his brother in various arrangements for male chorus.

(3) **Árpád Doppler** (*b* Pest, 5 June 1857; *d* Stuttgart, 13 Aug 1927). Pianist and composer, son of (2) Karl Doppler. He studied at the Stuttgart Conservatory and later taught the piano there. In 1880 he went to New York to teach at the Grand Conservatory, but returned after three years to his previous post in Stuttgart. From 1889 he was chorus master at the Stuttgart Court Opera, and his comic opera *Halixula* was performed there in 1891. His other compositions include an opera on Shakespeare's *Much Ado about Nothing*, orchestral variations, a festival overture and some piano music.

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ZOLTÁN GÁRDONYI/R

Dor [Doro, d'Or], **Josquin** (*fl* 1516–22). Franco-Flemish singer and composer. He was in the employ of Cardinal Ippolito d'Este from 1516 to 1520, when he moved to Rome, first joining the *musici segreti* of Pope Leo X and then the papal chapel. He was still a member of the latter choir in 1522, but is absent from lists of its personnel prepared in 1525 and 1526. His only extant work is a *Missa de nostra domina* whose Credo was composed by his colleague Beausseron (Bonnevin; ed. in CMM, xcv/1, 1982). It is based on the plainsong of Masses IX (Ky, Gl) and XVII (San, Ag), mostly paraphrased within an imitative texture, but sometimes treated as long-note cantus firmi. A notable feature of the mass is that Dor sometimes responded to repetition within the chant melody by repeating whole sections of polyphony, for instance in the Christe.

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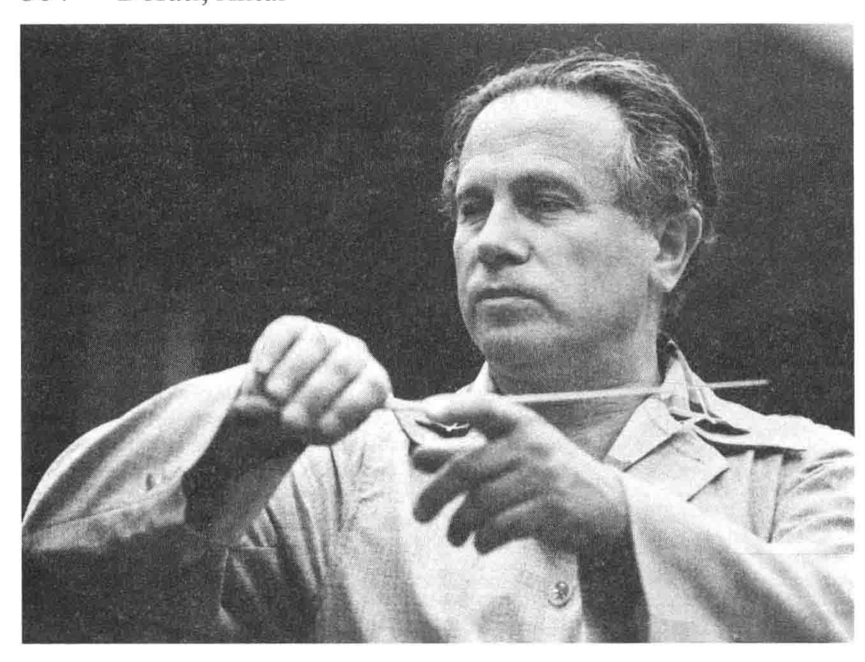
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RICHARD SHERR

Dorati, Antal (*b* Budapest, 9 April 1906; *d* Gerzensee, nr Berne, 13 Nov 1988). American conductor and composer of Hungarian birth. The son of professional musicians (his father was a violinist in the Budapest PO), he entered the National Hungarian Royal Academy of Music at the age of 14. He studied there with Bartók, Kodály and Leo Weiner, and also read philosophy at Vienna University. After graduating at 18 he became a répétiteur at the Hungarian State Opera, where he made his conducting début the same year (1924) and remained for four years.

In 1928 he became assistant to Fritz Busch at the Dresden Opera, then musical director at Münster (1929–33). He spent the next eight years as conductor with the Ballets Russes de Monte Carlo (successor to the Diaghilev company), taking musical charge of the De Basil wing after the 1938 split. He toured with the company in Europe, North America, Australia and New Zealand; his numerous guest appearances with major orchestras included his American concert début with the National SO of Washington, DC, in 1937. In 1941 he became musical director of the new American Ballet Theater and for four years helped significantly to establish its professional basis. He became an American citizen in 1947.

From 1945 Dorati acquired a distinguished reputation as an orchestral trainer, beginning with his postwar reorganization of the Dallas SO (1945–9). He then spent 11 years as musical director of the Minneapolis SO, making it internationally known through more than 100 recordings. His European tours at this time included an association with the LSO (with which he made his British



Antal Dorati, 1965

concert début in 1946) that was influential on its later standards. He also took an active interest in the Hungarian refugee orchestra, the Philharmonia Hungarica, on its formation in 1957, later becoming its honorary president; between 1969 and 1973 he recorded with this orchestra all Haydn's symphonies, to widespread acclaim; these were followed by an equally admired series of Haydn operas with the Lausanne Chamber Orchestra. He was made a Chevalier des Arts et des Lettres by the French government, a Knight of the Swedish Order of Vasa, and in Britain was appointed KBE in 1984.

A frequent guest-conductor of opera in Europe and North America, Dorati made his Covent Garden début in 1962 with Rimsky-Korsakov's *The Golden Cockerel*. His talents usually benefited most from close and continuous contact with an orchestra, and he resumed a regular appointment in 1963 as principal conductor of the BBC SO, when he rebuilt its corporate personality after it had been a year without an appointed conductor. He moved to the Royal Stockholm PO in a similar capacity in 1966, and in 1970 he also became musical director of the National SO, which he conducted at the inaugural concert at the Kennedy Center (9 September 1971). From 1975 to 1978 he was senior conductor of the RPO, with whom he recorded Haydn's *The Creation*, *The Seasons* and *Il ritorno di Tobia*; and from 1979 to 1984 he was conductor laureate and music director of the Detroit SO. Throughout his career Dorati championed Bartók's music, conducting the première of his Viola Concerto (1949); he also gave the first performances of works including Hindemith's *Sinfonia serena* (1947), Piston's Symphony no.4 (1951), Session's Symphony no.4 (1960), Gerhard's Concerto for Orchestra (1965) and the seventh, eighth and tenth symphonies of Pettersson (1968, 1972 and 1973). His conducting was marked by vigorous direct rhythm, dramatic intensity and an acute ear for colour. In addition to his fresh, subtly detailed readings of Haydn's symphonies and vocal works, his numerous distinguished recordings include excitingly taut, idiomatic performances of Stravinsky's *The Firebird*, *Petrushka* and *The Rite of Spring*, and many works by Bartók and Kodály.

He composed more than 20 works in an idiom he described as 'recognizably contemporary but not afraid of melody', all publicly performed, and published numerous orchestral arrangements, including the Johann Strauss music for *Graduation Ball* (1939), a widely successful ballet by David Lichine. His autobiography, *Notes of Seven Decades*, was published in 1979.

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NOËL GOODWIN

Dorati [Doratius], **Girolamo** [Geronimo, Hieronymus] (*b* Lucca, bap. 26 Jan 1590; *d* Lucca, between 17 Aug and 11 Oct 1617). Italian composer and organist. He was the son of the trombonist Michele Dorati and the grandson of the composer Nicolao Dorati. Girolamo was the organist at S Piercigoli in Lucca. His *Psalmi ad Vesperas* for eight voices (Venice, 1609) are divided into two choirs, each with organ continuo. In these works he did not merely alternate the two choruses following the verse divisions, but varied the structure, often achieving an impressive sonority within a homophonic style that is harmonically simple but rhythmically rich. Two motets

by him in *Promptuarii musici* (Strasbourg, 1617[1]) are also double-choir works.

For bibliography *see* DORATI, NICOLAO.

GABRIELLA BIAGI RAVENNI

Dorati, Nicolao [Nicolaus, Niccolo, Nicolò] (*b* Lucca, *c*1513; *d* Lucca, Feb 1593). Italian composer and trombonist. In late 1543 he was a trombonist in the Cappella di Palazzo, instituted in that year by the Lucca government. In 1557 he became its director, an appointment that he held until his death. His madrigals show a capable assimilation of contemporary trends: the prevalence of five-part writing, and the use of madrigalisms and the fashionable *misura cromatica*. Florentine influence is evident in a growing prevalence of homorhythm and text-declamation. In his six- to eight-voice madrigals he frequently divided the voices into two choirs; these works were almost certainly intended for the Cappella di Palazzo, where performance forces varied between voices, instruments and a combination of the two. Interestingly, some of Dorati's poetic choices show an awareness of growing Protestantism in Lucca.

Nicolao's younger brother Bartolomeo (*d* Lucca, Feb 1603) was also a trombonist in the Cappella di Palazzo from February 1546 until his death. Nicolao's sons, Michele (*b* Lucca, bap. 20 May 1560; *d* Lucca, 5 Sept 1620) and Lorenzo (*b* Lucca, bap. 29 Jan 1563; *d* Lyons, 1611–1613), also belonged to the group, the former as trombonist from 19 July 1581 until his death, the latter only from 21 October 1582 until 31 January 1584.

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GABRIELLA BIAGI RAVENNI

Đorđević, Vladimir R. (*b* Brestovac, 1 Dec 1869; *d* Belgrade, 22 June 1938). Serbian ethnomusicologist, historiographer and composer. After completing music studies with Fuchs at the Vienna Conservatory and with Šebor in Prague, he worked as a music teacher and choirmaster in various Serbian cities including, from 1912, Belgrade. During World War I he taught in Bordeaux, Nice and Beaulieu and from 1918 held a position at the Stanković Music School in Belgrade. He collected many folktunes from Serbia and Macedonia and was among the first Serbian musicians to collect bibliographical information on Serbian composers. These were partly printed in *Muzički glaznik* (1922), of which he was an editor. He founded a museum at the Stanković Music School to exhibit his collection of folk musical instruments. His compositions, based mainly on folk themes, include arrangements for violin, piano, chorus and orchestra.

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ROKSANDA PEJOVIĆ

Dordiglione (It.). *See* TOURDION.

Doret, Gustave (*b* Aigle, 20 Sept 1866; *d* Lausanne, 19 April 1943). Swiss composer and conductor. From 1885 to 1887 he studied with Joachim in Berlin, then went to Paris to study composition with Théodore Dubois and Massenet. There he was appointed second conductor for the Concerts d'Harcourt, and conductor of the Société Nationale's concerts. He conducted the first performance of his friend Debussy's *Prélude à l'après-midi d'un faune* on 22 December 1894. His fame grew, as both conductor and composer. The Opéra-Comique in Paris successfully gave his *Les armaillis* in 1906, and another opera, *La tisseuse d'orties*, was performed in Paris in 1926. He was very attracted to opera and wrote, in collaboration with René Morax, several works for the Théâtre du Jorat, which opened at Mézières (Vaud) in 1908 with *Henriette*. These works created a form of popular theatre which met with great success in Switzerland, France and Belgium. He also wrote a great deal of choral music.

He received numerous honours, and throughout his life he exercised a considerable influence on music in Switzerland through his uncompromising personality and his abilities as a conductor. As music correspondent for newspapers in Lausanne and Geneva, he advocated orientating the music of French Switzerland, until then more influenced by German music, towards France. He wrote almost no purely orchestral works, preferring vocal music through which he could express the spirit of the people as revealed in their historical dramas and legends. His use of timbre and his unprepared modulations remind one of Debussy, although he lacked Debussy's subtlety, while his lyrical lines betray the pupil of Massenet. Nevertheless his art is always sincere and he created a tradition conforming to the sensibilities of his countrymen.

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for complete list see Pellizzari

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PIERRE MEYLAN/CHRIS WALTON

Dörffel, Alfred (*b* Waldenburg, Saxony, 24 Jan 1821; *d* Leipzig, 22 Jan 1905). German music librarian and writer on music. He received his first musical training from the Waldenburg organist J.A. Trube. At the age of 14 he moved to Leipzig, where he studied with G.W. Fink, C.G. Müller, K. Kloss and later Mendelssohn and Schumann. He soon established himself in Leipzig as a piano and theory teacher. At Schumann's invitation, he took a position with Breitkopf & Härtel in 1845, preparing piano arrangements and, from the following year, also contributing to the *Neue Zeitschrift für Musik*. In his reviews of 1848–9 he judged Schumann's new compositions to make him a worthy successor to Beethoven. Later he wrote for the *Musikalisches Wochenblatt* and from 1865 to 1881 was a regular contributor to the Leipzig *Nachrichten*. In 1860 he succeeded C.F. Becker as curator of the music department of the Leipzig Stadtbibliothek. The following year he opened his own music lending library, which was continued by his son; it was later purchased by C.F. Peters and became the basis of the Musikbibliothek Peters (founded in 1894). Dörffel was awarded an honorary doctorate from the University of Leipzig in 1885.

Dörffel was noted for his meticulous work in editing and proofreading works for Breitkopf & Härtel and Peters; Wagner praised his supervision of the publication of the score of *Tristan und Isolde*. His many editions include several volumes of the Bach Gesellschaft Gesamtausgabe of the works of Bach (including cantatas 111–30 and 171–90); he also compiled an index to the first 120 cantatas and a thematic index to Bach's instrumental works. Dörffel was important as a music critic in Leipzig and contributed significantly to the Gewandhaus concerts.

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GAYNOR G. JONES/SANNA PEDERSON

Dorfman, Joseph (*b* Odessa, 3 Aug 1940). Israeli composer of Ukrainian birth. He studied at the Odessa Conservatory (1958–65) with Starkowa (piano) and Kogan (composition) and at the Gnesin Institute (1968–71) where he completed the doctorate. In 1973 he moved to Israel, where he was appointed to a post at Tel-Aviv University. Though the works he wrote in the USSR were influenced by early 20th-century Russian music and by Hindemith, in Israel he turned to graphic notation and to specifically Jewish subjects.

WORKS
(*selective list*)

Works in conventional notation: Prelude and Fugue, pf, 1963; Suite, pf, 1964; Perpetuum mobile, str, 1965; Sonata [no.1], pf, 1965; Str Qt [no.1], 1965; Divertimento, str, 1966; Sym., orch, 1967; Sonata [no.2], pf, 1969; Str Qt [no.2], 1970; Suite, orch, 1970; Ov., orch, 1971
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Principal publisher: Israel Music Institute

WILLIAM Y. ELIAS

Doria, Clara. *See* ROGERS, CLARA KATHLEEN.

Dorian. The common name for the first of the eight church modes, the authentic mode on D. Originally 'Dorian' was an ancient Greek tribal name that was used to designate one of the *harmoniai*, as mentioned in Plato's *Republic* or Aristotle's *Politics*, along with the names Phrygian, Lydian, Mixolydian and some others. The 2nd-century Hellenistic theorist Ptolemy of Alexandria used these terms, along with Hypodorian, Hypophrygian and Hypolydian, to designate the seven *tonoi*, or transposition keys. Four centuries later Boethius, basing his discussion on Ptolemy, described these seven names as *toni, tropi, vel modi* ('tones, tropes or modes') in the fourth book of his *De institutione musica*, still with the meaning of transposition keys. In the late 9th-century Carolingian treatise *Alia musica*, an eighth name, Hypermixolydian, taken from another part of the fourth book of Boethius's

treatise, was added; this term was replaced by Hypomixolydian in the *Nova expositio*, a commentary on the *Alia musica*. This set of eight terms, beginning with Dorian and ending with Hypomixolydian, was given a new sense in the *Nova expositio*: it designated a set of eight diatonic species of the octave, each conceived as the juxtaposition of a 5th and a 4th, which were said to be the tonal embodiments of the eight modes of Gregorian chant.

In the Middle Ages and Renaissance the Dorian mode was described in two ways: as the diatonic octave species from *d* to *d′*, divided at *a* and composed of a first species of 5th (tone–semitone–tone–tone) plus a first species of 4th (tone–semitone–tone), thus *d–e–f–g–a* + *a–b–c′–d′*; and as a mode whose FINAL was *d* and whose AMBITUS was *c–d′*, with upward extension 'by licence' as far as *e′* or *f′* (the note *b*♭′ could also occur 'by licence'). In addition to the final, the note *a* – the tenor of the corresponding first psalm tone – was regarded as an important melodic function in the first church mode.

'Dorian mode' is often used to refer to the general tonal organization of Renaissance and Baroque polyphonic compositions whose chief scale degree is D, whose parts range more or less within the Dorian or the HYPODORIAN ambitus and whose principal cadential degrees are D, A and F in the first rank and C, G and E in the second rank. Compositions of this kind, though their most important harmony is what is now called the D minor triad, cannot really be said to be in the harmonic tonality, or key, of D minor. This polyphonic application of the Dorian mode is often found transposed up a 4th to G, and works having the properties of the polyphonic Dorian mode but set in the *cantus mollis* (i.e. with a one-flat signature), and having G as their chief scale degree, are often said to be 'in G Dorian'. As late as the 18th century, works in the tonal minor mode were notated as if in the polyphonic Dorian mode, with one fewer flat in the key signature and the flattened sixth degree treated as an accidental (e.g. Bach's solo Violin Sonata in G minor BWV1001).

'Dorian mode' is often used to describe European folksongs, and even non-Western melodies, in which the relationship of the most prominent scale degree (the final or apparent tonic) to the scale type seems similar to that in the Dorian church mode.

See also MODE.

HAROLD S. POWERS

Dorian, Frederick (*b* Vienna, 1 July 1902; *d* Pittsburgh, 24 Jan 1991). American musicologist and critic of Austrian birth. In 1925 he took the doctorate at the University of Vienna, where he worked with Adler. He was trained in composition and conducting at the Vienna Music Academy and was a member of the Schoenberg seminar in Vienna; he also studied theory and conducting with Webern and the piano with Edward Steuermann. He was music critic of the *Berliner Morgenpost* from 1930 to 1933. In 1934 he became Parisian music correspondent for the *Frankfurter Zeitung* and from 1935 to 1936 he wrote for the *Neues Wiener Journal*. In America he held the position of professor of music at Carnegie-Mellon University from 1936 until 1971, when he was appointed Andrew Mellon Lecturer in Music there; he became professor emeritus in 1975. In 1977 he was visiting professor of musicology at the Hebrew University, Jerusalem, and later visiting professor of music history at the Curtis Institute of Music, Philadelphia.

Dorian's books are written both for the musical scholar and the educated general reader. In *Commitment to Culture* (1964) he gave an account of the history of patronage and its contemporary sources in western Europe; *The Musical Workshop* (1947) is a lucid discussion of the creative process in music; and *The History of Music in Performance* (1942) documents its subject with the works and writings of major composers from the Renaissance to the present.

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PAULA MORGAN

Dorian sixth. The raised sixth degree in the minor mode; the interval between the tonic and the raised 6th (e.g. C–A♮ in C minor, instead of C–A♭). It takes its name from the Dorian mode, in which the raised 6th is a distinguishing characteristic. The term is generally applied to neo-modal music, for example to the use of a subdominant major triad in the minor mode (F–A♮–C in C minor).

Dorian Wind Quintet. American ensemble, formed in the summer of 1961 at the Berkshire Music Festival through a programme funded by the Fromm Foundation; its members are the flautist Karl Kraber (who replaced John Perras), the clarinettist Jerry Kirkdale (who was preceded by William Lewis and Arthur Bloom), the oboist Gerard Reuter (preceded by Charles Kuskin and David Perkett), the bassoonist Jane Taylor and the horn player David Jolley (preceded by Robin Graham, Barry Benjamin and William G. Brown). The group made its New York recital début in October 1961 and toured Europe during the following season, giving part of a series of concerts sponsored by various American embassies. In addition to serving from 1963 to 1973 as ensemble-in-residence for the SUNY system, the quintet has also been a resident ensemble at Brooklyn and Hunter colleges, CUNY. It not only offers exemplary performances of the standard repertory for its instrumentation, but has also encouraged many leading composers of the late 20th century to write for the medium; among those who have produced works especially for the ensemble are Berio, Foss, Davidovsky and Druckman. Its recordings include the complete wind quintets of George Perle.

JAMES WIERZBICKI/R

Dorico, Valerio (*b* Ghedi, nr Brescia, *c*1500; *d* Rome, 1565). Italian printer. His entire professional career was spent in Rome. From March 1526 to April 1527 he collaborated with the printer Giovanni Giacomo Pasoti of Parma on six of the eight music books Pasoti printed for the Roman publisher Jacomo Giunta. By 1531 Dorico was established as an independent printer and bookseller, producing at least five collections of music and one musical treatise during the next six years. In all the music books with which his name is associated from the 1520s and 1530s, Dorico used the double-impression method of printing; after Pasoti's disappearance from Rome during the sack of 1527, Dorico retained possession of his types and decorative materials, using them in his own editions in the 1530s. After a musical hiatus of seven years, he adopted the single-impression method, which was devised by Attaingnant, for his edition of Morales's masses in

1544. Until his death he and his brother Luigi printed 26 music books and two musical treatises. His heirs continued to print music until 1572, contributing seven additional publications.

The musical activity of the Dorico firm comprised about a sixth of its total production, and slightly more than half of all the music printed in Rome during the middle third of the 16th century, including masses, motets, madrigals, *laudi*, lute tablatures and instrumental ricercares. Some historical importance attaches to Dorico's otherwise limited musical activity: he is credited with the first collection to use the word 'madrigal' to describe its contents (*Libro primo de la serena*, 1530), and he was the first to print the sacred music of Palestrina and Animuccia. Dorico claimed credit for choosing the music he printed only twice in his career. Apparently he preferred to receive commissions, often from local composers, a practice that guaranteed him both financial support and free editorial assistance from the musicians he served. The only contract known to survive, dated 12 May 1564, is for 30 copies of Eliseo Ghibel's *De festis introitibus missarum ... liber primus* at the request of P.P. Caracena, a singer in the papal choir; Dorico is listed as the printer and Antonio Barrè as his editor. Dorico's surviving music books are well organized, thoughtfully illustrated and reasonably well edited. His folio editions of masses by Morales, Palestrina, Rodio and Animuccia are modelled visually on Antico's *Liber quindecim missarum*, but the belief that he inherited typographical material from Antico seems to be apocryphal.

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SUZANNE G. CUSICK/MAUREEN BUJA

Döring, Johann Friedrich Samuel (*b* Gatterstädt, nr Querfurt, 16 July 1766; *d* Altenburg, 27 Aug 1840). German bass and teacher. He attended the Thomasschule in Leipzig from 1779, and as a pupil of the choirmaster J.F. Doles he soon became the chorus prefect. In 1789 he met Mozart, who gave an organ concert there, but he declined Mozart's offer to take him to Vienna, as he was receiving a royal bursary to study theology at the University of Leipzig. He took his final examination in Dresden in 1791 and became a private tutor. On Doles's recommendation, he became Kantor at the Nikolaikirche in Luckau, Lower Lusatia, in 1793; two years later, however, he moved to Görlitz, where he was active for almost two decades as a Kantor and schoolteacher. In 1814 he succeeded J.G. Krebs as Kantor of Altenburg.

Thoroughly schooled in music, Döring appeared with success as a bass, a violinist, a pianist and an organist. He was also highly regarded as a conductor and singing teacher. His sacred music was admired by his contemporaries for its melodic qualities, but it was largely unpublished and almost none has survived. His desire to provide a good general musical education is evident in his attempt to make the melodies in his chorale books easier to read by means of a system of letter notation similar to German organ tablature.

WORKS

extant works only

Ström' hin (cant.), chorus, orch, 1823, *D-LEm*; Neujahrslied (M. Claudius), 4vv, pf (Altenburg, n.d.)
Arrs. (for 4vv, unless otherwise stated): Heilig ist Gott (several versions), 1794, *LUC*; Die drei Rosen des Lebens (from the Dan.), 4vv, fl, pf (Görlitz, 1799); Vollständiges Görlitzer Choralmelodienbuch (Görlitz, 1802; suppl., 1811); Sammlung einiger Lieder und Arien, 1v, pf, i (Görlitz, 1809); 12 vierstimmige Chorgesänge (Leipzig, 1814); Vollständiges Altenburger Choralmelodienbuch (Altenburg, 1815); 27 Choralmelodien (Leipzig, 1827); Jauchzet dem Herrn alle Welt (Telemann, formerly ascribed to Bach), motet, 8vv (Leipzig, n.d.)

WRITINGS

Etwas zur Berichtigung des Urtheils über die musikalischen Singechöre auf den gelehrten protestantischen Schulen Deutschlands (Görlitz, 1796–1811) [4 essays]
Anweisung zum Singen (Görlitz, 1805)
Etwas zur Berichtigung des Urtheils über den musikalischen Unterricht und die Übung dieser schönen Kunst (Altenburg, 1817)
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BERND BASELT

Dorini, Gregorio. *See* TURINI, GREGORIO.

Dorman, Mrs. English contralto. *See* YOUNG family, (7).

Dorn (Ger.). *See* PLECTRUM.

Dorn, Heinrich Ludwig Egmont (*b* Königsberg [now Kaliningrad], 14 Nov 1804; *d* Berlin, 10 Jan 1892). German conductor, composer and journalist. He studied the piano, singing and composition in Königsberg, made several long journeys throughout Germany, during which he met Weber in Dresden, and completed his studies with Ludwig Berger, Bernhard Klein and Zelter in Berlin, where his first opera, *Rolands Knappen*, was produced successfully in 1826. At the same time he became a co-editor of the *Berliner allgemeine Muzikzeitung*, for which he wrote a spirited defence of the beleaguered Gaspare Spontini. Over the next two decades he built a solid reputation as a conductor of opera, holding theatre posts at Königsberg (1828), Leipzig (1829–32), where he taught counterpoint to the young Schumann, Hamburg (1832), Riga (1834–43), and Cologne (1844–8). He organized the first music festival of the Russian Baltic provinces in Riga (1836), and directed the Lower Rhine music festivals (1844–7). His most prestigious appointment (in 1849, after Nicolai's death) was as co-conductor, with Wilhelm Taubert, of the Berlin Hofoper. Afer his retirement from that post in 1869, he remained active in Berlin for many years as a teacher and writer. Two of his sons, Alexander (1833–1901) and Otto (1848–1931), also made musical careers in Berlin.

In his later years Dorn was a particularly bitter critic of Wagner, his collected writings include negative reviews of *Tristan*, *Die Meistersinger* and the first Bayreuth festival. His enmity, reciprocated by Wagner, was partly personal. The two men had started out as friends, first in

Leipzig, where Dorn conducted two of Wagner's student works, and later in Riga, where Wagner conducted Dorn's *Der Schöffe von Paris*. They then quarrelled over Wagner's dismissal from Riga, which Wagner believed Dorn had engineered. Nevertheless Dorn's friend Liszt persuaded him to conduct *Tannhäuser*, the first Wagner opera performed in Berlin, in 1855; and through much of his career Dorn seems to have been attracted by aspects of Wagner's style. His *Die Nibelungen* (1854), by far the most successful of his operas, is based on the medieval *Nibelungenlied*, a source approached by Wagner when sketching the *Ring* cycle, and uses an ambitious scheme of reminiscence motifs – which may also reflect the influence of Liszt, who conducted the opera's première at Weimar. Dorn's other operas are highly conservative, given equally to sentimentality and to light humour. They were overshadowed in popularity by his numerous collections of songs and salon pieces and by his patriotic choruses.

WORKS

STAGE

Rolands Knappen (komische Oper, 2 Dorn), Berlin, Königstädtisches, 15 July 1826, vs (Berlin, 1826)

Der Zauberer und das Ungetüm (melodrama, 3, Dorn and J. von Minutuoli), Berlin, 20 April 1827

Die Bettlerin (romantisch-komische Oper, 4, C. von Holtei), Königsberg, Stadt, 24 July 1828, vs (Leipzig, 1828)

Abu Kara (romantische Oper, 3, L. Bechstein), Leipzig, Stadt, 27 Sept 1831, vs (Leipzig, *c*1831)

Der Schöffe von Paris (komische Oper, 2, W.A. Wohlbrück), Riga, Stadt, 1 Nov 1838

Das Banner von England (romantische Oper, 4, K. Alt, after W. Scott), Riga, Stadt, 8 Nov 1841

Die Nibelungen (grosse romantische Oper, 5, E. Gerber, after the medieval saga), Weimar, Hof, 22 Jan 1854, vs (Berlin, 1854)

Ein Tag in Russland (komische Oper, 3, J.C. Grünebaum, after E. Scribe), Berlin, Hof, 19 Dec 1856

Gewitter bei Sonnenschein (Spl, 1, C. Nuitter), Dresden, 19 Sept 1865, vs (Berlin, 1866)

Der Botenläufer von Pirna (komische Oper, 3, M. Heydrich, after Mélesville [A.-H.-J. Duveyrier]), Mannheim, 3 Dec 1865, vs (Berlin, 1865)

Rosavra, unperf.; Artaxerxes, inc.; Das Schwanenmädchen, inc.

OTHER WORKS

Orch: Festouvertüre, op.8; Dombaufestouvertüre, op.60; Festouvertüre, op.69; Ouvertüre zur Genesungsfeier des Königs, Berlin, 1850

Chbr: Sonata, E, pf, vc/vn, op.5; Bagatelle, 2 vn, va, vc, op.106 (Berlin, 1872)

Numerous choral works, incl. TeD, solo vv, chorus, orch, op.65 (Mainz, *c*1850); pf pieces, *c*100 songs

WRITINGS

Spontini in Deutschland (Leipzig, 1830)

Aus meinem Leben (Berlin, 1870–77)

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ADELYN PECK LEVERETT/CHRISTOPHER FIFIELD

Dornel, Louis-Antoine (*b c*1680; *d* Paris, after 1756). French organist and composer. His name first appears in the archives of Ste Madeleine-en-la-Cité, Paris, where he was appointed organist in 1706; he had competed against Rameau on that occasion, and owed his success to Rameau's refusal to accede to the conditions laid down by the church authorities. Ten years later, in 1716, Dornel left Ste Madeleine for the abbey of Ste Geneviève where, after deputizing for André Raison until the latter's death in 1719, he was appointed his successor. In 1725 he also became *maître de musique* to the Académie Française, in which capacity he was required to write and direct a motet for the feast of St Louis celebrated each year by the Académie on 25 August. References in the *Mercure de France* (April 1726, June and July 1729, December 1736) reveal that the motets composed for these occasions were also heard at the Concert Spirituel. Unfortunately none of them has survived. Despite indications that Dornel's compositions were found pleasing (his motet of 1727 was considered 'fort beau', and the *Mercure* for August 1731 reports that his motet *Domine Dominus noster* performed on St Louis's Day that year was 'fort applaudi'), he lost his post to Rebel in 1742. The circumstances of this premature retirement suggest that Dornel was the victim of an intrigue. Apart from a reference in the *Mercure* of June 1745 to the performance of his motet *Laudate pueri Dominum* at the king's mass, nothing more is known about his career. In view of La Borde's statement, published in 1780, that Dornel had died some 25 years previously at the age of 75, and in the absence of more precise information, it must be assumed that he died during the 1750s, but not before 1756, the year of his gift of an autograph manuscript of organ pieces to a clerical acquaintance in Le Mans.

Although none of Dornel's occasional sacred music has survived, much else has. His extant works include his first serious instrumental compositions, published under the title *Livre de simphonies contenant six suittes en trio … avec une sonate en quatuor* (Paris, 1709). This was quickly followed by two other instrumental collections, one of violin sonatas and flute suites, one of trio sonatas; he also left a published collection of harpsichord pieces and the organ manuscript referred to above (the contents of which probably date from the early 1700s). He was active as a composer of secular vocal music, and published at least two solo cantatas; his name also appears in connection with *airs* published in *Mercure* (July 1731, August 1748) and in the collections of Ballard (between 1704 and 1735), as well as in other popular anthologies. His theoretical work, *Le tour du clavier sur tous les tons majeurs et mineurs*, is in part concerned with opposing the use of 'tons outrez' (keys with more than three sharps or flats).

Dornel, composing at a time when Italian music was prominent in Paris, was most overtly influenced and inspired by Corelli and the Italian school in his trios and solo sonatas. For example, the 1711 violin sonatas each have either four or five movements, alternately slow and fast, with a characteristic interplay of motifs between solo and bass, Corellian suspensions and circling sequences. Much of Dornel's writing has a polyphonic bias, due no doubt to his training as an organist. The most telling observations on his music are those by his contemporaries. La Borde reflected that Dornel 'avait beaucoup de réputation dans son temps, et la méritait en partie'. In his

own time, Nemeitz (*Séjour de Paris*, 1727) made favourable mention of him, as did the *Mercure*, which described the harpsichord pieces as 'fort estimées et de très facile exécution'. Dornel is certainly a minor figure, and his music is uneven. But at its best, for example in the fine set of organ versets in A minor, it reveals a competence and imaginativeness approaching that of Clérambault.

WORKS
all printed works published in Paris

VOCAL

Les caractères de la musique (cant.), 1v, insts (1721)
Le tombeau de Clorinde (cant.), B, vn (1723)
Airs pubd singly in the *Mercure de France* and in 18th-century anthologies
Motets, lost, incl.: Eructavit cor meum, 1726; Domine Dominus noster, 1731; Laudate pueri Dominum
Les élèves d'Apollon (divertissement), perf. Concert Spirituel, 1729, lost

INSTRUMENTAL

Livre de simphonies contenant 6 suittes en trio, fls, vns, obs, ... avec 1 sonate en quatuor, ?op.1 (1709)
[8] Sonates, vn, et [4] suites, fl, bc, op.2 (1711); 4 suites ed. H. Ruf (Kassel, 1988)
[8] Sonates en trio, fls, vns, obs, op.3 (1713)
Concerts de simphonies ... contenant 6 concerts en trio, fls, vns, obs (1723)
Pièces de clavecin (1731); ed. C. Caumont (Paris, 1982)
Org pieces, *F-Psg*, ed. N. Dufourcq, *L.-A. Dornel: Livre d'orgue* (Paris, n.d.)

WRITINGS

Le tour du clavier sur tous les tons majeurs et mineurs (Paris, 1745)

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EDWARD HIGGINBOTTOM

Dorset Garden Theatre. London theatre used in the 17th century for productions with music. *See* LONDON (i), §V, 1.

Dorsey, Jimmy [James] (*b* Shenandoah, PA, 29 Feb 1904; *d* New York, 12 June 1957). American popular and jazz clarinettist, alto saxophonist and bandleader, brother of Tommy Dorsey. He began playing the slide trumpet and the cornet at the age of seven, but changed to reed instruments in 1915. In September 1924 he joined the California Ramblers, a popular dance band in New York, then between 1925 and 1934 he worked freelance with leading New York bands such as those of Paul Whiteman, Jean Goldkette and Vincent Lopez. More importantly, from 1926 he began recording extensively with leading Midwestern white jazz pioneers, including Bix Beiderbecke and Red Nichols. He played in Nichols's popular group the Five Pennies, a widely influential band not only in the USA but also in England; this established Dorsey as a leading jazz reed player.

In 1934 Dorsey founded with his brother the successful but short-lived Dorsey Brothers Orchestra. After a public argument in 1935 Jimmy took over the leadership of the group and built it into one of the leading dance bands of the late 1930s and early 1940s. The band had big hits with the singers Helen O'Connell and Bob Eberly (formerly Eberle), including *Amapola*, *Green Eyes* and *Tangerine* (all 1941, Decca). Their successful formula – daringly unsuited to conventional dancing – involved changes of mood, tempo and rhythmic character within the course of a song. They also recorded the film soundtrack for Gershwin's *Shall We Dance?* (1937), accompanying Fred Astaire and Ginger Rogers. Dorsey appeared with the group in several films, including *The Fabulous Dorseys* (1947), a fictionalized version of the brothers' careers. He continued to lead dance bands sporadically after World War II until his death, at one period joining Tommy to run a new Dorsey Brothers Orchestra (1953–6).

In the 1920s Dorsey was a major model for other jazz musicians on the clarinet and the saxophone: Lester Young and Coleman Hawkins both acknowledged his influence. He had an excellent technique and played in a fluid, polished style which could be strongly rhythmic. In the years 1941–2, at the height of the swing era, his was one of the most popular swing bands.

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C. Garrod: *The Dorsey Brothers and their Orchestra* (Zephyrhills, FL, 1992) [discography]

JAMES LINCOLN COLLIER

Dorsey, Thomas A(ndrew) [Georgia Tom]. (*b* Villa Rica, GA, 1 July 1899; *d* Chicago, 23 Jan 1993). American blues singer, gospel songwriter, pianist and publisher. The son of an African-American revivalist preacher, he moved in 1910 to Atlanta, where he came under the influence of local blues pianists. He left for Chicago during World War I and studied at the Chicago College of Composition and Arranging, also becoming an agent for Paramount records. Dorsey's compositions at the time included *Riverside Blues* (recorded by King Oliver's Creole Jazz Band, 1923, Para.). His skill as a pianist, composer and arranger gained him a job with Les Hite's Whispering Serenaders in 1923, and soon afterwards he formed his own Wildcats Jazz Band, with which Ma Rainey performed. As 'Georgia Tom' he made several recordings with her, usually including the slide guitarist Tampa Red (Hudson Whittaker). In the late 1920s Dorsey formed a duo with Tampa Red; their blues recording *Tight like that* (1928, Voc.) became a great hit and prompted further collaboration in recordings of 'hokum' blues, combining urban sophistication, rural humour and often ribaldry, as in *Terrible Operation Blues* (1930, Champion). Dorsey's first gospel song, *Someday, Somewhere*, was published in the collection *Gospel Pearls* (1921), and in the early 1930s he turned exclusively to gospel music. In 1931 he organized the first gospel choir at the Ebenezer Baptist Church in Chicago; the following year, with Sallie Martin, he founded the National Convention of Gospel Choirs and Choruses, and also opened the Thomas A. Dorsey Gospel Songs Music Publishing Company, the first publishing house for the promotion of black American gospel music.

Dorsey was the most influential figure in the gospel song movement. His earliest gospel songs, including *Stand by me*, *If I don't get there* and *We will meet him in the sweet by and by*, were strongly influenced by C.A. Tindley.

They are based on church hymns and spirituals and lack the swing and open structure of his later songs. In the early 1930s he made a small number of gospel recordings, including *How about you* (1932, Voc.) and *If you see my Saviour* (1932, Voc.), and the widely recorded song *If I could hear my mother pray* (1934, Voc.). His light voice, suited to the earlier blues recordings, lacked conviction and excitement for gospel music and he made no further recordings, concentrating instead on writing songs that others would interpret. Of these his most successful was *Precious Lord, take my hand* (1932), written after his first wife's death. As he became known for his compositions, Dorsey toured with Mahalia Jackson and Roberta Martin, selling sheet music of his songs. Among the best known are *There'll be peace*, *I will put my trust in the Lord* and *The Lord has laid His hands on me*. As late as 1983 he figured prominently in the acclaimed documentary film *Say Amen, Somebody!*, which included his own performance of *Precious Lord* as well as a clip of the song being sung by Mahalia Jackson.

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PAUL OLIVER/R

Dorsey, Tommy [Thomas] (*b* Mahanoy Plane, PA, 27 Nov 1905; *d* Greenwich, CT, 26 Nov 1956). American popular and jazz trombonist and bandleader, brother of Jimmy Dorsey. He studied the alto horn, baritone horn and cornet with his father, a part-time musician, and later changed to the trombone. From 1926 he worked with such prominent dance orchestras as those led by Jean Goldkette and Paul Whiteman. He then moved to New York, where he was in demand as a player in studio and pit orchestras. In 1934 he founded with Jimmy the successful but short-lived Dorsey Brothers Orchestra. After a public argument in 1935 the two separated, and Tommy organized a dance band of his own which quickly became one of the most popular of the swing era. The band's music was characterized by smooth, well-crafted arrangements, notably lively swing versions of *Marie* and *Song of India* (both 1937, Vic.), both with brilliant solos by Bunny Berigan. However, Dorsey's orchestra was known primarily for its dance music, frequently with singers such as Jack Leonard, Frank Sinatra and Jo Stafford. Its biggest hits were dreamy romantic ballads such as *I'll Never Smile Again* (1940, Vic.), in which Sinatra was joined by a vocal group, the Pied Pipers. After the collapse of the swing-band movement in the late 1940s Dorsey struggled to keep his band intact. Eventually he brought in his brother Jimmy and together they ran another version of the Dorsey Brothers Orchestra (1953–6) which had some success, particularly in its television appearances.

Dorsey was vastly admired as a trombonist by other musicians for his technical skill. His tone was pure, his phrasing was elegant and he was able to play an almost seamless legato line; as a player of ballads, exemplified by his rendition of his big band's theme song *I'm gettin' sentimental over you* (1935, Vic.), he has rarely been surpassed.

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JAMES LINCOLN COLLIER

Dortmund. Town in North Rhine-Westphalia, Germany. It played a conspicuous part in the popularization of music during the industrial expansion of the 19th century. In the Middle Ages Dortmund belonged to the Hanseatic League and enjoyed a prosperity which it subsequently lost and recovered only in the 19th century; medieval affluence is reflected in the main churches, the Marienkirche, the Reinoldikirche and the Propsteikirche St Johannes der Täufer, all begun in the 13th and 14th centuries. The chronicle of Dietrich Westhoff (which covers the period 750–1550) mentions the music performed in connection with the foundation of the Dominican priory in 1331. In 1415 an organ was placed in its Propsteikirche by Prior Hermann von Recklinghausen. The Marienkirche was supplied with an organ a century later, by which time Dortmund also had a company of Stadtpfeifer. Music was cultivated in the schools at this time and freely used in religious drama. After the Reformation a Dortmunder Gesangbuch (1585), based on the widely used Rostocker Gesangbuch, was issued.

Although Dortmund was a small town of about only 300 inhabitants it assumed at least regional musical importance during the 18th century through its collegium musicum, which owed much to the energy and initiative of its first two directors, the Kantors Johann Gottlieb Preller (1727–86) and Friedrich Günther. A collegium musicum programme normally comprised an overture, a symphony and a selection of vocal and choral music. Preller was also responsible for introducing the new-style biblical oratorios of J.H. Rolle (1716–85) to Dortmund. As the industrial potential of the Ruhr district was increasingly realized through coal and iron production, Dortmund expanded, as did its musical activities. By 1830 the town possessed a concert orchestra of 38 players and in 1840 a Liedertafel was established. In 1843 the tercentenary of the Gymnasium stimulated much music-making, while two years later a Musikverein was formed. Conspicuous figures in music education in the town included Friedrich Eduard Wilsing (1809–93), Franz Giesenkirche (1830–85), and Rudolf Breidenstein, who conducted the Dortmunder Musikverein for 20 years.

A Westphalian Music Festival was inaugurated in 1852, with a choir of 300 drawn from Bielefeld, Dortmund, Gütersloh, Haltingen, Hamm, Soest and Witten which performed the standard repertory. The festival was first

held in Hamm, but in 1854 and 1862 moved to Dortmund, where it continued to be held at irregular intervals; it was restructured under Julius Janssen (1852–1921) in 1890, when the size of the choir was doubled. Max Bruch, however, was apparently disenchanted with Dortmund and its district, observing that 'Westphalia is a region where people are interested in material things, but not in intellectual or musical matters'.

At the beginning of the 20th century, with the population of Dortmund standing at 145,000, musical affairs were much influenced by Janssen, Georg Hüttner (1861–1919) and Carl Holtschneider (1872–1951). Janssen was a conductor of wide interests, responsible for numerous Westphalian music festivals. He led the Musikverein and, after 1896, the Philharmonisches Orchester. Holtschneider, who arrived in Dortmund in 1887 as organist of the Propsteikirche, was a distinguished recitalist, conducted many choral and orchestral performances and founded a Palestrina Choir in 1901, followed by a madrigal choir and a Bach-Verein. Through the latter a Dortmund Bach Festival took place in 1922. As conductor of the Philharmonisches Orchester, Hüttner worked closely with Holtshneider in establishing a conservatory, which had its own choir. Among later developments were the Lehrgesangverein, for the training of teachers of singing in schools (1936) and a Jugendmusikschule, founded in 1951. The city remains a significant regional centre for music festivals.

Dortmund lacked a court theatre in the 18th century, and it was only in the early 19th century that it became possible to mount opera productions in various venues, notably in the Kühnscher Saal, which was used from 1837 until its destruction by fire in 1903. It was not until 1904 that a new Theater am Hiltropwall was opened in Dortmund. In 1944 the theatre was destroyed in an air raid. After the war, performances were given in the hall of the Pädagogische Akademie until a specially designed small theatre, the Kleines Haus, was opened in 1950. The Grosses Haus opened in 1966, with Wilhelm Schüchter as its musical director. Subsequent musical directors have included Marek Janowski, Hans Wallet, Klaus Weise, Siegfried Köhler and Moshe Atzmon.

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PERCY M. YOUNG

Dorus-Gras [née Van Steenkiste], **Julie(-Aimée-Josephe** [Joséphine]) (*b* Valenciennes, 7 Sept 1805; *d* Paris, 6 Feb 1896). Belgian soprano. She studied at the Paris Conservatoire and made her début at the Théâtre de la Monnaie, Brussels, in 1825. She sang Elvire at the first Brussels performance of Auber's *La muette de Portici* (1829) and also took part in the historic performance of that opera on 25 August 1830 that allegedly sparked off the Belgian revolution. In 1831 she was engaged at the Paris Opéra, and during the next 15 years created many roles there, including Alice in *Robert le diable* (1831), Eudoxie in *La Juive* (1835), Marguerite de Valois in *Les Huguenots* (1836), Teresa in *Benvenuto Cellini* (1838) and other roles by Auber and Halévy. In 1839 she appeared in London on the concert platform, and in 1847 she sang the title role of *Lucia di Lammermoor* in English at Drury Lane, with Berlioz conducting. In 1849, when she sang at Covent Garden in three of her most famous roles, Elvire (*La muette de Portici*), Alice and Marguerite de Valois, she was still, according to Chorley, 'an excellent artist, with a combined firmness and volubility of execution which have not been exceeded, and were especially welcome in French music'. She was not a particularly convincing actress, but the accuracy of her singing and the brilliance of her voice ensured her success.

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G. Chouquet: *Histoire de la musique dramatique en France* (Paris, 1873/*R*)

S. Wolff: *L'Opéra au Palais Garnier (1875–1962)* (Paris, 1962/*R*)

ELIZABETH FORBES

Dorward, David (Campbell) (*b* Dundee, 7 Aug 1933). Scottish composer. He studied English and philosophy at the University of St Andrews (1951–5), where he immersed himself in the university's musical life, studying music with Thorpe Davie, and in 1957 he won a scholarship to the RAM where he studied with Manuel Frankell and John Gardner (1957–60). From 1962 to 1991 he was a music producer at the BBC's Edinburgh music department, producing concerts of chamber music by contemporary Scottish and international composers.

Dorward has composed not only songs and shorter pieces, but works of larger scale, such as the two symphonies and the Piano Concerto (1976), written for Ronald Stevenson. His earlier works were diatonic, but with the String Quartet no.3 (1966) he broke with formalism, employing cell-like structures to make up a musical argument. His melodies are always harmonically conceived. An example of his humour can be found in his unconventional octet, *Histoire* (1974). His musical, A *Christmas Carol* (1967), has proved popular, and a tenderness appears in such recent works as *Summer Moonlight* (1994).

Other works strike a more elegiac note, such as the Violin Sonata, composed for Leonard Friedman, and the Second Symphony (first performed in Glasgow by the BBC Scottish SO in 1997), which contains passages inspired by the massacre of Glencoe and the Balkan troubles of the 1990s.

WORKS
(*selective list*)

Stage: A Christmas Carol (musical, D. Dorward, R. Eyre, A. Secchi), 1967, Edinburgh, Dec 1967; Tonight, Mrs Morrison (op, 1, G. Bruce), op.43, 1968, Glasgow, 1969

Orch: The Cooper o' Fife, comedy ov, op.1, 1958, rev. 1969; Conc., op.9, wind, perc, 1960; 3 Summer Interludes, op.12, 1960; Sym. no.1, op.13, 1961; Festivities for Young Orchestra, op.20, 1962; Variations on an Old Scots Air, op.22, 1963; Conc., op.30, vn, str, 1965; Conc., op.35, vc, str, 1966; Sinfonietta, op.34, str, 1966; Sonata concertante, op.48, 14 str, 1970; Pf Conc., 1976; Va Conc., op.54a, 1982; Golden City, op.80, 1988; Measured Notes of Set Music, op.88, 3 str orch, 1994; Sym. no.2, op.91, 1995

Vocal: Deer on the High Hills, op.25 (C. Smith), S, Bar, orch, 1960; 5 Songs for Children, op.23, unison vv, pf, 1963; The Fervent Fire, op.28, S, Bar, SATB, orch, 1964; Freedom is a Noble Thing, op.29

(J. Barbour), Bar, spkr, orch, 1964; 4 Songs, op.40 (J. Clare), T, pf, 1967; Thalassa (The Singers), op.38 (G. Bruce), S, A, T, B, 1967; A Scots Cantata, op.46 (Anon., W. Dunbar), SSA, orch, 1969; A Faustus Scena, op.47 (C. Marlowe), Bar, vn, vc, pf, 1970; The Wolf and the Lamb, op.50 (R. Henryson), SATB, orch, 1970; The Goldyn Targe, op.56 (Dunbar), SATB, orch, 1972; The Garden of Love, op.61, T, hn, pf, 1973; God is our refuge and strength, op.67 (Ps xlvi), SATB, org, 1976; A Garland of Wild Flowers and Thistles, op.68, high v, eng hn, pf, 1977; 3 Bird Songs, op.83 (S. Conn), 1v, pf, 1991; For Your Tomorrow.. . ., op.84 (D. Shepherd), SATB, org, 1992; The Lantern-Bearers, op.92 (R.L. Stevenson), Treble/high v, pf, 1996; In the Still Air (H. Bonar), 1v, 4 insts/rec, pf, 1997

Unacc. choir or chorus: The Weather Beasts, op.36 (M. Brown), SATB, 1966; Exsultate justi, op.52, SATB, 1971; Summer Moonlight, op.90 (E. Brontë), SSAA, 1994

4 Str Qts: no.1, op.3, 1958; no.2, op.24, 1963; no.3, op.33, 1966; no.4, op.55, 1972

Other inst: Diversions, 6 cl, op.5; Elegy, op.8, hn, 4 vc, 1959; Divertimento, op.15, brass, 1961; A Christmas Carol Concert, recs, pf, 1962; Cassation, op.41, fl, ob, vn, vc, pf, 1967; Little Suite, op.39, 4 trbn, 1967; Air, Strathspey and Reel (Wind Qnt), op.44, 1968; Sarabande and Allegro Burlesco, fl, vc, pf, 1972; Histoire, op.62, 8 pfmrs, 1974; Qt (Rus in urbe), op.64, cl, vn, vc, pf, 1975; Fantasy-Variations, op.66, va, pf, 1976; Sonata no.1, op.70, vn, pf, 1978; Caledonian Caprice, op.73, wind band, ad lib bagpipes, 1979; Sax Qt, op.72, 1979; The Cairn of the Hosts, vn, pf, 1980; Wind Qnt, op.78, 1982; Caledonian Caprice, op.73, wind band, bagpipes ad lib, 1979

Works for brass band, pf, org, vn and pf, vn; other chbr works

Incid. music, documentary film scores, music for radio and TV

Principal publishers: Berben, Curwen, Galliard, Heinrichshofen, OUP, Rosehill

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DAVID C.F. WRIGHT

Doss, Adolf von (*b* Pfarrkirchen, Bavaria, 10 Sept 1823; *d* Rome, 13 Aug 1886). German composer and writer. The descendant of a Swedish noble family which had moved to Germany for religious reasons, he studied at the Dutch Institute in Munich from 1835 to 1843. After some secret journeys to Switzerland, he moved there to enter the Jesuit Order in Brig (11 November 1843). He studied at Fribourg, Vals-les-Bains (France), Namur, Maastricht, Cologne and Leuven and was ordained a priest on 12 September 1855. He was active in Münster (1855–62), Bonn (1862–6) and Mainz (1866–73). While he was in Mainz (where he was also a local superior of the Jesuit community) the Jesuit Order was being suppressed in Germany. He moved in 1873 as an exile to Liège, becoming professor at the St Servais Jesuit college, where he was free to use his musical talents to serve the church. From 1884 he was father confessor at the Collegio Germanico in Rome.

Doss's outstanding contribution to the Jesuit Order is as a writer of practical religious works for young people: these were translated into several languages. His musical contribution is devoted exclusively to church music: masses, oratorios, over 100 motets and over 50 sacred songs. He wrote neither instrumental nor secular works: a few operas and some stage music in his repertory should really be classed as sacred music. He aimed to reform church music by expelling from it all secular influences. Through the circulation of his compositions in Germany, France, Belgium and Switzerland, he played an important role in the revival of sacred music.

WORKS

MSS in the St Servais college, Liège

unless otherwise stated, operas, incidental music and oratorios for solo voices, chorus, orchestra and first performed at the St Servais college

STAGE

Jean-sans-terre (dialogue op, 3, A. Neut), 12 Aug 1875

Maurice et la légion thébaine (dialogue op, 3, A. de Wouters), 10 Aug 1876

Robert Bruce (dialogue op, 3, L. Bailly), 13 Aug 1878

Witikind, ou La conversion des Saxons (op, 2, D. Hasselle), 11 Aug 1880

Un vaut dix (oc, 1), solo vv, str qt, db, pf, 1881, unperf.

Percival (dialogue op, 4, Bailly), March 1883

OTHER WORKS

Incid music: Baudouin du Bourg (4, E. Halleux), Namur, Collège, July 1851, lib (Namur, 1851); Le triomphe de la croix, 28 Jan 1874; Le déluge (E. Turquety), 28 Nov 1879 [originally perf. Frankfurt, 5 Jan 1875 as Die Sündflut]; Le trait d'union (Bailly), 15 Feb 1879; La cité des hommes et la cité de Dieu (V. de Laprade), 13 Aug 1879; Les comtes de Moha (Hasselle), 1880, unperf.

Orats: Oratorio pour la béatification du vénérable Pierre Claver, Namur, Collège, 1852; La fosse aux lions (Turquety), 29 Dec 1875; L'hymne de la nuit (A. de Lamartine), 27 Dec 1876; Le festin de Balthazar (E. Brahy), 27 Nov 1879 (Liège, ?1880); Héliodore (biblical scene, A. Maus), 1881, unperf.; Ste Cécile (J. Demarteau), 28 Sept 1883

11 masses, most for 4vv, orch; over 150 motets and sacred songs, 1–4vv, most org acc. or unacc.

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W. Bäumker: *Das katholische deutsche Kirchenlied in seinen Singweisen* (Freiburg, 1911/*R*)

J. Ilias: *Un jésuite musicien: le Père de Doss* (Liège, 1938)

GAYNOR G. JONES

Dos Santos. Portuguese family of organ builders, probably originating from Paço, Lumiar, near Lisbon. Several generations of this family have operated from Mangualde, beginning with Luís António dos Santos, who is remembered for his instrument no.8, dated 1808 and later installed in the nave of Viseu Cathedral (later moved to the Seminário, Viseu), and for his diverse mechanical and engineering skills. This organ is an example of the Portuguese Baroque at its height, despite the fact that most Portuguese builders by this time favoured neo-classical designs. It is not known how Luís António became an organ builder, but his great-grandson Artur Alexandre dos Santos believed that he once worked at Mafra. If this was so, then he could have been a labourer or apprentice for António Machado e Cerveira and Peres Fontanes during the construction of the new organs there between 1792 and 1807. Luís António built organs for the Franciscan church, Viseu (1796); the church of the Misericórdia, Penalva do Castelo; the church of the Misericórdia, Mangualde (1802); the convent of S António, Vila Cova de Alva (1811); and the parish church, Insua.

(Peres) António José dos Santos, the son of Luís António, worked extensively in northern Portugal as an organ builder. His son António José dos Santos júnior also built organs. The firm installed an instrument (perhaps not built by them) in the church of the Misericórdia, Penefiel (*c*1840), altered the organ in the sanctuary of Bom Jesus de Matosinhos, district of Oporto (*c*1859), restored the epistle organ of Oporto Cathedral

in 1869, made repairs to the organ at Lordelo do Ouro, Oporto, and worked on the organ of S Bento da Vitória, Oporto (*c*1880). An inscription inside the wind-chest of the organ built by Manoel de Sá Couto for the church of Nossa Senhora da Abadia, Amares (1797–8), records that António José repaired or rebuilt this instrument in 1874. Antonío José built organs for the churches of S Nicolau (1882), the Misericórdia (1888) and Paranhos (1884), all in the district of Oporto, and maintained various other organs in the city. In 1899 the firm moved the organ built by Manoel de Sá Couto in 1817 and a matching decorative façade from the church of S Bento da Avé-Maria, Oporto, to the church of Bonfim, Oporto, where (with some additions) they were combined and installed as one instrument.

The early work of the firm seems to have followed conventional Portuguese traditions but in the later 19th century it was much influenced by foreign traditions and contemporary trends. The Oporto Cathedral epistle organ, for example, was made expressive by the addition of shutters behind the façade.

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M. Valença: *A arte organística em Portugal* (Braga, 1990–95)

W.D. JORDAN

Dostal, Nico(laus Josef Michaël) (*b* Korneuburg, Lower Austria, 27 Nov 1895; *d* Vienna, 27 Oct 1981). Austrian composer. The nephew and grandson of military composers, he studied at the church music department of the Vienna Music Academy in Klosterneuburg. He then worked as a theatre composer, arranger and orchestrator in Innsbruck, Salzburg and Berlin until in 1933 he had his first operetta success with *Clivia*. He also wrote for film. In 1943 he left Berlin and in 1946 returned to Austria. Of his later stage works, *Doktor Eisenbart* (1952) was the most successful, while *Liebesbriefe* (1955) was the only work to be first performed in his native country.

WORKS
(*selective list*)

Operettas: Clivia, Berlin, 1933; Die Vielgeliebte, Berlin, 1935; Prinzessin Nofretete, Cologne, 1936; Extrablätter, Bremen, 1937; Monika, Stuttgart, 1937; Die ungarische Hochzeit, Stuttgart, 1939; Die Flucht ins Glück, Stuttgart, 1940; Die grosse Tänzerin, Chemnitz, 1942; Manina, Berlin, 1942; Der Kurier der Königin, Hamburg, 1950; Zirkusblut, Leipzig, 1950; Doktor Eisenbart, Nuremberg, 1952; Liebesbriefe, Vienna, 1955; Rhapsodie der Liebe, Nuremberg, 1963

Other stage works: Eva im Abendkleid (comedy with music), Chemnitz, 1941; Süsse kleine Freundin (Kleine Freundin gesucht) (comedy with music), Wuppertal, 1949; So macht man Karriere (chamber musical), Nuremberg, 1961

Other works: film scores, waltzes, masses, songs

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P. Herz: 'Nico Dostal: Letzer der grossen Operetten Komponisten', *Österreiche Autorenzeitung*, xxiii/4 (1981), 11–12 [obituary]

N. Dostal: *Ans Ende deiner Träume Kommst du nie* (Innsbruck, 1982) [autobiography]

□

Dostoyevsky, Fyodor Mikhaylovich (*b* Moscow, 30 Oct/11 Nov 1821; *d* St Petersburg, 28 Jan/9 Feb 1881). Russian novelist. Son of a doctor, he was for a short time a military engineer. His first novel *Poor Folk* was published in 1846. Arrested in 1849 as a member of the Petrashevsky socialist group, he was condemned to death, reprieved at the place of execution, and sent to Siberia. During his penal servitude in Omsk (1850–54), Dostoyevsky underwent a profound spiritual crisis, and became deeply religious, seeing the Orthodox Church as the fullest expression of Christianity. In 1859 he received an amnesty and returned to St Petersburg. From then on he lived by writing. He suffered from epilepsy, was a compulsive gambler, and was constantly in debt. From 1867 to 1871 he lived abroad to escape his creditors. He was twice married, the second time (1867) to his young secretary. His most important works are *Notes from the House of the Dead* (1860–62), *Notes from the Underground* (1864), *Crime and Punishment* (1866), *The Idiot* (1868–9), *The Possessed* (1871–2) and *The Brothers Karamazov* (1879–80).

Dostoyevsky's works have probably had a more far-reaching influence on literature and thought both in Russia and the rest of the world than those of any other Russian novelist. With his profound understanding of good and evil, he was one of the first writers to analyse the psychological motives which prompt men's actions; many people have also acclaimed him as a religious philosopher of a 'new Christianity'. Although his ideas have certainly influenced many musicians, notably Mahler and Bartók, relatively few musical compositions have been inspired by his works, and few of these are by Russian composers. Dostoyevsky's ideas were ahead of their time, and it is only in the 20th century that composers have attempted to translate them into music. Since 1917 in the Soviet Union Dostoyevsky's reputation has fluctuated; many of his religious and political ideas are alien to the official Soviet viewpoint, and this may explain why so few Soviet composers have been attracted to his work.

WORKS SET TO MUSIC

Belïye nochi [White Nights] (short story, 1848): op by M. Tsvetayev, 1933; chamber op by Yu. Butsko, Moscow, 1973; Le notti bianche, op by L. Cortese, Milan, 1973

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APRIL FITZLYON

Dot (Fr. *point*; Ger. *Punkt*; It. *punto*; Sp. *punto*; Lat. *punctum*). Dots are used in various contexts in Western notation. Above a note, a dot signifies that the note is to be played staccato or (if beneath a slur) portato (*see* BOW, §II, 2–3); in some keyboard sources of the early 16th century it may however indicate chromatic alteration. Placed to the right of a note, it indicates that the value of that note should be augmented by half (in earlier notation systems, the modification may be different; *see* DOTTED RHYTHMS and NOTE VALUES). In early mensural notation, a dot may indicate rhythmic division (*see* NOTATION, §III, 3, and PUNCTUM). Dots in vertical pairs or groups of four alongside a bar-line or (more commonly) a double bar indicate a passage to be repeated (*see* REPEAT). For tablature dot notations, *see* DOT-WAY.

RICHARD RASTALL

Dotār. *See* DUTĀR.

Dotesio. Spanish firm of music publishers. *See under* UNIÓN MÚSICAL ESPAÑOLA.

Dôthel [D'Hautell, D'hotel, D'hôtel, Dhotel, Dothel, Dötel, Dottel], **Nicolas** [Niccolò] [*il figlio*] (*b* Lunéville, 1721; *d* Florence, 1810). French flautist and composer, active in Italy. His father Nicolas (*d* Florence, 1761) was an oboist with the Lunéville *bande*, and first oboist with the grand duke's guard in Florence from 1739. The younger Nicolas also joined the *bande* in 1736 before being promoted to flautist in the grand duke's chapel and chamber music. From 1747 he is mentioned on the payroll as *virtuoso di camera*, and about 1777 he described himself as 'Imo flauto e maestro di concerto'. Burney, writing in 1770, mentioned Dôthel together with Nardini and Campioni as outstanding musicians, and in Cramer's *Magazin der Musik* (1783) Ribock discussed Dôthel's style of playing. There are accounts in Florentine newspapers of his concerts, while librettos from the Teatro della Pergola show that he took part in over 50 operas between 1790 and 1797.

Dôthel composed a great deal of flute music: Prince von Esterhazy's catalogue lists 95 pieces, including concertos, sonatas, duets and trios, all composed before about 1760. Though typical of their period, they also display originality and contrapuntal skill, notably in the canons and flute trios. Dôthel's *Studi* exemplify the contemporary state of flute technique in all the keys, and confirm his status as an influential teacher in northern Italy. The import (from France) of the flute into Italian ensemble playing can be traced back to him, and he aided its further development through his own works and arrangements for large ensembles, which include the bass flute. Other compositions for large ensembles by composers such as Lidarti, Mancinelli and Stabingher, show the influence of this 'Florentine School'.

An accurate listing of Dôthel's output is severely impeded by the fact that James Oswald used the pseudonym 'Dottel Figlio' for some of his works published in London at the time.

WORKS

some works, anon. or signed only ND, DN or DF, are doubtful

13 Fl concs.: 1 (Paris, ?1781); 10 *I-Gl*, 1 also *Pca*; 1 *D-Rtt*; 1 *A-Wn*
2 Muzette concs., *F-Pn*
9 Qts.: 6 for fl, vn, va, vc (Florence, ?1777); 2 for fl, 2 vn, b, *I-Gl*; 1 *Gl*, *MTventuri*, doubtful, ?Toeschi
92 Trios, 2 fl/fl, vn/2 vn, vc: 6, op.1 (Paris, before 1763, London, 1761); 6 op.4 (Paris, *c*1768), 6, op.5 (Paris, *c*1768); 1 in *Nc*; 19 in *Gl*, 3 also *US-BEm*, 2 also *CH-Zz*; 7 in *F-Pn* (6 Antonio!); 3 in *US-BEm*, 1 also *CH-Zz*; 1 in *Zz*; 5 in *D-Bsb*; 5 in *I-Pca*; 33 in *GB-Lbl*; 2 in *I-Gl*, doubtful, ?Lidarti
12 Trios, 3 fl: 6 in *S-Skma* (facs. Florence, 1988); 6 in *I-Gl*, 1 ed. N. Delius (Mainz, 1991)
37 Sonatas, fl, b/fl, vc: 1 in G.B. Sammartini, op.8 (London, 1759); 6 op.2 (Paris, *c*1763/*R*); 20 in *GB-Lbl*; 2 in *I-Ps*; 7 in *D-KA*, 1 also *D-Rtt*; 1 in *S-Skma*
8 Sonatas, cemb, fl, *US-LOu*
32 Duets, 2 fl/vn: 6, op.3 (London, *c*1763); 6 (London, *c*1758); 6 (London, 1762, 1765, 1770; Amsterdam, 1763); 6, op.3 (Paris, *c*1763, as op.5, London, after 1768); 4 in *GB-Lbl*; 3 in *I-Gl*; 1 in *Mc*, ed. N. Delius (Frankfurt, 1991)
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NIKOLAUS DELIUS

Dot notation. *See* DOT-WAY.

Dotted note. *See* PERFORMING PRACTICE, §I, 5 and NOTE VALUES.

Dotted rhythms. Rhythms in which long notes alternate with one or more short notes, so called because the long notes are usually written with the aid of the dot of addition (*see* NOTE VALUES). Dotted rhythms are found in mensurally notated music of all periods; this article, however, deals mainly with music of the 17th and 18th centuries, in which it was customary to alter certain sorts of written rhythmic values in performance (*see also* NOTES INÉGALES; for notational meanings of the dot before 1600 *see* NOTATION, §III). The principal issue is the degree to which such rhythms sounded uneven, rather than the specific manner of their notation (e.g. the dot may be replaced by a rest or tie).

Dozens of contemporary theoretical and pedagogical sources indicate that the dot was ordinarily equal to one half the value of the note or rest preceding it, just as it is today. But the treatises also present various exceptions. The dot could stand for a tie (ex.1); dotted notes bearing

Ex.1

(a) = (b)

ornaments, such as pre-cadential trills, were often held beyond their literal value to allow for fuller execution of

the embellishments (see, for example, ex.12 below); and the dot could also represent a triplet (ex. 2; the notation at (b) was very rare before the 19th century, see below). According to both Loulié (1696, MS additions) and Métoyen, the length of the dot is regulated in proportion to the notes that follow it: the greater their value, the less the dot is sustained, and vice versa.

Ex.2



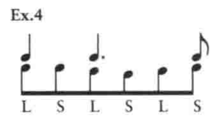
This view may account for some of the curious extra beaming found in works by Gigault and François Couperin (see, for example, ex.11 below). Both Nivers' *Livre d'orgue* (1667) and Loulié's revisions of his treatise employ the dot without a complementary shortening of the succeeding note (ex.3) to suggest the relatively mild

Ex.3

unevenness of *notes inégales*, which was ordinarily unnotated; such 'half-dotted' notation was rare, however. But Gigault's *Livre de musique pour l'orgue* (1685) is full of ordinary (3:1) dotted rhythms that apparently indicate *notes inégales*, and it is possible that composers outside France (e.g. Purcell) also dotted passages of diminutions to indicate French-style inequality. Written dotting at the customary rhythmic level of inequality (usually the quaver) intermixed with straight notes is legion in French music, and as late as 1782 Pierre Marcou reported that there was not 'perfect agreement' concerning the distinction between notated rhythms and the unwritten custom of *notes inégales*. In such cases one can only appeal to taste and common sense in determining whether the dotted notes are to be contrasted with a milder degree of unwritten inequality. (See Hefling, 1993, pp.5, 32–5, 52–5 and 66–8 for further details.)

Of greater import is the lengthening of the dot occasioned by the French custom of *notes inégales*. Common sense would suggest that in a situation like ex.4,
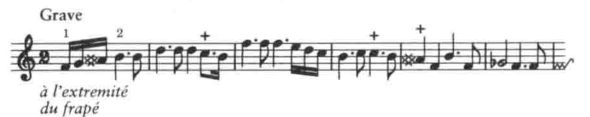
Ex.4



in which French performers would customarily apply long–short (L–S) inequality to the quavers, the note after the dotted crotchet in the upper voice should coincide with the shortened sixth quaver in the lower part. Four 18th-century theorists specify such elongation of dots and shortening of the following little note(s) in the context of *notes inégales* (Hotteterre, Morel de Lescer, Métoyen and Engramelle), and three of them advocate the practice for unaccompanied performance (i.e. independently of the need to synchronize separate voices in polyphony). Engramelle also extends the principle to the shortening of a quaver anacrusis that begins a phrase (see Hefling, 1993, pp.68–70 and 145–50). The length of such overdotting is proportional to the degree of inequality, which, although probably mild in most cases (a ratio of 2:1 or less), could theoretically range from scarcely perceptible to the 3:1 ratio of a notated dot, depending upon the character of the piece. The stronger the inequality, the longer the overdotting. (Morel de Lescer actually describes double dotting.)

Overdotting concomitant with *notes inégales* would have affected a wide range of French pieces, including the minuet, sarabande, loure, marche, entrée, and the introduction to the French overture. This practice probably constitutes the background for Quantz's famous instructions (1752) for the elongated execution of dotted rhythms in French overtures and dance music (even though he does not explicitly acknowledge a connection between overdotting and French inequality; see Hefling, 1993, pp.83–98, and in *Historical Performance*, 90–93). Quantz also advocates the contraction of upbeat tirades after a dot or rest in overtures, entrées, and furies, although only one earlier French source hinting at this has been located (Montéclair, *c*1735; see ex.5, and also Hefling in

Ex.5 Montéclair: *Petite methode* (1735), Entrée, pickups to be played 'à l'extremité du frapé [at the very end of the beat]'

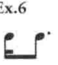


Historical Performance, 88–9). J.S. Bach's revision of the French overture in the second part of the *Clavier-übung* (BWV 831a/831) seems much akin to Quantz's directives concerning the overture, and they are also echoed in the later writings of Kirnberger and Schulz, Türk, and Rellstab. (Only Kirnberger and Schulz, however, also mention French dance music, which was by then falling out of fashion.) Thus it would appear that French overdotting was a reasonably widespread performance mannerism.

Nevertheless, 20th-century claims of a universal 'French overture' or 'splendid' style have been considerably overstated (e.g. Dolmetsch, Dart and Donington), and there are no simple rules of thumb. In determining whether or not to introduce French overdotting (or any other rhythmic alterations) in a given work, today's performer must carefully consider (1) whether the composer in question may have been familiar with the custom; (2) whether the composer's manner of notation countermands such rhythmic alteration; (3) whether overdotted performance would have been practicable under the typical conditions of the period, in which full scores were relatively rare, performance parts were virtually never marked up during rehearsals (as is customary today), rehearsal time was generally scant, and the ensemble was typically controlled not by a conductor with a baton, but rather by a leader (usually the first violinist or harpsichordist) who also played with the group; (4) the expressive and stylistic impact of the altered rhythms.

Quantz was also the first writer to advocate general overdotting of relatively small note values, beginning at the level of the dotted quaver and semiquaver, and including the so-called Lombard snap (ex.6): this may be
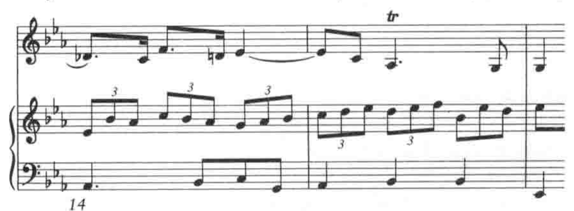
Ex.6



termed 'galant' overdotting. Between 1753 and 1790 several later writers (chiefly north Germans) advocate this practice to varying degrees (e.g. C.P.E. Bach, Leopold Mozart, J.F. Agricola and Türk); it cannot, however, be derived from *notes inégales*, nor does any writer associate it with French music. According to the treatises, the affective range of galant overdotting extends from the

pleasing or 'flattering' to liveliness and boldness, depending upon style and tempo of the music in which it is adopted; it poses few difficulties in performance.

Ex.7 J. S. Bach: Sonata no.4 for violin and harpsichord BWV1017, 3rd movt



As noted above, the dot was used as a makeshift notation for 2:1 ratios in triplet contexts. C.P.E. Bach (1753) indicates that in such situations the third triplet and the semiquaver should be synchronized, and many scores cannot sensibly be interpreted otherwise. Nevertheless, C.P.E. Bach's Berlin colleague Quantz insists that 'you must not strike the short note after the dot with the third note of the triplet, but after it' (1752, chap. V, §22), and J.F. Agricola claims this was also J.S. Bach's teaching (*Bach-Dokumente*, iii, Kassel, 1972, p.206). A piece such as ex.7 can be effectively rendered either way (although in either case it is likely that the left-hand quavers would be assimilated to the right-hand triplets). (See Neumann, 1987, for further information and discussion.) The ambiguity of dotted notation in triplet contexts persisted well into the 19th century.

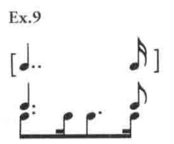
A fairly common notational shorthand in Baroque music is the failure to shorten the initial note of a dotted passage beginning with an upbeat (ex.8); according to

Ex.8
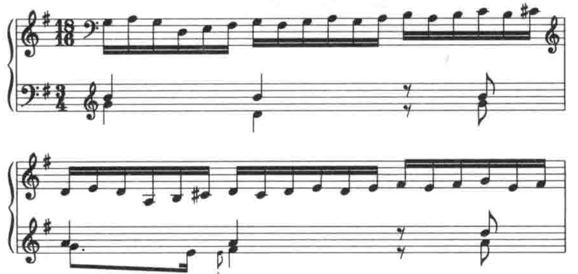


Quantz, such upbeats should be shortened to fit with the prevalent dotted rhythms. Gigault, C.P.E. Bach, and Türk offer brief hints about the synchronization of larger and smaller dotted rhythms (e.g. ex.9), and as noted above,

Ex.9



assimilation to the prevailing value is inherent in the French practice of overdotting concomitant with *notes inégales*. Synchronization is probably the appropriate solution, for example, in the opening sections of Handel's French overtures, wherein abound apparently

Ex.10 J. S. Bach: Goldberg Variations, BWV988, variation 26
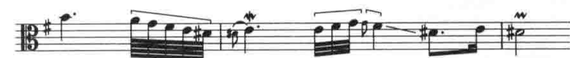


meaningless inconsistencies of rhythmic notation, very likely owing to haste. But in carefully written music one must ascertain whether the rhythm as notated is intended (as it probably is, for example, in variation 26 of Bach's Goldberg Variations, ex.10).

Other peculiarities in dotted notation include François Couperin's multiplying the beams of short notes following a dot, perhaps to suggest very rapid execution (ex.11*a–b*).

Ex.11

(a) F. Couperin: *Pièces de violes* (1728), Suite no.1 Prelude



(b) idem: *Troisième livre de pièces de clavecin* (1722), *Les fauvétes plaintives*
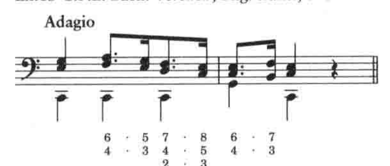


C.P.E. Bach advocated two new uses for the dot that were not taken up: adding a second dot with a stroke over it to indicate a silence of articulation in the elongated execution of a turn figure (ex.12), and dotting the figures of a

Ex.12 C.P.E. Bach: *Versuch*, Eng. trans., 120
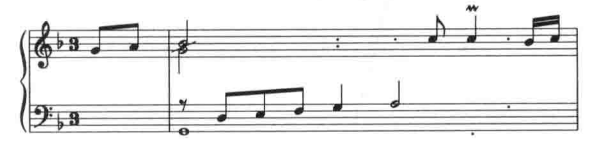


continuo part to show the rhythm of the realization (ex.13). Some composers place the dot where it occurs

Ex.13 C.P.E. Bach: *Versuch*, Eng. trans., 373



rhythmically instead of directly after the note it prolongs (ex.14). This often puts it across the bar-line, where it obviates the need for a tie.

Ex.14 Chambonnières: *Pièces de clavessin, livre premier* (1670), Courante



Double dotting occurs in French sources of the 17th and 18th centuries, most frequently in the keyboard works of Louis Couperin, Chambonnières and André Raison (not, however, in the viol music of Marin Marais, where the *tremblement* sign and dots used to indicate fingering can be misinterpreted as double dotting). Yet there is no apparent correlation between notated double dots and the French performance custom of overdotting concomitant with *notes inégales* (see Hefling, 1993, pp.70–78). Leopold Mozart's influential violin treatise (1756 and later editions) recommends the double dot for the sake of clarity, and until the generation of his son Wolfgang notated double dotting remained relatively rare.

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STEPHEN E. HEFLING

Dotti, Anna Vincenza (*b* Bologna; *fl* 1711–28). Italian contralto. During the period 1711–16 she sang repeatedly in Bologna and in Mantua, Genoa, Florence, Livorno (in Bononcini's *Camilla*), Reggio nell'Emilia and Venice (three operas, two of them by Vivaldi). Between 1717 and 1720 she appeared in 12 operas in Naples, including the version of Handel's *Rinaldo* with additions by Leo at the royal palace in 1718, in which she was Almirena. From autumn 1724 she was for three seasons a member of the Royal Academy company in London as second woman to Cuzzoni, singing in Handel operas, Ariosti's *Artaserse*, *Dario* and *Lucio Vero*, Bononcini's *Astianatte* and the pasticcios *Elpidia* and *Elisa*. She created Irene in *Tamerlano* (1724) and Eduige in *Rodelinda* (1725), and appeared in revivals of *Giulio Cesare*, *Ottone* and probably *Floridante*. After Faustina Bordoni's arrival in spring 1726 Dotti was allotted less important parts; Handel gave her only one aria in *Alessandro* and *Admeto*, in both of which (as on other occasions) she played male roles. On leaving London she enjoyed considerable success in Brussels (autumn 1727), and sang in an opera there in 1728. Her compass was narrow (*a* to *e″*), and her lower notes evidently weak. She is sometimes confused with Anna Maria Dotti, who sang in two operas at Venice in 1708.

WINTON DEAN

Dot-way [dot notation]. A system of notation for the recorder, used in England in the second half of the 17th century (an example printed in 1704 is mentioned in *HawkinsH*, 737). It is a form of tablature, using a six-line staff, each line of which represents a finger-hole. A small vertical stroke placed on a line indicates that the hole is to be closed; a horizontal dash through the stroke on the top line indicates that the octave is to be achieved.

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RICHARD RASTALL

Dotzauer, (Justus Johann) Friedrich (*b* Häselrieth, nr Hildburghausen, 20 Jan 1783; *d* Dresden, 6 March 1860). German cellist, teacher and composer. His early musical talent was fostered by his father. The organist J.K. Rüttinger, a former student of J.S. Bach's pupil J.C. Kittel, taught him composition; he studied the piano and violin with Heuschkel and Gleichmann, and also learnt the cello, double bass, horn and clarinet. He made his début as a cellist at a court concert at the age of 15. In 1799 he went to Meiningen for cello lessons with J.J. Kriegk, a pupil of J.L. Duport. From 1801 to 1805 Dotzauer played in the court orchestra there, and for the next six years in the Leipzig orchestra, also giving solo and quartet performances. In 1806 he spent six months in Berlin, where he became profoundly influenced by Romberg. Dotzauer was appointed to the Dresden royal orchestra in 1811, becoming soloist in 1821 and remaining there until his retirement in 1850. His playing as principal was praised by Berlioz in 1843, and Spohr applauded his artistry in chamber music. He travelled throughout Germany and appeared in Vienna and the Netherlands but declined an invitation to go to St Petersburg.

Combining great musicianship with a technique advanced beyond contemporary standards, Dotzauer's work represented a milestone in the development of cello performance. His teaching ability and didactic publications resulted in the so-called 'Dresden School' of playing, which influenced such pupils as F.A. Kummer, C. Drechsler, C. Schuberth and his own son Karl Ludwig, and through them Grützmacher, Cossmann, J. Goltermann and their pupils. Although many of Dotzauer's 178 or so compositions were quickly forgotten, others have been revived and welcomed as the subject of recordings. The pedagogical works remain important teaching material, and extracts have frequently appeared in later composers' collections of exercises and studies. In 1827 Breitkopf & Härtel published an edition of Bach's six cello suites showing Dotzauer's fingerings and bowings. He was the father of Justus Bernhard Friedrich Dotzauer (1808–74), a pianist, and Karl Ludwig Dotzauer (1811–97), who was a cellist at the Kassel court.

WORKS
(*selective list*)

Graziosa (op), Dresden, 1841
Masses; other sacred works
Orch: Sym., op.40; Conc., 2 vc; Fl Conc.; 9 vc concs., opp.27, 66, 72, 81, 82, 84, 93, 100, 101; 3 vc concertinos, opp.67, 89, 150
Chbr: str qts, opp.12, 13, 19, 29, 30, 45, 64, 108; str duos, trios, qnts; vn sonatas; vc sonatas; pf sonatas; 28 waltzes, pf 4 hands
Vc studies, incl. opp.47, 54, 120

TUTORS

Violoncellschule, op.165 (Mainz, 1832)
Violoncellschule für den ersten Unterricht nebst 40 Übungsstücken, op.126 (Vienna, 1836)
Violoncell-Flageolett-Schule, op.147 (Leipzig, 1837)
Praktische Schule des Violoncellspiels, op.155 (Hamburg and Leipzig, ?1870)

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V. Walden: *An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques, 1785–1839* (diss., U. of Auckland, 1994)

E. VAN DER STRAETEN/LYNDA MACGREGOR

Doubisson. *See* DU BUISSON.

Double (i). A French term used during the 17th and early 18th centuries for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain the same. By extension, the embellished melody itself was also known as a *double* (the unadorned version of the melody was called the *simple*). With its twin meanings the term *double* is thus equivalent to *diminution* (*see* DIMINUTION) and DIVISION. In vocal music, *double* technique came to the fore as a method of embellishing the *air de cour* in performance. The classic examples of vocal *doubles* are to be found in the strophic *airs* for solo voice by Michel Lambert (1610–96). Probably issued as models, Lambert's *doubles* were the first to be published in any quantity. His airs comprise two verses of poetry. For the first verse, the melody is presented with little ornamentation; for the second, diminutions transform the melody into a *double*. Vocal *doubles* in Lambert's style, by Honoré d'Ambruis, Jean-Baptiste de Bousset and others, persist in collections of *airs sérieux et à boire* throughout the Baroque period. The concepts of *simple* and *double* seem to have derived originally from steps used in Renaissance dances such as the pavane and the branle, and in instrumental music of the 17th and 18th centuries the term *double* is applied in the main to dance variations. Composed for solo lute, viol or harpsichord, these were cultivated in Germany, especially, as well as in France. In 18th-century keyboard suites, single pieces are often supplied with a variation labelled *double*, for example *Les canaries* in *ordre* no.2 of François Couperin's first harpsichord book (1713), and *Les niais de Sologne* in Rameau's *Pièces de clavecin* (1724). Bach added a *double* to the Courante of his first English Suite and the Saraband in his sixth. In the same spirit of melodic variation the Polonaise in Bach's Orchestral Suite in B minor is also followed by its *double*, although, unusually, the flute's embellished melody in the *double* is heard against the *simple* melody, now transferred to the cello. For further information, see M. Reimann, 'Zur Entwicklungsgeschichte des Double', *Mf*, v (1952), 317–32; vi (1953), 97–111.

See also IMPROVISATION §II, 3(iii)

GREER GARDEN

Double (ii). An adjective used to indicate a lower octave. Thus the double bassoon plays in the octave below the bassoon, the double bass an octave below the violoncello and so on. This usage derives from the old practice of identifying notes below *gamma ut* (the G on the bottom line of the bass stave) by double letters, FF, EE and so on. Organ builders still refer to these low pitches as 'double F', 'double E' etc. 'Double harp' (*arpa doppia*) signifies a harp with more than one rank of strings (*see* HARP, §V, 5).

Keyboard instruments with two manuals are called 'double'. But in the 16th and 17th centuries the terms 'double harpsichord', 'double regals', 'double virginals' or even 'double curtall' (and also the *Doppelfagott* mentioned by Praetorius in 1619) more often referred to instruments whose ranges extended below *gamma ut*. For further information see F.W. Galpin: *Old English Instruments of Music* (London, 4/1965), 212ff.

HOWARD MAYER BROWN/R

Double (iii). A prefix used to indicate the combination of two instruments into one. Such terms as 'double clarinet', 'double flageolet' etc. refer to a single instrument with two tubes. The double euphonium, however, is a combination of a euphonium (with wide bell) and saxtromba (with narrow bell). The player can manipulate a valve to direct the windstream into one or the other bell and thus change the tone quality of the instrument. A valve on the 'double horn', on the other hand, controls the pitch but not the timbre of the instrument, which can be played in either F or B♭.

HOWARD MAYER BROWN/R

Double (iv). Singers who undertake two roles in the same work and instrumentalists who play more than one instrument are said to 'double' one with the other. A 'double' is also a singer who understudies a part in an opera or other vocal work, in order to replace the regular performer in case of need.

HOWARD MAYER BROWN/R

Doublé (Fr.). A type of turn. *See* ORNAMENTS, §7.

Double apostrophe. *See* DISTROPHA, TRISTROPHA.

Double bar. Two vertical lines drawn through the staff to mark off a section of a piece. *See* BAR.

Double bass [bass, contrabass, stand-up bass, string bass, upright bass] (Fr. *contrebasse*; Ger. *Kontrabass*; It. *contrabasso*, *contrabbasso*; Sp. *contrabajo*). The largest and lowest-pitched bowed string instrument in use. It has four or (less often) five strings tuned in 4ths and sounds an octave lower than the cello. In western art music it is best known for its contribution to the orchestra, where it supplies not only the power and weight but the basic rhythmic foundation, and has also been used as a continuo instrument. More rarely the bass is heard as a soloist, in which field its surprisingly large repertory includes over 200 concertos. The instrument, normally played pizzicato, is an essential member of jazz and dance bands; in many countries it is used in military and concert bands.

See also VIOLONE.

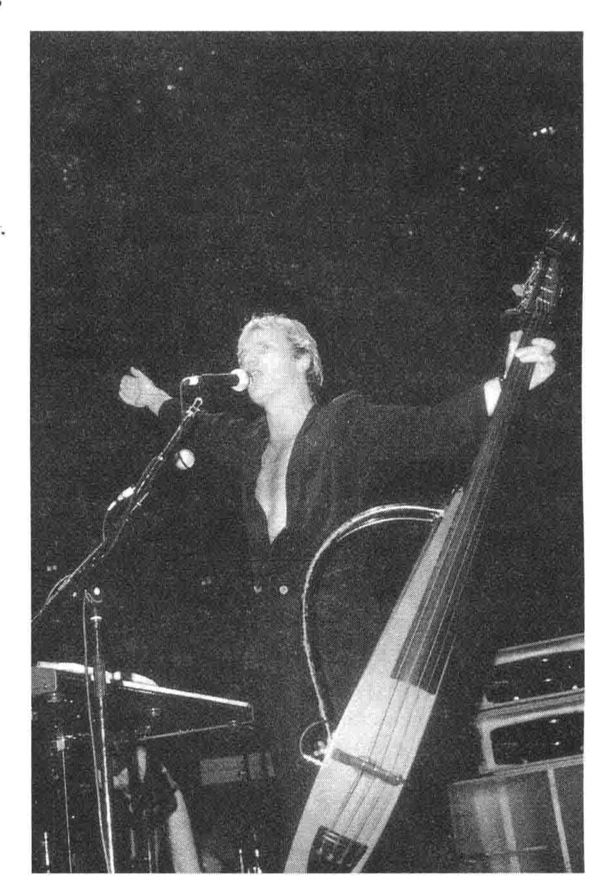
1. Structure and tuning. 2. The bow. 3. History. 4. Repertory and performers. 5. Jazz and popular music.

1. STRUCTURE AND TUNING. Double basses vary in shape and size more than almost any other instrument. There are two basic designs: one is shaped like a viol, the other like a violin. There are also a few examples of other shapes (e.g. guitar-like). Viol-shaped basses usually have a flat back, of which the top part slopes towards the neck; the two holes in the belly are sometimes C-shaped, and very occasionally there is a third hole in the form of a rose. Other instruments are more closely modelled on the violin, although for convenience of playing their backs also are sometimes flat, and their shoulders less square.

Of the smallest basses (*bassetti* and chamber basses) some are little bigger than a cello, while some of the larger (full-size) instruments can have a body of anything up to about 140 cm in length. The normal (three-quarter) size found in orchestras is about 115 cm. One of the largest is 4·8 metres high and was built by Paul de Wit for the Cincinnati music festival of 1889. A great three-string 'octobass' was built in 1851 by J.-B. Vuillaume, who was so proud of it that he incorporated its design in a crest on his headed notepaper. The instrument is tuned *C′–G′–C* and is now in the Musée de la Musique, Paris. Berlioz thought highly of it, but it can be regarded as little more than a curiosity. Another large instrument (which belonged to Dragonetti) is in the Victoria and Albert Museum, London. The 'piccolo bass', a rare small double bass used in jazz, is fitted with thin strings and tuned an octave higher than the standard instrument. Electric basses are becoming more popular in jazz and new music. These dispense with the traditional acoustic body, using synthesizers and amplication to process the sound instead.

Normal four-string instruments are tuned *E′–A′–D–G*. On five-string basses the additional bottom string is most commonly tuned to *B′* (sometimes *C′*). Occasionally a mechanical attachment with levers serves instead of a fifth string. This device enables the player to extend the length of the fourth string, thus lowering its pitch to *C′*: although useful in the orchestra it is impractical for playing rapid passages or glissandos. Because of this a simpler version of the extended fourth string, without levers, is preferred by some players. Much of the solo repertory requires the use of scordatura, the most common being *F♯′–B′–E–A*, usually known as 'solo tuning'. This is considered to give the bass a brighter sound that projects better, but since aluminium-covered steel or nylon core strings have replaced their thick gut predecessors it is arguable whether the practice of scordatura tuning is still necessary. Strings are tuned by means of brass machines with steel worm-screws, but early basses had large wooden pegs. As with the size of the instrument itself there is no standard length of playing stop. Many orchestral instruments have a stop of about 105 cm, but variations from 100 to 110 cm are not uncommon. Orchestral music for the instrument is notated an octave higher than the actual pitch. Much of the solo repertory used to be notated at pitch, but this practice is now almost exclusively confined to Italy and is sometimes even referred to as the 'old Italian system of notation'.

2. THE BOW. There are two types of bass bow in use today (*see* BOW, fig.14). The French bow, like a violin bow (but shorter and heavier than a cello's), is the most common in England, France, Italy and parts of Scandinavia: players in Germany, Austria, the former USSR and most of the USA prefer the German bow which has a deeper frog and is held 'underhand' although not with the



1. Sting playing the electric stick bass

same hold that is used on a viol bow; this is historically a viol-type bow (for illustration, *see* BOW, fig.15 and VIOL, fig.10). Opinions differ widely concerning the merits of the two bows but it is doubtful whether either has any advantage over the other. The Dragonetti bow, which was also held underhand but arched away from the hair, was still in use in England until the early 20th century.

3. HISTORY. Research into the evolution of the double bass reveals a tangled web of several hundred years of changes in design and fashion in the dimensions of the instrument and consequently in its stringing and tuning. The picture is further complicated by the simultaneous use during any one period of different forms of bass in different countries. The earliest known illustration of a double bass type of instrument dates from 1516 (fig.2) but in 1493 Prospero wrote of 'viols as big as myself'. Planyavsky (1970) pointed out that it is more important to look for an early double bass tuning rather than for any particular instrument by shape or name. A deep (double- or contra-) bass voice is first found among the viols. There existed simultaneously two methods of tuning – one using 4ths alone, the other using a combination of 3rds and 4ths ('3rd–4th' tuning) (*see* VIOL, §3). Agricola wrote of the *contrabasso di viola* as being the deepest voice available. He was referring to an instrument comparable with that made by Hanns Vogel in 1563 and now in the Germanisches Nationalmuseum, Nuremberg (fig.3). This ornately and beautifully decorated bass is fitted with gut frets like other viols and tuned *G′–C–F–A–d–g*. This high '3rd–4th' tuning was given by Praetorius



2. Possibly an early illustration of a double bass: detail from 'Herod's Feast', 1570–80 (Tiroler Landesmuseum Ferdinandeum, Innsbruck), probably a copy by a Tyrolean artist after a German painting of 1516

(*Syntagma musicum*, 2/1619) for a six-string VIOLONE (a name also confusingly used in the 16th century to denote the bass of the viol family). One advantage of this instrument was that by using the top five strings it could play in the cello register and by using the lower five, in the bass. This violone in G was often used on its own for continuo work. Praetorius listed several other tunings, both high and low, for five- and six-string *violoni*. Most interesting of all is the low tuning *D′–E′–A′–D–G*, only one step removed from the modern *E′–A′–D–G* instrument. Orlando Gibbons scored for the 'great dooble base' in several viol fantasias. Whether a low '3rd–4th' tuning was used or a higher one cannot be certain.

Some fine basses, many of which were probably converted from their original form into three- or later four-string instruments, date from the late 16th century and early 17th. A notable example is that by Gasparo da Salò, owned by Dragonetti and now in the museum of S Marco, Venice (for illustration, *see* DRAGONETTI, CARLO). A beautiful six-string violone of much lighter construction by Da Salò's apprentice G.P. Maggini is in the Horniman Museum, London (fig.4*a*). This is of violin shape, with a flat back, and makes interesting comparison with the viol-shaped violone by Ventura Linarol (Padua, 1585) in the Kunsthistorisches Museum, Vienna (fig.4*b*).

During the early 17th century the five-string bass was most commonly used in Austria and Germany. Leopold Mozart referred in the 1787 edition of his *Violinschule* to having heard concertos, trios and solos played with great beauty on instruments of this kind. The earliest known playing instructions, by Johann Jacob Prinner (*Musicalischer Schlissl*, 1677, autograph *US-Wc*), are for an instrument tuned *F′–A′–D–F♯–B*. Much more usual, however, is the tuning *F′–A′–D–F♯–A* cited in 1790 by Albrechtsberger, for a violone or contrabass with thick strings and frets tied at every semitone round the fingerboard.

Michel Corrette's 1773 *Méthode* throws much light on the bass techniques and tunings in use during the 18th and early 19th centuries when the bass was enjoying some popularity as a solo instrument. Many of the virtuoso pieces from the Viennese school of that period and later abound with passages of double stopping and, in view of the tunings required, were thought by early 20th-century authorities not to have been written for the bass at all. Later research revealed that the instrument has in the past been tuned in some 40 or 50 different ways; although the early solo repertory is quite practical with the tunings the composers envisaged (e.g. one of the '3rd–4th' tunings), much is unplayable on the modern conventionally tuned instruments. There are in fact numerous solo concertos from this period.



3. Double bass viol by Hanns Vogel, Nuremberg, 1563 (Germanisches Nationalmuseum, Nuremberg)




(a) (b)

4. *(a) Six-string violone by Gio(vanni) Paolo Maggini, Brescia, early 17th century (Horniman Museum, London); (b) viol-shaped violone by Ventura Linarol, Padua, 1585 (Kunsthistorisches Museum, Vienna)*

In Italy an early tuning (cited by Planyavsky, 1970) is Adriano Banchieri's of 1609 for his 'Violone contrabasso', *D′–G′–C–E–A–d*. Later the number of strings was reduced, and three-string instruments were preferred. Even during the early 18th century a three-string bass tuned *A′–D–G* or *G′–D–G* was normal. It had no frets and with the growth of the symphony orchestra it was logical that this more powerful instrument should supersede earlier models. Not until the 1920s was the additional *E′* string expected of most professional players. Until then any passages going below *A′* were transposed up an octave, resulting in the temporary disappearance of the 16′ line.

Apart from those of the Italian makers already mentioned, basses by Amati, Bergonzi, Grancino and Testore are particularly prized. Among the good English makers are Forster, Kennedy, Lott and Tarr (fig.5). In Austria fine basses were made by Jacob Stainer. Others have come from the schools of Mittenwald and Mirecourt.

4. Repertory and performers. Telemann's unusual *Trillensymphonie* in D (1730) for two double basses, chalumeau, flute and harp continuo shows how differently he treated high and low tuned *violoni*. The writing, which owes more to peasant dancing than it does to court elegance, must be one of the earliest examples of a work using a double bass instrument as a soloist. Little other solo music is known from the 18th century (Stamitz's concerto, for example, is a transcription of a viola work) until the solo parts in Haydn's symphonies (e.g. nos.6–8) of the early 1760s; then, in the four years from 1765, no fewer than 28 concertos appeared (by Vanhal, Haydn, Zimmermann, Franz Hoffmeister, Johannes Sperger and Dittersdorf).

In 1791 Mozart wrote his aria *Per questa bella mano* (K612) for bass and double bass to be performed by the singer Gerl with the bassist Friedrich Pischelberger (1741–1813); both were engaged in the production of *Die Zauberflöte* under Schikaneder. This work was published in 1822 – one of the first virtuoso double bass works to appear in print. Pischelberger and Johannes Sperger were the most outstanding virtuosos of the Austrian school at that time and it is unlikely that solo bass playing had ever before reached such a peak. Sperger's works include 18 concertos, three concert arias with soprano and a number of cassations and quartets. He played a five-string bass which he tuned in a number of different ways. Josef Kämpfer (1735–88), a Hungarian virtuoso, toured Europe towards the end of the 18th century and is said to have greatly impressed Haydn. Although Kämpfer travelled as widely as St Petersburg, Copenhagen, Hamburg and London, it was not until Domenico Dragonetti settled in London that the bass gained popularity in England.

Dragonetti's success was unique in that for over 50 years no musical gathering was considered complete without him. Not only did his fine performances win him recognition throughout Europe, but his kind, amiable personality endeared him to the British public. He counted among his friends Haydn, Beethoven, Hummel, Spohr, Liszt and many other composers. Rossini thought highly of him, and in 1824 composed a duet for him to play with



5. Double bass by William Tarr, Manchester, 1847 (private collection)

the banker Sir David Salomons, an amateur cellist. At Rossini's insistence Dragonetti had a copy of his bow made for Cherubini, who had begun a double bass class at the Paris Conservatoire. The bass players there used the French overhand bowing which some thought to lack the power of Dragonetti's underhand bow. Rossini delivered the bow himself but the introduction was not a success. The British Library contains a large collection of Dragonetti manuscripts and most British players are still taught in a tradition directly descended from his pupils.

The later Italian virtuoso Giovanni Bottesini had a different approach to the bass. While some critics praised Dragonetti's powerful tone and his ability to play in tune, others scorned his loud and rasping style. For Bottesini there was little but praise; his delicate tone and agile technique stunned audiences and his ability to 'dart from one end of the instrument to the other' was remarkable (H.R. Haweis). The second half of his *Metodo completo per contrabbasso* explains how he extended the technique of the instrument by the use of arpeggios and very high harmonics. Bottesini was not only an internationally famous virtuoso but also a highly respected composer, conductor and musical director. On occasions he directed and conducted his own operas and even performed solos on the double bass during the intervals between the acts. He studied composition with Verdi, whose works he knew well – his numerous virtuoso solos have a close affinity with the style of popular 19th-century Italian opera. Among his lesser-known works are some concertos for two double basses.

In 1874 Franz Simandl published his *Neueste Methode des Contrabass-Spiels*, reprinted many times and still widely used. Simandl studied in Prague under Josef Hrabě and worked most of his life in Vienna. In France the *Méthode complète* (*c*1931) of Edouard Nanny has been more popular than that of Simandl. The early 20th century saw the rise of Sergey Koussevitzky, another virtuoso who conducted. The recordings he made in 1929 of his *Valse miniature*, *Chanson triste* and Láska's *Wiegenlied* show the perfect command he had of his instrument. Koussevitzky wrote comparatively little for the bass, his recital programmes consisting largely of transcriptions (notably the Cello Sonata by Strauss, Bruch's *Kol Nidrei*, Mozart's Bassoon Concerto and many Baroque works).

Since Koussevitzky many virtuosos have made recordings, and traditional bass technique has been greatly developed since the 1950s. Gary Karr has a repertory of more than 30 concertos, many of which he commissioned. The American Bertram Turetzky has commissioned over 200 works and has developed his own particular style of playing, centred on pizzicato and non-traditional bow techniques. In England Barry Guy has explored new avenues of sound by coupling the bass to electronic apparatus controlled during performance at the discretion of the player. Until his death in 1991, the Czech František Pošta was the leading exponent of the school of playing descended from Wenzel Hause and Josef Hrabě. Other noted double bass players include the Berliner Klaus Stoll, the Viennese Ludwig Streicher, the Italian Francesco Petracchi, the Finn Jorma Katrama, the French virtuosos Francois Rabbath and Joëlle Leandre and the Briton Duncan McTier, all of whom have made significant contributions to the instrument's recorded solo literature; an eminent historian of the instrument is Alfred Planyavsky.

It is hard to be certain when the double bass obtained a regular place in the orchestra. Many 17th-century orchestras did not use 16′ tone; there was no double bass in the Paris Opéra orchestra, for example, until the early years of the 18th century. But court orchestras of the mid-18th century included double basses; usually they were more numerous than the cellos. A modern symphony orchestra generally has at least eight (for a fuller discussion *see* ORCHESTRA).

Any principal orchestral player must attain a standard equal to that of the virtuoso soloist; advanced technique is required for most of the works of, for example, Schoenberg, Strauss and Stravinsky. Some of the more exposed passages occur in Britten's *Young Person's Guide*

to the Orchestra and *A Midsummer Night's Dream*, Ginastera's *Variaciones concertantes*, Mahler's First Symphony, Musorgsky's *Pictures from an Exhibition* (orch. Ravel, 1922), Prokofiev's suite *Lieutenant Kijé*, Rossini's six early string sonatas, Saint-Saëns's *Le carnaval des animaux* and Stravinsky's suite *Pulcinella*. Chamber music with double bass includes several works by Mozart of a divertimento character (attesting the use of the instrument in such contexts in 18th-century Austria), Beethoven's Septet (op.20), Schubert's 'Trout' Quintet and Octet, Spohr's Octet and Nonet, and many works by Hummel, Onslow and others. Dvořák used it in a string quintet (op.77). 20th-century composers have turned their attention to the instrument in their search for less familiar tone colours, e.g. Prokofiev's Quintet and works by Henze, many of which use artificial harmonics.

5. JAZZ AND POPULAR MUSIC. The double bass was used in ragtime orchestras and string bands from the 1890s. It was present in many early New Orleans dance orchestras, and early photographic evidence suggests that from the time of Buddy Bolden up to about 1920 the instrument was often bowed rather than plucked. Although during the era of acoustic recording the double bass was often replaced by the tuba (probably because of its greater carrying power), in the late 1920s the double bass was established as the basis for the rhythm section, particularly in larger ensembles. Gut strings (sometimes wound with steel) were used, and in order to help the double bass to compete in volume with the rest of the big band, a high bridge (brightening the sound by increasing the string tension) and SLAP-BASS technique were often employed. During the course of the 1930s the slap-bass style declined in jazz, except as a special effect (although it remained a primary technique in other forms of popular music), and players began to seek a wider range of expressive possibilities.

In many ragtime pieces and in early jazz the double bass would play on the first and third beats of the bar and occasionally in melodic interludes or bridge passages. In the swing era it kept steady time with a 'walking bass' (*see* WALKING BASS (1)), a style epitomized by the work of Walter Page in Count Basie's band. Like most bass players at this time, Page served primarily as a member of the rhythm section and took few solos. The development of the instrument as a solo voice was largely the work of Jimmy Blanton (with Duke Ellington).

During the 1940s and 50s, players such as Ray Brown, Oscar Pettiford, Red Callender and Charles Mingus extended the application of bop style to the double bass, using instruments with a lower bridge and employing increasingly sophisticated amplification. Mingus began to break down the instrument's time-keeping role by placing notes before, on, or after the beat to vary the effect of the rhythmic accompaniment. He also developed a highly individual solo style, and later in his career he frequently performed extended compositions and improvisations as an unaccompanied soloist.

By the 1950s steel strings and improved amplification had largely eliminated the difficulty of producing sufficient volume on the double bass. Some players (notably Red Mitchell) adopted a tuning in 5ths, an octave below the cello, which involved extended left-hand positions, and others experimented with the five-string bass. Advancements in left-hand technique led to the abandoning of conventional orchestral fingering systems; in the right hand musicians began to use two or three fingers in quick succession to produce lines as fast and complex as those of a wind or keyboard instrument. Players such as Charlie Haden, Jimmy Garrison, Dave Holland, Barre Phillips and Buddy Guy have explored harmonics, double stopping, percussive methods of producing notes, the use of the body of the instrument to make percussive sounds, and the possibilities offered by the section of the string between the bridge and the tailpiece. Some have adopted the use of a metal bridge and others a bridge that can be raised or lowered as required. Transducers built into the instrument or mounted on the bridge have assisted in more effective amplification.

In jazz-rock ensembles the ELECTRIC BASS GUITAR is normally preferred to the double bass, but in general the bass guitar has not supplanted the double bass in ensembles playing other styles of jazz. However, many double bass players also play electric bass guitar, whether fretted or unfretted, and change to that instrument as appropriate.

Some players have experimented with solid-bodied electric double basses (sometimes known as 'stick basses': see fig.1), which have small bodies and commensurately long necks; they are fitted with pickups and controls similar to those of the electric bass guitar. Their sound (whether pizzicato or bowed) is an uneasy compromise between that of an amplified acoustic double bass and a fretless electric bass guitar. Their principal advantage is that they are more easily carried than the acoustic instrument.

The majority of these problems have been overcome in the semi-acoustic five-string basses designed and played by Eberhard Weber. These retain the richness of tone of a conventional double bass as well as being portable and easy to combine with electronic effects units.

Although the bass guitar was first introduced in 1951 the double bass continued to be the most commonly used bass instrument in the rock and roll bands of that decade. In the early 1960s the bass guitar became the pre-eminent bass instrument in pop and rock music, although the double bass has continued to be used when a more 'natural' or 'acoustic' sound has been sought. The double bass continues in use in traditional music, particularly of eastern Europe, and in some styles of American COUNTRY MUSIC (notably in BLUEGRASS MUSIC).

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RODNEY SLATFORD (1–4), ALYN SHIPTON/R (5)

Double bassoon [contrabassoon] (Fr. *contrebasson*; Ger. *Kontrafagott*; It. *contrafagotto*). A BASSOON whose basic pitch is one octave below that of the normal bassoon, from *B♭″* (or even *A″*) upwards to *f* or even *c′*.
(*See* BASSOON, §9 and fig.12.)

Double bémol (Fr.). Double FLAT.

Double counterpoint. Two-part INVERTIBLE COUNTERPOINT.

Double croche (Fr.). *See* SEMIQUAVER (16th-note); *seizième* is also used. *See also* NOTE VALUES.

Double cursus. A term used in modern studies of medieval song and poetry to designate the repetition of a whole musical or formal section. It is found particularly in the sequence (*see* SEQUENCE (i)), where the music and the poetic scheme of three or four stanzas are repeated with new text. Paul von Winterfeld coined the term in order to describe the form of the French 9th-century poem *Buona pucella fut Eulalia* in his article 'Rhythmen und Sequenzenstudien, i: Die lateinische Eulaliasequenz und ihre Sippe', *Zeitschrift für deutsches Altertum und deutsche Literatur*, xlv (1901), 133–49.
See also LAI.

Double curtaile. *See* CURTAL.

Double dièse (Fr.). Double SHARP.

Double flat. *See* FLAT.

Double fugue. A fugue on two subjects; by analogy, a triple fugue is a fugue with three subjects. Scholars of fugue do not agree on the specific defining characteristics of double fugue. Some argue that a fugue may be called 'double' only when its two themes are first stated simultaneously at the outset; according to that criterion, a fugue with SUBJECT and COUNTERSUBJECT handled in the standard way (*see* FUGUE, §1) is not a double fugue, even though it has two themes. Others maintain that a fugue qualifies as a double fugue only if each subject is given its own separate EXPOSITION and the two subjects are first combined towards the end of the piece. According to this latter model, the classic example of a triple fugue is the E♭ organ fugue (the St Anne) from book 3 of J.S. Bach's *Clavier-Übung*. Mattheson (*Das neu-eröffnete Orchestre*, 1713) may have been the first to use the word (*Doppel-Fuge* in German), which he applied both to any fugue that had two or more themes and to invertible counterpoint in general. The presence of more than one theme in fugal writing of the pre-Bach era was common, especially in keyboard music (e.g. the works of Sweelinck, Frescobaldi and Froberger), but no specific terminology was applied to the phenomenon by musicians of the time.

PAUL WALKER

Double harpsichord. A two-manual HARPSICHORD. *See also* RUCKERS family.

Double-headed drum. Drum with two heads (it is classified as a membranophone). The term is used especially, for a particular group of such drums held horizontally so that both heads can be used. Such instruments, which may be cylindrical, slightly conical, double-conical or barrel shaped, are important in an area which stretches from southern Europe and North Africa to South Asia. For some, such as the DAVUL of Turkey and the Middle East, the player uses a different beater for each side. On many, including the *davul*, the *dangali* and GANGA of Chad, the *dhol* of Armenia, the ḌHOL, ḌHOLAK and MṚDAṄGAM of India, and the *gâta bĕre* of Sri Lanka, the heads are of different construction, size or thickness, providing two (often more) distinct timbres; sometimes one head is termed 'male', the other 'female'.
See also DRUM, §I.

□

Double organ. The word 'organ' frequently appears in the plural in late medieval sources, although left singular by Chaucer. A 'payre of orgonys' was mentioned by Sandwich (1444) and others, indicating a single instrument, probably with only one manual. By 1650–70 (Evelyn, Pepys) a 'pair of organs' might be a one- or two-manual instrument. The word 'double' has been used in various contexts in reference to English organs. 'Doble regalls' (St Peter Cheap, London, 1555) may indicate the presence of a bass stop or long compass in the bass. 'Dowble pryncipalles' (All Hallows, Barking-by-the-Tower, 1519) refers to the provision of two similar independently drawing principal ranks at each pitch, an interpretation confirmed by two soundboard fragments discovered in Suffolk in 1993 and 1995. 'Double', used as a prefix to a stop name since the 18th century, refers to a stop sounding an octave below unison pitch. 'Double organ' was the term used in the 17th century to describe an instrument with two manuals, as in the contract with Thomas Dallam for the organ at Worcester Cathedral, built in 1613–14, and in other documents thereafter. This is also what is meant in the voluntaries for double organ popular from about 1640. In some voluntaries, 'double' is the registration term for GREAT ORGAN, 'single' for the CHAIR ORGAN.

STEPHEN BICKNELL

Double punctum. *See* BI–PUNCTUM, TRI–PUNCTUM.

Double-ronde (Fr.). *See* BREVE. *See also* NOTE VALUES.

Double sharp. *See* SHARP.

Double stopping. *See* MULTIPLE STOPPING.

Double subject. An expression sometimes used to designate the SUBJECT of a FUGUE and its COUNTERSUBJECT, when the latter is treated as a second subject (i.e. when it figures prominently in the thematic structure of the fugue). Since the question of prominence involves personal judgment, there is no widespread agreement on when the expression 'double subject' ought or ought not to be used, and some scholars avoid it altogether. A fugue with a double subject is distinguishable from a DOUBLE FUGUE in that its subjects are stated consecutively rather than simultaneously.

PAUL WALKER

Double theme. *See* DOUBLE SUBJECT.

Double tonguing. A technique employed in playing woodwind or brass instruments to articulate detached notes cleanly in faster tempos (*see* TONGUING). The tip and back of the tongue are used alternately, forming the consonants 'T' and 'K' in succession, thus: *te-ke te-ke te-ke*, and so on.

Doublette (Fr.). *See under* ORGAN STOP.

Double virga. *See* BI-VIRGA, TRI-VIRGA.

Double whole note. *See* BREVE. *See also* NOTE VALUES.

Doubling (i). In part-writing, the repetition of one of the notes in a chord either in unison or at the octave (or 15th, 22nd etc.); in four-part harmony, for instance, one note of every triad is doubled, usually the root.

Doubling (ii). In polyphonic music, the performance of one part by different instruments or voices in unison or at the octave (or 15th, 22nd etc.). For example, in the Classical orchestra the double basses usually double the cellos at the lower octave, and the bassoons often double the cellos in unison.

Doubling (iii). Playing more than one instrument or role in a performance; for example, a flautist in an ensemble might double on the piccolo, and a singer in *Don Giovanni* might double the Commendatore and Masetto.

Doubling (iv). An ornament in music of the Scottish highland bagpipe (*see* BAGPIPE, §9).

Doubrava, Jaroslav (*b* Chrudim, 25 April 1909; *d* Prague, 2 Oct 1960). Czech composer. He was, with Hanuš, one of the foremost composition pupils of Jeremiáš, with whom he studied from 1931 to 1937. Between 1945 and 1955 he worked for Czech radio as a reviewer, producer and lecturer, and at the same time was active in the Union of Czech Composers and the Prague Artistic Society. A distinguishing mark of his style is his synthesis of modality, inventive instrumentation and musical symbolism. His modality, as well as his dramatic and ballad conceptions, was strongly influenced by Janáček, while the foundations of his lyricism may be traced to Suk.

Though motor rhythm and constructivism were dominant influences on Doubrava's early pieces (e.g. the Suite and the Sonatina for piano), in the 1940s his music became simpler in expression and structure (e.g. the oratorio *Poselství*, 'The Message', and the Symphony no.2 'Stalingradská'). These works take an anti-fascist stance; Doubrava was himself a member of a partisan group during the German occupation and the Symphony no.2 was courageously performed by Czech Radio on 8 February 1945, in the last months of the German occupation.

After the war Doubrava composed a number of stage works in which his style is shown at its most fully developed, incorporating timbral drama, symbolism and modern linear polyphony. A member of the Communist party from 1945, Doubrava was soon disillusioned and resigned in December 1951 during the height of the show trials. In consequence his music was officially ignored for the rest of his life. Considerable interest has been shown in him from the 1980s as 'one of the most expressive and individual of Janáček's successors' (Havlík).

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(*selective list*)

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Líný Honza [Lazy Honza] (op, 1, Vonásek and Doubravá, after J. Lada), 1952, inc., unperf.

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Ballets: Král Lávra [King Lávra] (after K.H. Borovský), 1951, Olomouc, 6 April 1955; Don Quijote (Doubrava, J. Bachtík, after Cervantes), 1955, Brno, 16 Jan 1957

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Choral: Poselství [The Message] (orat, J.A. Komenský), 1940; Balada o krásné smrti [The Ballad of a Beautiful Death] (cant., J. Čarek), 1941
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Chbr and solo inst: Pf Sonatina, 1937; Pf Suite, 1937; Sonata, vn, 1942; Sonata, vn, pf, 1942; Pf Sonata, 1949; Maličkosti [Trifles], suite, pf, 1953; Sonata no.2, vn, pf, 1959

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OLDŘICH PUKL/R

Doubravová, Jarmila (*b* Chrudim, 23 June 1940). Czech musicologist, daughter of Jaroslav Doubrava. She studied aesthetics and musicology at Prague University (1957–62); she took the doctorate in 1962 with a dissertation on Janáček's *The Diary of One who Disappeared* and the CSc in 1967 with a stylistic analysis of the music of Suchoň, Doubrava and Slavický. She earned the degree of *Docent* in 1998 with a book, *Dialogue and Imagination*. From 1962 to 1997 she worked at the Czechoslovak Academy of Sciences (from 1993 the Czech Academy of Sciences) and taught at the universities of Prague and Bratislava. In 1997 she became a member of the department of aesthetics at Prague University. She has written widely on the aesthetics and semiotics of music, and has been a member and head of various project teams.

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KAREL STEINMETZ

Douçaine (Fr.). *See* DOLZAINA.

Douce (Fr.). *See* ORGAN STOP (*Dolce*).

Doucemelle (Fr.). *See* DULCE MELOS.

Doucement (Fr.). *See* DOLCE (i).

Douchaine (Fr.). *See* DOLZAINA.

Douglas, Barry (*b* Belfast, 23 April 1960). Northern Ireland pianist. He studied at the Belfast School of Music and in London at the RCM (1978–82), continuing lessons privately with Maria Curcio. He made his London recital début in 1981, his London concerto début at the Royal Festival Hall in 1983, and his New York début at Carnegie Hall in 1988. In 1986 he won the gold medal at the Tchaikovsky Competition in Moscow and gained widespread international recognition. He was awarded an honorary DMus by Queen's University, Belfast, in 1987. Douglas is at his best in the large-scale works of such composers as Liszt, Brahms, Tchaikovsky, Prokofiev and Rachmaninoff, in which, as several recordings reveal, his performances can be thoughtful, dynamic and powerfully shaped. In 1993 he took a sabbatical to study Russian literature and culture as an honorary fellow at Oxford University. He was the subject of a BBC documentary

film *Rhapsody in Belfast* and appeared in John Schlesinger's film *Madame Sousatska* (1988).

JESSICA DUCHEN

Douglas, Clive Martin (*b* Rushworth, Victoria, 27 July 1903; *d* Melbourne, 29 April 1977). Australian composer and conductor. After initial training as a violinist, he studied at the Melbourne University Conservatorium with A.E.H. Nickson and Heinze, graduating in 1934; he completed the doctorate in 1958. Douglas made a major contribution as staff conductor for the Australian Broadcasting Commission for 30 years (Tasmania 1936–41, Brisbane 1941–7, Sydney 1947–53 as associate conductor to Eugene Goossens, Melbourne 1953–66), and played a pivotal role as conductor and musical adviser to the Commonwealth Film Unit, writing 25 film scores between 1947 and 1963. He also wrote two educational suites for army and school education, which enjoyed success in Canada and Ireland.

Douglas's historical significance lies in his skill as an orchestrator when such expertise in Australia was rare, and in his attempt to create a distinctly Australian music through the incorporation of Australian Aboriginal musical elements into an essentially European musical style (a musical counterpart to the Jindyworabak movement in Australian literature). While subsequent generations have seen such appropriation as at best naive, and at worst colonial, the movement represented an important, if ultimately unsuccessful, phase in the assertion of Australian cultural independence. His musical style is characterized by the clarity and colour of the orchestral textures, much use of rhythmic ostinatos, sinewy chromatic melodies and frequent parallel harmonic progressions, particularly in tritones, 4ths and 5ths. The use of Aboriginal elements in *Kaditcha* (1938) is the first of its kind by a symphonic composer (predating Antill's *Corroboree* by eight years) and continued until *Terra Australis* (1959). As with Antill, the resultant fabric tends to have more features in common with European primitivist styles than with its Aboriginal origins. Douglas's structures are frequently programmatic, and often in a tableau style (as in *Sturt 1829*, 1952), partially explained by his film music experience. In later works, such as the Symphony no.3 and *Three Frescoes*, he adapted his chromatic melodic style to produce a mixture of tonal and serial writing.

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Orch: Sym. Fantasy, op.20, 1938; Carwoola, sym. poem, op.22, 1939; Intermezzo [from Maid Rosamond], op.29, 1942; Meet the Orch, educational suite, op.36, 1944; Sym. no.1 'Jubilee', op.48a, 1950; Sturt 1829 (Kaiela), sym. poem, op.53, 1952; Essay for Str, op.55, 1952; Wangadilla, orch suite, op.56, 1954; Olympic Ov., op.64, 1956; Coolawidgee, op.66, Miniature Suite, small orch, 1957; Sym. no.2 'Namatjira', op.67, 1956; Sinfonietta: Festival of Perth, op.79, 1961; Variations Symphoniques, op.80, 1961; Fanfare Ov., op.82, 1961; Divertimento II, op.84, 2 pf, small orch, 1962, rev. 1967; Sym. no.3, op.87, 1963; 4 Light Orch Pieces, op.89, 1964; 3 Frescoes, op.90, 1969; Movt in C on a Theme of Alfred Hill, op.91, 1969; Pastoral for Orch, op.92, 1970; Carnival for Orch, op.93, 1970; Discourse, op.94, str orch, 1971

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MSS in *AUS-Msl* and Allans Music, Melbourne

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G. Howard: 'Clive Douglas', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978)

PETER McCALLUM

Douglas, Minnie [Lizzie]. *See* MEMPHIS MINNIE.

Douglas, Roy (*b* Tunbridge Wells, 12 Dec 1907). English composer and arranger. A self-taught musician who has composed mainly for film and television, he is better known as an arranger. Among his many orchestrations are Addinsell's film scores of 1937–43, including *Warsaw Concerto*, and sections of scores by Benjamin, Berners, Anthony Collins and Walton. His orchestrations of Chopin for *Les sylphides* have been performed throughout the world. From 1944 he was closely associated with Vaughan Williams, helping to prepare most of his later works for performance and publication, an experience he recalled in *Working with R.V.W.* (London, 1972). From 1940 to 1976 he performed similar services for Walton. His original works include the *Six Dance Caricatures* (1939) for wind quintet, the Elegy (1946) and *Cantilena* (1957) for string orchestra, *Jubilate* (1964) for organ, an overture *Festivities* (1972) for full orchestra and *A Nowell Sequence* (1992) for string orchestra or quartet. His music is published by Boosey & Hawkes and OUP.

CHRISTOPHER PALMER/STEPHEN LLOYD

Doukkali, Abdelwahab [al-Dūkkālī, 'Abd al-Wahāb] (*b* Fès, 7 Jan 1941). Moroccan singer and composer. He studied at the newly created Conservatory of Music in Fès in the 1950s. From 1959 to 1962 he pursued careers in both theatre and radio. He made his first recordings in 1959 and enjoyed successes with the songs *l-Tūmūbīl*, composed by Mohammed ben Abdeslam, and *Lā tatrukinī*, composed by Doukkali himself. After touring Algeria in 1962, he left Morocco and settled in Cairo. His three-year sojourn in Egypt established his popularity outside North Africa. After returning to Morocco in 1965, he enjoyed his greatest success of the 1960s with the recording of his composition *Mā ānā illā bashar*. A successful recording of this song by the Lebanese singer

Sabah drew the attention of the greater Arab world to Doukkali in particular and to Moroccan song in general. Doukkali remained active in the 1990s, enjoying awards and success with compositions such as *Kān yā mākān* and *Montparnasse*.

Doukkali, with Abdelhadi Belkhayat, is one of the most successful artists of Moroccan *chanson moderne*. This genre was inspired by 20th-century Egyptian music and shares certain of its characteristics, such as song forms and the use of large orchestras; it blends the Egyptian musical approach to modernity with Moroccan idioms. Doukkali has consistently exploited the possibilities of this genre, singing works in classical Arabic as well as Moroccan dialect and using both Moroccan and Middle Eastern modes and rhythms. His choice of poetic texts is similarly eclectic, ranging from the romantic to the patriotic and from folktales to social commentary.

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S. Cherki: *Jul tara al-ma'ānī* [Wander and you will see the meanings] (Casablanca, 1997)

TIMOTHY D. FUSON

Dounias, Minos E. (*b* Cetate, Romania, 26 Sept 1900; *d* Athens, 20 Oct 1962). Greek musicologist and violinist. His family moved soon after his birth to Constantinople, where he attended Robert College (1914–21), learning the violin and playing in a string quartet and orchestra. Subsequently he studied the violin at the Berlin Conservatory with Moser and Kulenkampff (1921–6) and musicology with Schering and Abert at Berlin University (1926–32), taking the doctorate under Schering in 1932 with a dissertation on Tartini's violin concertos (*Die Violinkonzerte Giuseppe Tartinis*, Wolfenbüttel, 1935, 2/1966). Concurrently he played the violin in various string quartets, orchestras and early music groups. While working as professor of music at Pierce College, Athens (from 1934), he organized various vocal ensembles and instrumental groups which were the first in Greece to perform music of the late medieval, Renaissance and Baroque periods: the New Hellenic Choral Society (1936–7), the Choral Society of the Anglo-Hellenic League (1938–40) and the Athens Musical Society (1945–53). He also had an influential career as a music critic, first with the newly established journal *Neoellinika grammata* ('Modern Greek literature', 1936–49) and then with the Athenian *Kathimerini* ('Daily') newspaper (1948–62), through which he was able to raise the standards of musical taste in Greece (a selection of his criticism was published as *Mousikokoitika*, Athens, 1963). At the same time he gave numerous public lectures and broadcast extensively. Between 1950 and 1961 he served as president of the Society of the Friends of Nikos Skalkottas, and in the early 1950s acted as music adviser to the Greek Broadcasting Commission. His publications include an edition of Mozart's sonatas for organ and orchestra (Neue Ausgabe sämtlicher Werke, vi/16, Kassel, 1957–60/*R*).

DIMITRI CONOMOS

Dourlen, Victor-Charles-Paul (*b* Dunkirk, 3 Nov 1780; *d* Batignolles, Paris, 8 Jan 1864). French teacher and composer. His academic and practical abilities won him honourable mentions and prizes at the Paris Conservatoire from 1799. In 1805 he gained the Prix de Rome with the cantata *Cupidon pleurant Psyché*. His comic opera *Philoclès*, performed in 1806 before his departure for Italy, gave further evidence of early mastery. The works he wrote as a student in Rome were well received, and at the same time he apparently also produced stage works for Paris; he was accepted as an assistant professor at the Conservatoire in 1812. In 1816 he was made professor of harmony, a post held until his retirement in 1842. Dourlen's compositions were not popular, except for *Le frère Philippe*, and there is little doubt that teaching was his principal interest; but it is equally certain that he was not a pedant. The foreword to his *Traité d'harmonie* salutes the innovations of Mozart and Beethoven and suggests a sensibility that is lacking in Dourlen's own music.

WORKS

OPERAS

first performed in Paris, at the Opéra-Comique (Théâtre Feydeau) unless otherwise stated

Philoclès (2, J. Gensoul), 4 Oct 1806

Linnée, ou La mine de Suède (oc, 3, J.C.B. Dejaure), 10 Sept 1808

La dupe de son art, ou Les deux amants (oc, 1, L.-C. Sapey), 9 Sept 1809

Cagliostro, ou Les illuminés [Act 1] (oc, 3, J.A. de Réveroni de Saint-Cyr and E. Mercier-Dupaty), 27 Nov 1810, frags., sketches *F-Pc** [Acts 2 and 3 by A. Reicha]

Plus heureux que sage (oc, 1, Mézès), 25 May 1816

Le frère Philippe (oc, prol., 1, A. Duport), 20 Jan 1818 (Paris, 1818)

Marini, ou Le muet de Venise (oc, 3, E.-J.-B. Delrieu), 12 June 1819

La vente après décès (oc, 1, C.-G. Etienne), Gymnase-Dramatique, 1 Aug 1821

Le petit souper (1, J.B.R.B.V. d'Epagny), 22 Feb 1822

VOCAL

Alcyone (cant., Arnault), 1804, *F-Pc*

Cupidon pleurant Psyché (cant., Arnault), 1805, *Pc*

Te Deum, 4vv, orch, 1807, *Pc*

Dies irae, 4vv, orch, 1808, *Pc*

15 separately pubd songs (Paris, n.d.), 1v, pf acc., unless otherwise indicated, incl. Conserve bien vierge simple; Elle m'aima cette belle Aspasie; L'amitié, l'amour et le vin, 3vv, pf; La pensée; Le baiser d'adieux; Le petit montagnard; Le ramier de la montagne; Le retour du paladin, 1v, gui; Les chanteurs ambulants, 2vv, pf; Les secrets; Mathilde aux pieds du Christ; Poème des troubadours; Trois nocturnes italiens, 2vv, pf

INSTRUMENTAL

all published in Paris, n.d.

op.	
1	Sonates, pf
2	La bataille de Marengo, sonate militaire, pf, 1801
3	Piano Concerto
4	Trio, pf, vn, vc
5	3 sonates, pf, vn
6	Sonates faciles, pf
9	Sonate, pf, fl
—	Fantasie sur Bélisaire, romance de Garat, pf
—	Potpourri sur des airs de Jean de Paris de Boieldieu, pf

Opp.7–8 unknown

WRITINGS

Méthode élémentaire pour le pianoforte (Paris, *c*1820)

Traité d'harmonie contenant un cours complet tel qu'il est enseigné au Conservatoire de Paris (Paris, 1834)

Traité d'accompagnement (Paris, 1840)

Principes d'harmonie (Paris, n.d.)

Tableau synoptique des accords (Paris, n.d.)

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DAVID CHARLTON

Dousmoulin, Joseph. *See* TOUCHEMOULIN, JOSEPH.

Doussaine (Fr.). *See* DOLZAINA.

Douwes, Claas (*b* ?Hennaard, Friesland, *c*1650; *d* Tzum, *c*1725). Dutch writer on music, organist and schoolmaster. While mysteries remain about Douwes's biography and publications, there is no doubt that his little *Grondig ondersoek* (Franeker, 1699/*R*) is one of the most important sources of information for historians and makers of keyboard instruments, offering unique details on the scaling of the clavichord and virginals. It also discusses the trumpet marine and 'noardske Balke' (noordsche balk). His general musical education came from such Dutch authors as J.A. Ban, but his data on instruments (useful, like his discussion of musical intervals, to remote Friesian organists) were more empirical and, though based on an uncertain unit of measurement, much more practical than those of any European theorist of his period. His treatise is concerned with the notes (*toonen*) of music: how to tune them, how to use them harmonically and how to produce them on different instruments. It does not seem to have been widely known at the time.

Douwes built at least one organ, probably gaining experience from the lively tradition then surrounding Franeker (a university town from 1585 to 1811), not least as it concerned builders such as Baders and Schnitger (an organ at Sneek, 1710).

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PETER WILLIAMS/R

Doux (Fr.). *See* DOLCE (i).

Douzième (Fr.). *See* TWELFTH (i).

Dovgan′, Vladimir Borisovich (*b* Polyarnïy, Murmansk district, 24 March 1953). Russian composer and pianist. He graduated from the Gnesin Music Academy in 1976, having studied composition with G.I. Litinsky and the piano with L.E. Brumberg. From 1977 he has taught composition at the Gnesin Music Lyceum. He was deputy chairman of the Moscow Union of Composers (1987–92), chairman of the board of the Music Fund for Russia (1988–90) and a piano teacher at the Bogoslovsky Institute.

Vocal and instrumental genres are prominent in Dovgan′'s output. Stylistically, his music is reminiscent of Tchaikovsky, Rachmaninoff, Skryabin and Prokofiev, but also bears comparison with the work of a closer contemporary, Boris Chaykovsky. He finds new compositional resources in Ukrainian folk music which he heard as a child and during expeditions in the Trans-Carpathian region where he notated about 100 songs. The cycle *Iz ukrainskoy narodnoy poèzii* ('From Ukrainian Folk Poetry') is based on authentic melodies; the organic and original way in which he uses folk sources is evident in the *Kontsertnaya rapsodiya* for piano and wind orchestra, *Verkhovenskaya*, a sonata-rhapsody for bayan and the cantata *Chudove dzherelo* ('The Miraculous Source') on folk texts in the Carpathian dialect of the Ukrainian language.

In his vocal music Dovgan′ relies on the traditions of the 19th-century Russian romance: he combines these with the romantic lyricism of Schubert and Schumann in his cycles to poems by Anna Akhmatova and Maksim Voloshin. His *Shest′ romansov na stikhi App. Grigor′yeva* ('Six Romances to Poems by Appolon Grigor′yev') have been described as a kind of Russian *Dichterliebe*. In the 1980s he turned to large-scale symphonic works with the lyrical and psychological First Symphony, the epic third and fourth piano concertos, and the monumentally dramatic Second Symphony which he dedicated to his parents, 'fighters of the Great Patriotic War'. The 1990s saw him turning to religious themes and old Russian sources such as the znamennïy chant in works such as the concerto for mixed choir *Iz triodi postnoy* ('From the Triodon of Lent') and other liturgical canticles to Orthodox texts. Dovgan′ makes professional appearances as a pianist and writes much for the piano, including concertos, sonatas and numerous other pieces.

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Orch: Concertino, vn, orch, 1975; Ov., 1975; Pf Conc. no.1, 1976; Conc., pf, wind, 1977; Sym. no.1, 1981; Pf Conc. no.3, 1983; Sym. no.2, 1984; Prelyudiya-ostinato, 1985; Torzhestvennaya pesn′ [Festive Song], 1985; Pf Conc. no.4, Èpicheskiy [The Epic], conc.-sym., 1988; Sym. no.3 'Mikhail Chernigovsky', 1992

Choral: Pesn′ Presvyatoy Bogoroditse [Song to the Most Holy Mother of God] (liturgical canticle), 1991; Simvol verï [The Symbol of Faith] (liturgical canticle), 1991; Iz Triodi Postnoy [From the Triodon of Lent], 1994; 4 liturgical canticles, 1994; 2 liturgical canticles, 1996

Chbr and solo inst: Kvintet-rapsodiya [Qnt-Rhapsody] fl, cl, vn, vc, pf, 1971; Sonata, vn, pf, 1972; Str Qt no.1, 1972; Sonata no.1, ob, pf, 1973; 5 p′yes [5 Pieces], vn, pf, 1976; Verkhovinskaya, sonata-rhapsody no.1, bayan, 1977; 3 detskiye p′yesï [3 Children's Pieces], hn, pf, 1978; Sonata no.2, ob, pf, 1979; Dramaticheskiye variatsii [Dramatic Variations], ob, pf, 1981; 2 detskiye p′yesï [2 Children's Pieces] hp, 1982; Fantasy, bn, 1983; Partita, hpd, 1985; St Qt no.2, 1987; Sonata no.2, bayan, 1994

Pf: Pf Sonata no.1, 1973; 5 p′yes [5 pieces], 1974; Pf Sonata no.2, 1978; 2 detskiye p′yesï [2 Children's Pieces], 1980; 5 p′yes na narodnïye melodii zakarpatskoy Ukrainï [5 Pieces on Folk Melodies from Trans-Carpathian Ukraine], 1983; 3 ukrainskiye zakarpatskiye pesni [3 Songs of Trans-Carpathian Ukraine], 1983; Pf Sonata no.3, 1989; Pf Sonata no.4, 1989; 14 detskikh p′yes [14 Children's Pieces], 1994; Pf Sonata no.5, 1994; 5 detskikh p′yes [5 Children's Pieces], 1995; Pf Sonata no.6, 1995

Vocal (1v, pf, unless otherwise stated): 6 romansov na stikhi russkikh poètov [6 Romances to verses by Russian Poets] (A. Blok, V. Bryusov, A. Grigor′yev, N. Zabolotsky), 1973; Iz ukrainskoy narodnoy poèzii [From the Folk Poetry of the Ukraine] (vocal cycle), 1976; Chudove dzherelo [The Miraculous Source] (cant., trad. text in the Trans-Carpathian dialect of the Ukraine), S, T, chbr orch, 1979; Garsia Lorka (vocal cycle), 1980; romances and song cycles after A. Akhmatova, M. Voloshin, A. Grigor′yev and Yu. Loshits

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Yu. Kreynina: 'Vladimir Dovgan″, *Kompozitorï Moskvï*, ed. R. Kosacheva, iv (Moscow, 1994)

ALLA VLADIMIROVNA GRIGOR′YEVA

Dow, Daniel (*b* ?Kirkmichael, Perthshire, 1732; *d* Edinburgh, 20 Jan 1783). Scottish antiquarian and composer. He was giving guitar lessons in Edinburgh by the 1770s. In 1776 he published in Edinburgh *A Collection of Ancient Scots Music ... never before printed, consisting of Ports, Salutations, Marches or Pibrochs &c*, an interesting pioneer collection of Gaelic music a generation before the more important scholarly work of Gunn,

Campbell and Fraser. Earlier, in 1773, Dow had brought out *Twenty Minuets and Sixteen Reels or Country Dances* of his own composition, set for 'Violin, Harpsichord or German Flute'; they include the reel *The Bridge of Perth*, written to celebrate the opening of the new bridge over the Tay in 1772, and many of the minuets are in the newly fashionable key of E♭. Around 1780 Dow's *37 New Reells and Strathspeys* appeared, and a further *14 New Reells and Strathspeys* about 1800. His son John Dow achieved considerable local fame as a folk-fiddler in Perthshire.

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J. Glen: *The Glen Collection of Scottish Dance Music*, i (Edinburgh, 1891), p.ix

DAVID JOHNSON

Dowd, William (Richmond) (*b* Newark, NJ, 28 Feb 1922). American harpsichord maker. He studied English at Harvard (AB 1948). His interest in music began while he was at school, where he had piano lessons. At Harvard he and his friend Frank Hubbard became increasingly interested in early keyboard instruments, and built a clavichord. They decided not to follow their proposed careers as teachers of English and instead to found a workshop for building harpsichords constructed on historical principles. Dowd served an apprenticeship in the Detroit workshop of John Challis, a disciple of Arnold Dolmetsch and the pioneer builder of harpsichords in the USA. In autumn 1949 Dowd and Hubbard established their workshop in Boston, Massachusetts. By 1955, when Hubbard left for a research trip in Europe, the firm had constructed 13 harpsichords and four clavichords, and restored several important historical instruments. Dowd continued the firm's production and restoration work during Hubbard's absence, and worked out an important design based on the two-manual harpsichords of Pascal Taskin. This French double harpsichord soon found wide favour with performers as a general-purpose concert instrument.

After the dissolution of the firm in late 1958 Dowd established his own workshop in Cambridge, Massachusetts, which continued production of harpsichords based on historical models, attaining an annual output of 20 to 22 instruments, a large number for instruments of the highest quality. From 1971 to 1985 Dowd maintained an additional workshop under his name in Paris in collaboration with Reinhard von Nagel, which produced between 20 and 24 instruments annually (for illustration, *see* HARPSICHORD, fig. 17). Both the Cambridge and Paris workshops were largely given over to the production of two-manual harpsichords based on the great French prototypes by the Blanchets, Hemsch and Taskin, including Taskin's reconstructions *en grand ravalement* of Ruckers harpsichords. They also made a smaller instrument of Flemish design and a French single-manual model, as well as specially commissioned instruments based on other models, and restorations of antique harpsichords. Dowd harpsichords are probably in wider use by leading professional performers in North America and Europe than those of any other maker. Dowd closed his Boston workshop in 1988. ([H. Haney:] 'Portrait of a Builder', *The Harpsichord*, iv/1 (1971–2), 8–19)

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HOWARD SCHOTT

Dowiakowska-Klimowiczowa, Bronisława (Apolonia Izabela) (*b* Warsaw, 9 Feb 1840; *d* Warsaw, 3 Feb 1910). Polish soprano. She studied with Quattrini and made her début in Warsaw on 25 March 1857. On 20 April 1858 she made her stage début in Warsaw in Flotow's *Alessandro Stradella*, later singing in *Les Huguenots* and *Don Giovanni*. From 1859, for 35 years, she sang about 100 operatic soprano roles, including all of Moniuszko's operas as well as operas by Kurpiński, Münchheimer, Auber, Hérold, Grossman, Bellini, Donizetti, Meyerbeer, Weber, Verdi, Flotow, Halévy, Rossini, Marschner, Mozart, Wagner, Bizet and others; she was the first in Poland to sing Marguerite in Gounod's *Faust* (1865). Between 1873 and 1889 she made guest appearances in Lemberg (now L'viv), and she also sang at Kraków (1873, 1885), Kiev, Odessa (1881) and Nice (1888–9). Her compass was *a* to *e‴*, and she possessed a brilliant technique and an ability for clear enunciation. Her final appearance was as Mignon at the Warsaw Opera (2 September 1894).

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J. Kleczyński: 'Bronisława Dowiakowska', *Echo muzyczne, teatralne i artystyczne*, xi (1894), 237–8

A. Spóz: 'Bronisława Dowiakowska', *Encyklopedia muzyczna PWM*, ed. E. Dzięgbowska, ii (Kraków, 1984)

IRENA PONIATOWSKA

Dowland, John (*b* ?London, 1563; bur. London, 20 Feb 1626). English composer and lutenist. He was one of the finest players of his time, and while his music was soon superseded in England, it had a profound influence on the Continent, where he spent much of his career. He is now recognized as the greatest English composer of lute music and lute songs.

1. Life. 2. Works: (i) Songs (ii) Lute music (iii) Consort music.

1. LIFE. Dowland wrote in *A Pilgrimes Solace* (London, 1612) that 'I am now entered into the fiftieth yeare of mine age'; nothing has been found to substantiate Thomas Fuller's claim that he was born in Westminster, or W.H. Grattan Flood's claim that he came from Dalkey near Dublin. However, he wrote in *The First Booke of Songs or Ayres* (London, 1597) that he had studied music from childhood, and this was presumably in an aristocratic household; he was certainly in Sir Henry Cobham's service for all or some of Cobham's period as English resident in Paris from 1579 to 1583, and was still there in 1584, when he was mentioned in a letter to Sir Edward Stafford, Cobham's successor. He admitted in 1595 in a long autobiographical letter to Sir Robert Cecil that he had become a Catholic in France, though he received a BMus at Christ Church, Oxford, on 8 July 1588, which would have involved him subscribing to the Thirty-Nine Articles.

Little is known about Dowland during this period, but there are signs that he was rapidly making his mark on English musical life. In 1588 the Oxford academic John Case listed him among English musicians worthy of honour, and a poem in Anthony Munday's *A Banquet of Daintie Conceits* (London, 1588, but registered 1584) is labelled 'To Dowland's Galliard'. On 17 November 1590 a variant of his song *His golden locks time hath to silver*

turned was apparently sung to Queen Elizabeth by Robert Hales on behalf of Sir Henry Lee during a ceremony in the tiltyard at Westminster. Dowland also seems to have played in an entertainment given by Lord Chandos during the queen's visit to Sudeley from 9 to 12 September 1592: one of the characters was a musician called 'Do', and a variant of his song *My heart and tongue were twins* was performed.
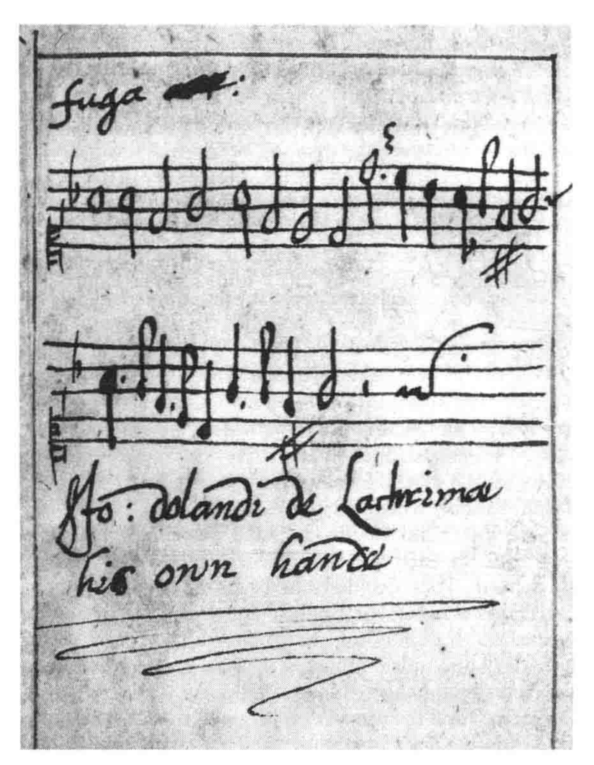
With these court connections, Dowland might have expected to fill the vacancy among the royal lutenists created by John Johnson's death in the summer of 1594, but no-one was appointed at that time, so he responded to an invitation to enter the service of Heinrich Julius, Duke of Brunswick-Lüneburg at Wolfenbüttel. He wrote in his letter to Cecil that the duke plied him with gifts and promised 'as mutch as any prince in the worlde', though in the autumn of 1594 he visited the court of Moritz, Landgrave of Hesse, in the company of the Wolfenbüttel lutenist Gregorio Huet, and in the following spring he set out for Rome to study with Luca Marenzio. He wrote in *The First Booke* that he visited Venice (where he met Giovanni Croce), Padua, Genoa, Ferrara and 'divers other places' before reaching Florence, where he became drawn into a circle of English Catholics involved in treasonable activities. When he was promised 'a large pention of the pope, & that his holynes & all the cardinales would make wonderfull mutch of me', he realized the seriousness of his position, and returned to Kassel by way of Bologna, Venice and Nuremberg without apparently reaching Rome or meeting Marenzio.

Dowland's letter to Cecil, written in Nuremberg on 10 November 1595, was evidently designed to demonstrate his loyalty to the queen:

> god he knoweth I never loved treason nor trechery nor never knew of any, nor never heared any mass in englande, wh[i]che I finde is great abuse of the peple for on my soule I understande it not, wherefor I hav reformed my self to lyve according to her ma[jes]ties lawes as I was borne under her highnes, & that most humbly I do Crave p[ar]don, p[ro]testinge if ther wer any abylitie in me, I wold be most redy to make amende[s] . . .

However sincere he may have been, it did not improve his prospects at the English court. True, the courtier Henry Noel wrote to him at Kassel on 1 December 1596 to tell him that the queen 'hath wished divers tymes your return', and to 'wishe you health & soon return'. But Noel died on 26 February 1597 before any strings could be pulled, and Dowland was again left without a court appointment; he commemorated his patron with the *Lamentatio Henrici Noel*, a set of seven four-part psalms and canticles. He also took the opportunity to publish *The First Booke*, entered in the Stationers' Register on 31 October, where he described himself as 'Lutenist and Batcheler of musicke in both the Universities'; no record of his Cambridge MusB survives. *The First Booke* was an outstanding success, and confirmed Dowland's position as a leader of English musical life. He is compared to Spenser in Richard Barnfield's sonnet 'If music and sweet poetry agree', published in 1598, though court preferment still eluded him, and on 9 February that year the Landgrave of Hesse wrote inviting him back to Kassel. It is unlikely that he accepted the offer, for he is next heard of on 18 November entering the service of Christian IV, King of Denmark.

Dowland was evidently highly valued by Christian IV. His salary of 500 daler (more than £200 in contemporary English money) made him one of the highest-paid court



Opening of the tune of the Lord's Prayer, with John Dowland's signature, from the 'Album amicorum' of Johannes Cellarius of Nuremberg, 1599–1606 (GB-Lbl Add.27579, f.88)

servants; his successor, Thomas Cutting, only received 300 daler. He also received occasional gifts from the king, and was allowed extended periods of absence in England. The first journey, in the autumn, winter and spring of 1601–2, was made to purchase instruments and recruit musicians, while he set out a second time in the summer of 1603 'on his own business', apparently another attempt to obtain a post at the English court. Elizabeth had died on 24 March 1603, and Dowland dedicated his consort collection *Lachrimae or Seaven Teares* (London, 1604) to the new queen, Anne of Denmark, Christian IV's sister. Dowland wrote in the dedication that he 'had accesse' to her in Winchester (she was there from 18 September to late October), and planned to return to Denmark that autumn but was 'twice under sayle' before being 'forst back' by 'contrary windes and frost'. Thus he was able to see *Lachrimae* through the press (it was entered in the Stationers' Register on 2 April 1604), and was still in London on 9 May 1604, the day he wrote out a lute piece for a foreign visitor, Hans von Bodeck of Elbing (now Elbląg in Poland).

The title-page of *Lachrimae* contains the first reference to Dowland's house 'in Fetter-lane neare Fleet-streete'. We know remarkably little about his domestic life. He presumably married before 1591, when his son Robert was apparently born; Robert's godfather, Sir Robert Sidney, governor of Flushing in the Netherlands, was in London in December that year. But we do not know Mrs Dowland's Christian name, nor how many children they had ('children' in the plural is mentioned in the letter to Cecil). She apparently remained in London while he was abroad, so they can have had little family life after 1594. Dowland told Cecil that the Landgrave of Hesse had sent

her a ring worth £20 on his arrival at Kassel in 1594, and a complicated series of lawsuits relating to *The Second Booke of Songs or Ayres* reveals that she handled the sale of the manuscript to the publisher George Eastland; Dowland signed the dedication 'From Helsingnoure in Denmarke' on 1 June 1600. There is no mention of her after 1601, though he was still living in Fetter Lane on 10 April 1609, when he signed the preface of *Andreas Ornithoparcus his Micrologus*, his translation of *Musicae activae micrologus* (Leipzig, 1517).

The end of Dowland's service at the Danish court came early in 1606: he was dismissed on 24 February and paid outstanding salary and expenses. There is no evidence that he left under a cloud, as Poulton suggested. It may just be that his high salary could no longer be afforded, or that he had decided to leave Denmark. It has been assumed that he returned immediately to England, but there is no record of his activities there for the next three years, and his statement in the preface to *Andreas Ornithoparcus his Micrologus* that he had 'now returned home to remaine' implies that he had arrived only recently. Perhaps he spent some time at another continental court, but details of any such sojourn have yet to come to light.

By this time Dowland was one of the most famous musicians in Europe, yet he continued to be passed over at the English court. In April 1610 a vacancy among the royal lutenists went to Simon Merson, a relative nonentity, a situation that apparently provoked some moving lines from Dowland's friend and neighbour Henry Peacham, published in his emblem book *Minerva Britanna* (London, 1612):

> So since (old friend) thy yeares have made thee white,
> And thou for others, hast consum'd thy spring,
> How few regard thee, whom thou didst delight,
> And farre and neere, came once to heere thee sing;
> Ingratefull times, and worthles age of ours,
> That let's us pine, when it hath cropt our flowers.

Dowland made his own feelings plain in the extraordinary preface to *A Pilgrimes Solace*, published in the same year. He began by contrasting his 'Kingly entertainment in a forraine climate' with his 'strange entertainment' in England – he 'could not attaine to any (though never so meane) place at home' – and went on to attack large sections of his profession, including 'simple Cantors, or vocall singers' who excel in 'blinde Division-making' but are ignorant of theory, young 'professors of the Lute' who do not respect their elders and betters, and 'divers strangers from beyond the seas', who claim that the English 'have no true methode of application or fingering of the Lute'. He particularly singled out Tobias Hume, who had the temerity to claim in 1605 that the newly-fashionable lyra viol could 'with ease yeeld full various, and devicefull Musicke as the Lute'.

There is more than a hint of paranoia here, and it is hard to resist the conclusion that he was his own worst enemy at times; as Henry Peacham put it in *The Compleat Gentleman* (London, 1622), he 'slipt many opportunities in advancing his fortunes'. Not that he was without patronage. He described himself as lutenist of Theophilus, Lord Howard de Walden, on the title-page of *A Pilgrimes Solace*, received a gift from William Cavendish, Earl of Devonshire, in May 1612, and was paid £5 for providing a 'conserte' for the Middle Temple on Candlemas Day 1613 with the composer William Corkine and the otherwise unknown Richard Goosey. Court preferment finally came in 1612, perhaps because Thomas Howard, Theophilus's father, was acting Lord Chamberlain at the time. By a warrant dated 28 October 1612 Dowland was given a specially created post, increasing the number of court lutenists from four to five.

A Pilgrimes Solace was Dowland's last publication, and the only works that can be dated with any certainty after it are the two beautiful devotional partsongs in Sir William Leighton's *Teares or Lamentacions of a Sorrowful Soule* (London, 1614). His music continued to be published in continental collections, though it is doubtful whether he provided any of the material, or in some cases even knew of their existence. In his last years he seems to have had a measure of the recognition that had long been accorded him abroad. Johannes-Philippus Medelius wrote in a Latin poem prefacing Elias Mertel's *Hortus musicalis* (Strasbourg, 1615) that 'every land strives to exalt the renown of its own artists. Music bears witness to this truth. England puts Dowland first, honours and loves him'. Henry Peacham continued to praise him at regular intervals, and referred to him as 'Maister Doctor Dowland' in *Thalia's Banquet* (London, 1620), which provides the first evidence of his doctorate; Thomas Lodge's reference to 'Doctor Dowland, an ornament of Oxford' in his *Learned Summary* (London, 1621) implies that the award came from there. Dowland was apparently active until his last years, for as late as December 1624 he was paid £10 for a lute and 100s 'for stringes to bee used at such tymes as hee should wayte' at court. His court pay ceased on 20 January 1626, which suggests that that was the day he died, but there was apparently an error of some sort, for his burial at St Ann Blackfriars was not recorded until a month later, on 20 February.

2. Works.

(i) Songs. Dowland is one of England's greatest song composers, to be ranked with Purcell and Britten. In part, his importance lies in his role as an innovator. He effectively created the English type of lute-song, synthesizing elements from the broadside ballad, dance music, the consort song and the madrigal. Equally importantly, he devised a printed format for *The First Booke* that contributed to its success – it was reprinted at least four times up to 1613 – and effectively defined the genre; it was used for all subsequent collections of lute-songs. Instead of a set of quarto partbooks, with each book containing all the parts in the collection for a particular voice or instrument, Dowland used a single folio book intended to be placed flat on a small table, to be read by the performers grouped around it. The table layout brilliantly solved the problems of combining lute tablature with staff notation in a printed collection, and allowed for many different types of domestic performance: all the songs in *The First Booke* can be performed by a single person singing the cantus part and playing the underlaid tablature on the left-hand page. Alternatively, they can be sung as partsongs using some or all the lower parts on the right-hand page, or with viols replacing or doubling some or all of the voices. Another advantage of the table layout, particularly exploited in later collections such as *A Pilgrimes Solace*, is that the layout of each opening could be different, so that it was possible to include in a single collection a wide variety of music, ranging from solo songs to masque music or even anthems and motets.

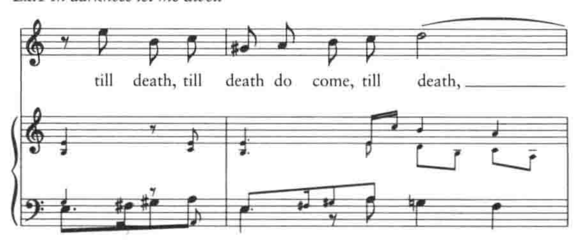
Musically, *The First Booke* is Dowland's least adventurous collection: all the 21 songs are scored for four voices and lute, they are all strophic, and most of them use dance rhythms and patterns to some extent. Some of them, such as the galliards *Can she excuse my wrongs* and *If my complaints could passions move*, also circulated as instrumental dances, and were probably adapted from them using the technique established for broadside ballads of writing words to fit an existing tune. Yet the collection was deservedly successful, for Dowland revelled in the discipline of finding precise correspondences between poetic metre and musical rhythm, line and phrase lengths, rhyme schemes and dance structures, creating a number of flawless masterpieces in the process.

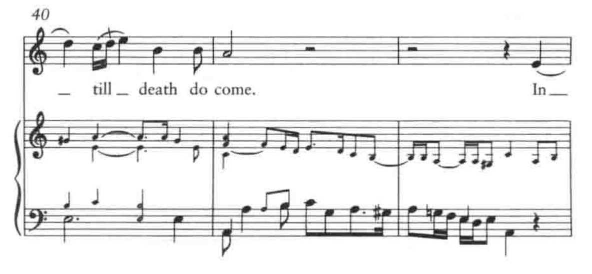
The Second Booke and *The Third and Last Booke of Songs or Aires* (London, 1603) begin with pieces for solo voice with a bass part (underlaid in *The Second Booke*) and lute, progress to partsongs, and finish with elaborate dialogues involving solo voices, a chorus, obbligato viols and, in the case of *Come when I call* from *The Third and Last Booke*, two lutes. These collections have fewer simple, homophonic dance-songs and many more serious pieces with contrapuntal lute parts and/or lower voices. This trend is taken further in *A Pilgrimes Solace*, which consists of four distinct groups of pieces: secular partsongs, a group of elaborate devotional partsongs, three songs specifically for solo voice, treble and bass viols and lute, and four songs for solo voices and chorus. Three of the last, the nautical dialogue *Up merry mates* and the wedding song *Welcome black night* with its second part *Cease these false sports*, may come from theatrical entertainments, and use a novel declamatory vocal idiom akin to Italian monody. *In darkness let me dwell*, one of three remarkable songs contributed to Robert Dowland's anthology *A Musicall Banquet* (London, 1610), is the greatest example of a type that relates more to the consort song than the strophic dance song. It is through-composed with a complex contrapuntal lute part, there are no optional lower voice parts, and the anguished text is illustrated by grinding dissonances and lurching harmonic instability, culminating in the extraordinary inconclusive ending, shown in ex.1.
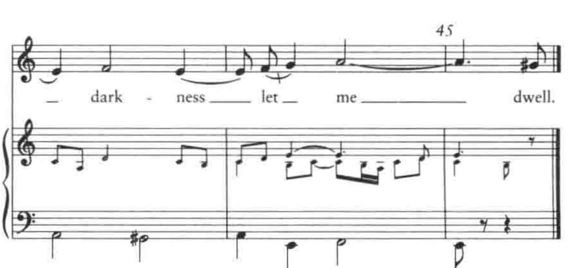
(ii) Lute music. John Dowland never fulfilled the promise, made in the preface of *The First Booke*, to 'set forth the choisest of all my Lessons in print', nor did he publish the 'greater Worke, touching the Art of Lute-playing' mentioned in the preface to Robert Dowland's anthology *Varietie of Lute-Lessons* (London, 1610). Had he done so, it would be easier to assess his 100-odd lute solos. As it is, with a few exceptions, they survive only in prints and manuscripts of more or less uncertain provenance and accuracy. The situation is complicated by the number of variants that exist of popular pieces. Dowland would doubtless have performed his own music in a semi-improvised manner from a memorized 'gist', and would have felt free to alter the details each time he wrote a piece down. Thus it is rarely possible to establish a single authoritative text of a piece, particularly since there is often no way of distinguishing between settings that derive from the composer and those made by his more accomplished colleagues and contemporaries.

Dowland probably played on a six-course lute in his youth, though most of his lute music and his first three songbooks require seven courses, and towards the end of his life he seems to have played on a nine-course lute. He

Ex.1 *In darkness let me dwell*







probably intended his early music for a lute with the three lowest courses tuned in octaves, a practice still advocated in William Barley's *New Book of Tabliture* (London, 1596), which contains seven of his pieces, though in the *Varietie of Lute-Lessons* he repudiated it as 'irregular to the rules of Musicke' and recommended tuning all the courses in unison. Right-hand technique also underwent a change at the time. Johann Stobaeus wrote that Dowland changed over from the old 'thumb under' position to 'thumb out', which produced a 'clearer, crisper, brighter sound'. This more modern technique was also advocated by Jean-Baptiste Besard's lute instructions, published in translation in the *Varietie*.

Most of Dowland's lute music is based on dance forms: pavans, galliards, almains and jig-like pieces. He seems to have preferred not to pair pavans and galliards, and to have had a particular fondness for the galliard (more than 30 examples by him survive), though his most popular piece was the pavan *Lachrimae*. He turned it into the song *Flow my tears*, and it occurs in about 100 manuscripts and prints in many different solo and ensemble arrangements. *Lachrimae* exemplifies the novel aspects of Dowland's dance music. It marks the transition from functional dance music to abstract instrumental music (Thomas Morley wrote that pavans for dancing ought to have strains of even-numbered breves, but its third strain consists of $8\frac{1}{2}$ breves), it is much more contrapuntal than the pavans of his predecessors, and a remarkable amount of its material derives from the famous falling 'tear' motif heard at the opening.
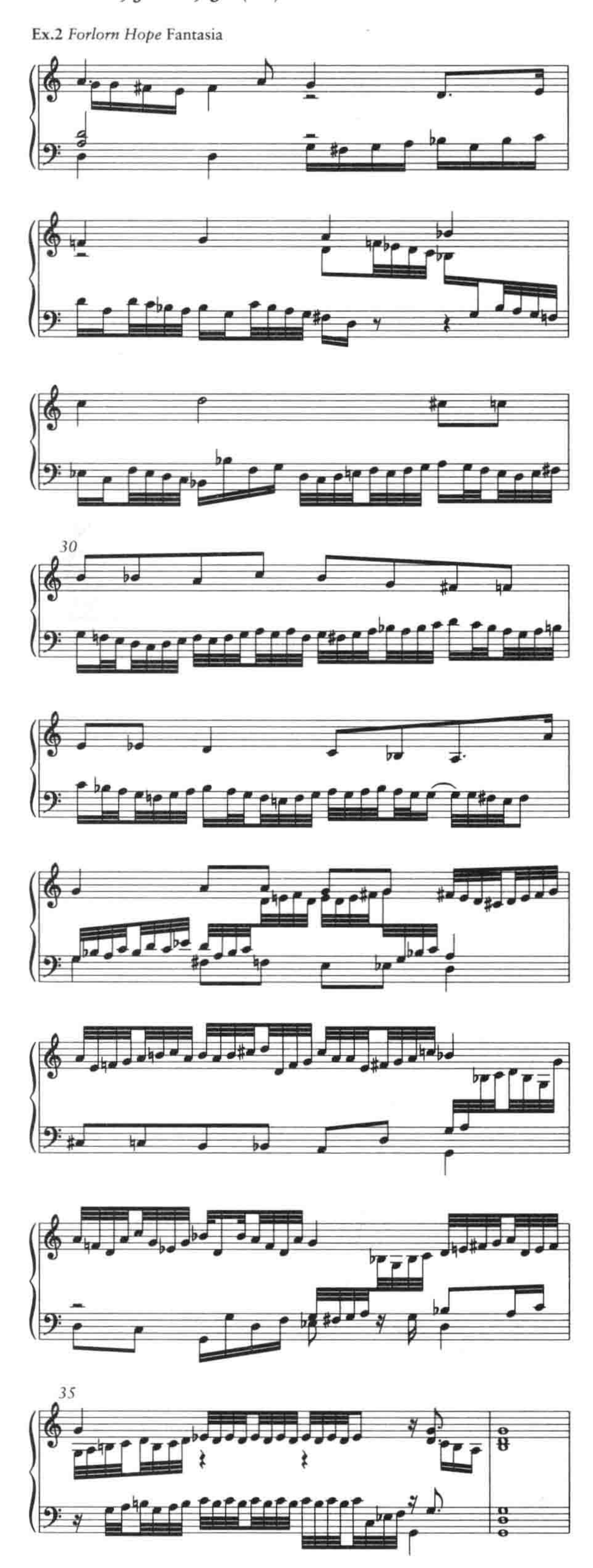
Lachrimae also illustrates Dowland's fondness for borrowing ideas from his contemporaries. It is possible

that he encountered the 'tear' motif in a Lassus motet or a Marenzio madrigal, while the contrapuntal idea in the third strain seems to derive from an anthem by Tye by way of Morley's pavan *Sacred End*. Similarly, *The Right Honourable the Lord Viscount Lisle, his Galliard* is one of several of Dowland's galliards derived from Lassus's *Susanne un jour*; *The Most High and Mighty Christianus the Fourth, King of Denmark, his Galliard* uses material from several earlier battle pieces; another galliard (in c, PL no.28) is based on a galliard by Daniel Bacheler, two fantasias (in G, PL no.1 and in g, PL no.7) refer to Tallis's *Felix namque* settings for keyboard; while the ending of a third fantasia, 'Farewell' (PL no.3), is related to the setting of the words 'I'll sing my faint farewell' in Weelkes's three-part madrigal *Cease, sorrows, now* (1597). Dowland's fantasias tend to be more rigorously contrapuntal than those of his fellow English lutenists, perhaps because he was more aware of the consort and keyboard repertories than they were. He was fond of contrapuntal passages exploiting the chromatic 4th, proportional time changes and the use of a cantus firmus, though there are also many passages of brilliantly virtuosic and idiomatic writing (ex.2).

(iii) Consort music. Dowland's consort music has often been thought of as a by product of his lute music, since 11 of the 21 pieces he published in *Lachrimae or Seaven Teares* also exist in versions for solo lute, and many of the other pieces that also survive in contemporary manuscripts and prints are probably arrangements of lute pieces made by others. All the pieces except one in *Lachrimae or Seaven Teares* use the standard late-Elizabethan five-part dance music scoring with a single soprano part, three inner parts and bass, apparently intended for treble viol, three tenor viols and bass viol, or for violin, three violas and bass violin; the exception, *Mr Thomas Collier his Galliard with 2 Trebles*, uses the more modern Italianate scoring with two equal and crossing soprano parts. It is unlikely that the consort settings that use other scorings, such as the ones for string quartet and continuo published by Thomas Simpson in his *Taffel-Consort* (Hamburg, 1621), were made by the composer. A number of Dowland's lute pieces also exist in settings for mixed consort (violin or treble viol, flute or recorder, bass viol, lute, cittern and bandora), though it is not clear whether he was directly involved in composing or arranging for that repertory.

Nevertheless, the five-part settings in the *Lachrimae* collection are beautifully conceived, and there is some evidence that they are not simply arrangements of lute pieces. A few details of the inner parts of *Lachrimae Antiquae* seem to be borrowed from Marenzio, but these features do not appear in the lute setting, suggesting that Dowland originally conceived the piece in five parts; furthermore, the lute setting published in Johann Rude's *Flores musicae*, ii (Heidelberg, 1600) is entitled 'Pavana a 5 voc.'. The *Lachrimae* collection, which Dowland described in his preface as 'this long and troublesome worke, wherein I have mixed new songs with olde, grave with light', divides into settings of favourite lute pieces, and those pieces that do not exist in earlier versions and may have been specially composed in the winter of 1603–4. The former are generally lively and high pitched, and were perhaps conceived for a violin consort at the Danish court, while the latter include the rest of the

Ex.2 *Forlorn Hope* Fantasia



'Lachrimae' pavans, are generally low-pitched and serious, and are most suitable for viols.

The cycle of seven 'Lachrimae' pavans was something new in European music. The principle of linking dances thematically was a common technique at the time, but only Dowland thought of writing a variation sequence using a single type of dance, and he was the first composer to use dance forms and variation techniques to explore the elevated areas of feeling hitherto exclusively associated with contrapuntal genres such as the motet and the fantasia.

The Latin titles of the pavans have yet to be satisfactorily explained, but there can be little doubt that they represent some sort of spiritual journey through grief and despair to redemption and enlightenment, and it is possible that Dowland intended them to represent some of the states of melancholy described by Robert Burton in his *Anatomy of Melancholy* (London, 1621) and by other Elizabethan and Jacobean writers. Yet the pavans, linked by a subtle web of melodic and harmonic cross-references, make perfect sense on a purely musical level and mark an important stage in the development of autonomous, abstract instrumental music.

WORKS

Editions: *John Dowland: First Book of Ayres*, ed. E.H. Fellowes, rev. T. Dart, EL, 1st ser., i–ii (2/1965) [F i]
John Dowland: Second Book of Songs, ed. E.H. Fellowes, rev. T. Dart, EL, 1st ser., v–vi (2/1969) [F ii]
John Dowland: Third Booke of Songs, ed. E.H. Fellowes, rev. T. Dart and D. Scott, EL, 1st ser., x–xi (3/1970) [F iii]
John Dowland: A Pilgrimes Solace, ed. E.H. Fellowes, rev. T. Dart, EL, 1st ser., xii, xiv (2/1969) [F iv]
Robert Dowland: A Musicall Banquet, ed. P. Stroud, EL, 2nd ser., xx (1968) [S]
John Dowland: Complete Psalms, ed. D Poulton (London, 1973) [P]
The Collected Lute Music of John Dowland, ed. D. Poulton and B. Lam (London, 1974, 3/1981) [PL]
John Dowland: Complete Consort Music, ed. E. Hunt (London, 1985) [H]
John Dowland: Ayres for Four Voices, ed. D. Greer, MB, vi (2000) [previous edn by T. Dart and N. Fortune (1953, 2/1963)] [G]

SECULAR SONGS

for 4 voices and lute unless otherwise stated

The Firste Booke of Songes or Ayres of Fowre Partes (London, 1597/*R*1968, and several later edns) [1597]
The Second Booke of Songs or Ayres of 2, 4. and 5. parts (London, 1600/*R*1970) [1600]
The Third and Last Booke of Songs or Aires (London, 1603/*R*1970) [1603]
A Pilgrimes Solace (London, 1612/*R*1970) [1612]

All ye whom love or fortune hath betrayed, 1597; F i, 28; G 32
A shepherd in a shade, 1600; F ii, 42; G 69
Awake sweet love, thou art returned, 1597; F i, 38; G 44
Away with these self-loving lads, 1597; F i, 42; G 49
Behold a wonder here, 1v, lute, b viol, 1603; F iii, 6
Burst forth, my tears, 1597; F i, 16; G 17
By a fountain where I lay, 1603; F iii, 24, G 99
Can she excuse my wrongs, 1597; F i, 10; G 10 [= Can she excuse, PL no. 42; The Earl of Essex Galliard, H no. 12]
Cease, cease these false sports [see Welcome, black night]
Clear or cloudy sweet as April showering, 1600; F ii, 50; G 78
Come again, sweet love doth now invite, 1597; F i, 34; G 40
Come away, come sweet love, 1597; F i, 22; G 25
Come, heavy sleep, 1597; F i, 40; G 46
Come when I call, or tarry till I come (dialogue), 2vv, 3 viols, 5-part chorus, 2 lutes, 1603; F iii, 42; G 122
Come, ye heavy states of night, 1600; F ii, 36; G 62
Daphne was not so chaste as she was changing, 1v, lute, b viol, 1603; F iii, 8
Dear, if you change, I'll never choose again, 1597; F i, 14; G 14
Die not before thy day, 2vv, lute, 1600; F ii, 17
Disdain me still, that I may ever love, 1612; F iv, 2; G 130
Faction, that ever dwells in court, 1600; F ii, 44; G 72
Farewell, too fair, 1v, lute, b viol, 1603; F iii, 2
Farewell, unkind, farewell, 1603; F iii, 28; G 105
Far from triumphing court, 1v, lute, b viol, 1610^{20}, F iv, 73; S 14
Fie on this feigning, is love without desire, 1603; F iii, 32; G 110
Fine knacks for ladies, 1600; F ii, 32; G 59
Flow, my tears, fall from your springs, 2vv, lute, 1600; F ii, 10 [= Lachrimae, PL no. 15; Lachrimae antiquae, H no. 1]
Flow not so fast ye fountains, 1603; F iii, 16; G 89
From silent night, true register of moans, 1v, tr, b viols, lute, 1612; F iv, 26
Go, crystal tears, 1597; F i, 18; G 20
Go nightly cares, the enemy to rest, 1v, tr, b viols, lute, 1612; F iv, 21
His golden locks Time hath to silver turned, 1597; F i, 36; G 42
Humour say what mak'st thou here (dialogue), 2vv, 4 viols, 4-part chorus, lute, 1600; F ii, 52; G 81
If floods of tears could cleanse my follies past, 1600; F ii, 30; G 57
If my complaints could passions move, 1597; F i, 8; G 8 [= Captain Digorie Piper's Galliard, PL no. 19; Captain Piper his Galliard, H no. 18]
I must complain, yet do enjoy my love, 1603; F iii, 34; G 112
In darkness let me dwell, 1v, lute, b viol, 1610^{20}; F iv, 80; S 18
I saw my lady weep, 2vv, lute, 1600; F ii, 8
It was a time when silly bees could speak, 1603; F iii, 36; G 114
Lady if you so spite me, 1v, lute, b viol, 1610^{20}; S 16; F iv, 76
Lasso vita mia, mi fa morire, 1v, tr, b viols, lute, 1612; F iv, 31
Lend your ears to my sorrow, good people, 1603; F iii, 22; G 97
Love stood amazed at sweet Beauty's pain, 1603; F iii, 20; G 94
Love, those beams, that breed, 1612; F iv, 8; G 139
Me, me and none but me, 1603; F iii, 10; G 83
Mourn, mourn, day is with darkness fled, 2vv, lute, 1600; F ii, 19
My heart and tongue were twins, 1612; F iv, 54; G 188
My thoughts are winged with hopes, 1597; F i, 6; G 6 [= Sir John Souch's Galliard, PL no. 26; H no. 13]
Now cease, my wandering eyes, 1600; F ii, 34; G 61
Now, O now I needs must part, 1597; F i, 12; G 12 [= The Frog Galliard, PL no.23]
O sweet woods, the delight of solitariness, 1600; F ii, 28; G 53
O what hath overwrought my all amazed thought, 1603; F iii, 26; G 102
Praise blindness, eyes, for seeing is deceit, 1600; F ii, 26; G 51
Rest awhile, you cruel cares, 1597; F i, 24; G 27
Say, Love, if ever thou didst find, 1603; F iii, 14; G 87
Shall I strive with words to move, 1612; F iv, 10; G 141 [= Mignarda, PL no. 34; Sir Henry Noel his Galliard, H no. 14]
Shall I sue, shall I seek for grace?, 1600; F ii, 46; G 73
Sleep wayward thoughts, 1597; F i, 26; G 30
Sorrow, stay, lend true repentant tears, 2vv, lute, 1600; F ii, 13
Stay, Time, awhile thy flying, 1612; F iv, 16; G 149
Sweet, stay awhile, why will you rise?, 1612; F iv, 4; G 134
Tell me, true Love, 1v, b viol, 4-part chorus, lute, 1612; F iv, 18; G 150
The lowest trees have tops, 1603; F iii, 38; G 117
Think'st thou then by thy feigning, 1597; F i, 20; G 23
Time's eldest son, Old Age (2p. Then sit thee down, and say thy Nunc dimittis; 3p. When others sing Venite exultemus), 2vv, lute, 1600; F ii, 21
Time stands still, 1v, lute, b viol, 1603; F iii, 4
To ask for all thy love, 1612; F iv, 6; G 137
Toss not my soul, 1600; F ii, 48; G 75
Unquiet thoughts, 1597; F i, 2; G 1
Up merry mates, to Neptune's praise (dialogue), 2vv, 4-part chorus, lute, 1612; F iv, 56
Weep you no more, sad fountains, 1603; F iii, 30; G 108
Welcome, black night, Hymen's fair day, 1v, b viol (in 2p. Cease, cease these false sports), 5-part chorus, lute, 1612; F iv, 62
Were every thought an eye, 1612; F iv, 13; G 145
What if I never speed?, 1603; F iii, 18; G 91
What poor astronomers are they, 1603; F iii, 40; G 120
When Phoebus first did Daphne love, 1603; F iii, 12; G 85
White as lilies was her face, 1600; F ii, 38; G 65
Whoever thinks or hopes of love for love, 1597; F i, 4; G 3
Wilt thou unkind thus reave me of my heart, 1597; F i, 30; G 35
Woeful heart with grief oppressed, 1600; F ii, 40; G 67
Would my conceit that first enforced my woe, 1597; F i, 32; G 37

Adieu, sweet amaryllis, 1v, pf [?acc. arr. H. Harty from lute tablature], Library of Queen's University, Belfast; facs. in Greer (1987) (doubtful)

PSALMS AND DEVOTIONAL SONGS

A Pilgrimes Solace (London, 1612/*R*1970) [1612]
Lamentatio Henrici Noel (1597), *GB-NO* [*NO*]

All people that on earth do dwell [i] (Ps c), 4vv, 1592[7], P 8
All people that on earth do dwell [ii], 4vv, 1621[11]; P 9
An heart that's broken and contrite, 4vv, mixed consort, 1614[7]; ed. in EECM, xi (1970), 24
Behold and have regard (Ps cxxxiv), 4vv, 1592[7]; P14
If that a sinner's sighs be angel's food, 4vv, lute, 1612; F iv, 40; G 159
In this trembling shadow cast, 4vv, lute, 1612; F iv, 37; G 155
I shame at mine unworthiness, 5vv, 1614[7] ed. in EECM, xi (1970), p.176
Lord, hear my prayer, hark the plaint (Ps cxliii), 4vv, *NO*; P 26
Lord, in thy wrath reprove me not (Ps vi), 4vv, *NO*; P 28
Lord, to thee I make my moan [i] (Ps cxxx), 4vv, 1592[7]; P 12
Lord, to thee I make my moan [ii], 4vv, *NO*; P 24
My soul praise the Lord (Ps civ), 4vv, 1592[7]; P 10
O God of power omnipotent, 4vv, 1592[7]; P 15
O Lord consider my distress (Ps li), 4vv, *NO*; P 18
O Lord of whom I do depend, 4vv, *NO*; P 20
O Lord, turn not away thy face, 4vv *NO*; P 16
Put me not to rebuke, O Lord (Ps xxxviii), 1592[7]; P 7 [tune also used for other texts, including numerous other psalms]
Where righteousness doth say, 4vv, *NO*; P 22
Where sin, sore-wounding, 4vv, lute, 1612; F iv, 51; G 183

LUTE

Nos. in parentheses are those used in the edition [PL] and in Poulton (1972); for additional sources see Ward (1977) and Craig-McFeely

Fantasias etc.:
Farewell (3)
Farewell (4) [on In nomine]
Forlorn Hope (2)
4 untitled fantasias: d (5), 2 in g (6, 7), G (1, 1a)
Prelude (98)

Pavans:
Dr Case's Pavan (12)
Lachrimae (15) [= Flow, my tears, fall from your springs; also for consort; H1]
La mia Barbara (95)
Mr John Langton's Pavan (14) [= Sir John Langton his Pavan]
Mrs Brigide Fleetwood's Pavan (Solus sine sola) (11)
Piper's Pavan (8)
Resolution (13) [also for lute and b viol as Dowland's Adieu for Master Oliver Cromwell, 1600]
Semper Dowland semper dolens (9) [also for consort, H no.8]
Sir John Langton his Pavan (14a)
Solus cum sola (10)
The Lady Russell's Pavan (17)
5 untitled pavans: g (16), g (18), c (94), d, g, J.D. Mylius, *Thesaurus gratiarum* (1622)

Galliards:
Can she excuse (42) [= The Right Honourable Robert, Earl of Essex, his Galliard; also a secular song, and for consort, H no.12]
Captain Digorie Piper's Galliard (19) [= If my complaints could passions move; also for consort, H no.18]
Dowland's Bells (43a) [= The Lady Rich's Galliard]
Galliard to Lachrimae (46)
Giles Hoby's Galliard (29) [also for consort, H no.15]
Melancholy Galliard (25)
Mignarda (34) [= Shall I strive with words to move; Mr Henry Noel his Galliard, H no.14]
Mr Knight's Galliard (36)
Mr Langton's Galliard (33)
Mrs Vaux Galliard (32)
My Lord Chamberlain his Galliard [duet on one lute] (37)
Round Battle Galliard (39)
Suzanna Galliard (91) [variant of The Right Honourable the Lord Viscount Lisle, his Galliard]
Sir John Souch's Galliard (26) [= My thoughts are winged with hopes; also for consort, H no.13]
The Earl of Derby's Galliard (44, 44a)
The Frog Galliard (23, 23a) [= Now, O now, I needs must part]
The Lady Rich's Galliard (43a) [= Dowland's Bells]
The Most High and Mighty Christianus the Fourth, King of Denmark, his Galliard (40) [also for consort, H no.11]
The Most Sacred Queen Elizabeth, her Galliard (K. Darcy's Galliard) (41)
The Queen's Galliard (97)
The Right Honourable Robert, Earl of Essex, his Galliard) (42a) [= Can She Excuse]
The Right Honourable the Lady Clifton's Spirit (K. Darcy's Spirit) (45)
The Right Honourable the Lord Viscount Lisle, his Galliard (Sir Robert Sidney's Galliard) (38) [= Mr Bucton's Galliard, H no.19]
10 untitled galliards: 2 in c (28, 35), d (20), D (24) [= Awake sweet love, thou art returned]; f (27), 5 in g (21, 22, 30, 31, 104)

Almains etc.:
Lady Hunsdon's Puffe (Lady Hunsdon's Almain) (54)
Lady Laiton's Almain (48)
Mr Dowland's Midnight (99)
Mrs Clifton's Almain (53)
Mrs Nichols Almain (52) [also for consort, H no.20]
Mrs White's Thing (Mrs White's Choice) (50)
Sir John Smith, his Almain (47)
3 untitled almains: c (96), D (51), G (49)

Jigs etc.:
Coranto (100)
Mrs Vaux's Jig (57)
Mrs White's Nothing (56)
Mrs Winter's Jump (55)
Tarleton's Resurrection (59)
The Shoemaker's Wife, a Toy (58)

Arrangements of songs and popular tunes:
Aloe (68)
Come away (60) [= Come again, sweet love doth now invite]
Complaint (Fortune my foe) (63) [probably 2p. of a duet]
Fortune my foe (62)
Go from my window (64)
Lord Strang's March (65)
Loth to depart (69)
Monsieur's Almain, *GB-Cu*, *I-Gu*, *US-NH*
My Lord Willoughby's Welcome Home [i, in d] (66)
My Lord Willoughby's Welcome Home [ii, in c], 2 lutes (66a) [2nd part doubtful]
Orlando Sleepeth (61)
Robin (70)
Walsingham (67)

CONSORT

For 5 viols/vns unless otherwise stated; 'mixed consort' = vn or tr viol, fl or rec, b viol, lute, cittern, bandora
Nos. in parentheses are those used in the edition [H]

Lachrimae or Seaven Teares, 5 viols/vns, lute (London, 1604/*R*) [1604]

Pavans:
Lachrimae amantis, 1604 (6)
Lachrimae antiquae, 1604 (1) [= Flow, my tears, fall from your springs; also for lute, PL no.15]
Lachrimae antiquae novae, 1604 (2)
Lachrimae coactae, 1604 (5)
Lachrimae gementes, 1604 (3)
Lachrimae tristes, 1604 (4)
Lachrimae verae, 1604 (7)
Mr John Langton's Pavan, 1604 (10) [also for lute, PL no.14]
Piper's Pavan, *D-Kl* [also for lute, PL no.8]
Semper Dowland semper dolens, 1604 (8) [also for lute, PL no.9]
Sir Henry Umpton's Funeral, 1604 (9)

Galliards:
Captain Piper his Galliard, 1604 (18) [= If my complaints could passions move; also for lute, PL no.19]
Mr Bucton's Galliard, 1604 (19) [= Suzanna Galliard, PL no.91; The Right Honourable the Lord Viscount Lisle, his Galliard, PL no.38]
Mr Giles Hobies Galliard, 1604 (15) [also for lute, PL no.29]
Mr Henry Noel his Galliard, 1604 (14) [= Shall I strive with words to move; Mignarda, PL no.34]
Mr Nicholas Gryffith his Galliard, 1604 (16)
Mr Thomas Collier his Galliard with 2 Trebles, 1604 (17)

Sir John Souch his Galliard, 1604 (13) [= My thoughts are winged with hopes; also for lute, PL no.26]
The Earl of Essex Galliard, 1604 (12) [= Can she excuse my wrongs; Can she excuse, PL no.42]
The King of Denmark's Galliard, 1604 (11) [also for lute, PL no.40]

Almains:
Mistress Nichols Almand, 1604 (20) [also for lute, PL no.52]
Mr George Whitehead his Almand, 1604 (21)
almain, C, vn/tr viol, 6, *GB-Lbl*
Fuga, 2 tr, *GB-Lbl*

other consort settings published in Dowland's lifetime

2 pavans, 3 galliards, mixed consort, T. Morley: *The First Booke of Consort Lessons* (London, 1599, 2/1611[21]) [?arr. T. Morley]; ed. S. Beck (New York, 1959), nos.4–7, 10
1 almain, 1603[14] [?arr. V. Haussmann]; ed. in DDT, 1st ser., xvi (1904, 2/1958), no.26
1 galliard, 1607[28] (22)
3 pavans, 1610[22] [arr. T. Simpson] (23, appx 1, appx 2)
1 galliard, 1 courante, 4 vns/viols, 1612[16], ed. G. Oberst, *Michael Praetorius: Werke*, xv (Wolfenbüttel, 1929), nos.157, 300
2 pavans, 1 galliard, 4 vns/viols, 1616[24] [?arr. K. Hagius]
1 pavan, 3 lutes, tr, b viol, J.-B. Besard, *Novus partus* (Augsburg, 1617) [arr. Besard]
1 pavan (24), 1 courante (25), 1 aria (26), 1 volta (27), 4 vns/viols, bc, 1621[19] [?arr. T. Simpson]

WORKS OF UNCERTAIN AUTHORSHIP

lute

(numbers refer to edition [PL])

5 untitled fantasias: d (72), 2 in g (71, 101), 2 in G (73–4); 1 prelude, F (102)
Pavans: A Dream (75); 1 untitled pavan, B♭ (86); 1 by Moritz, Landgrave of Hesse, 1610[23], ?arr. by Dowland
Galliards: Can she excuse (89) [anon. arr. of Dowland's work (42)]; Galliard Fr. Cutting (92) [arr. of galliard in D (24)]; Hasellwood's Galliard (84) [arr. of consort work by A. Holborne]; My Lady Mildmay's Delight (83) [?by R. Johnson]; Piper's Galliard (88) [anon. arr. of Captain Digorie Piper's Galliard (19)]; The Frog Galliard (90) [anon. arr. of Dowland's work (23)]; 7 untitled galliards: 3 in f (76, 82, 87) [(87) is ?arr. of song or psalm tune], 1 in F/g (103), 3 in g (85, 104–5)
Sir Henry Guildford his Almain, 1610[23] [anon., probably by Dowland]
Jigs, etc.: A Coy Joy (80); Mrs Norrish's Delight (77); Tarleton's Jig (81); 1 (untitled) in c (78)
Arrangements of songs: [Une jeune filette] (93); What if a day (79)

consort

Pavans: Lachrimae, *GB-Lbl* [arr. of Dowland's work ?by W. Wigthorpe]; Lachrimae, inc., ?4 vns/viols, *Eu*, *Lbl*; Solus cum sola, mixed consort (cittern pt only), *Cu*; Solus cum sola, *Lcm*, inc.; Solus cum sola, *US-LAuc*, inc.
Galliards: Do. Re. Ha. Galliard, inc., mixed consort, *GB-Cu* [arr. of The Most Sacred Queen Elizabeth, her Galliard]; Lachrimae Galliard, mixed consort (bandora pt only), *Lam* [arr. of Sir John Souch's Galliard]; Lady Rich's Galliard (b pt only), *Lbl*; Round Battle Galliard, mixed consort, *Cu*, inc.
Almains, etc.: Dowland's Puffe, mixed consort (?rec pt only), *Och* [arr. of Lady Hunsdon's Puffe]; Lady Laiton's Almain, ?mixed consort (lute pt only) (PL no.48a); Smith's Almain, ?mixed consort (lute pt only) (PL no.47a)
Jigs, etc.: Mrs Nicholls Jumpe, inc. (vn/tr viol pt only), *US-LAuc* [arr. of Mrs Winter's Jump]; Tarleton's Jig [arr. of PL no.81, authorship uncertain], ed. in MB, xl (1977), no.23
Arrangements of popular tunes: Fortune my foe, mixed consort, ed. in MB, xl (1977), no.25; Orlando, ?mixed consort (tr lute, bandora pts), *LT-Va* [arr. of Orlando Sleepeth]

TRANSLATIONS

Andreas Ornithoparcus his Micrologus (London, 1609)
'Necessarie Observations Belonging to the Lute and Lute Playing, by John Baptisto Besardo of Visonti', *Varietie of Lute-lessons* (London, 1610/R1958) [possibly by R. Dowland]
'Other Necessary Observations Belonging to the Lute', ibid.

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PETER HOLMAN (with PAUL O'DETTE)

Dowland, Robert (*b* ?London, *c*1591; *d* London, 28 Nov 1641). English anthologist, composer and lutenist, son of

JOHN DOWLAND. From the dedicatory letter to Sir Robert Sidney in *A Musicall Banquet* (RISM 1610[20]) we learn that Sir Robert was Dowland's godfather. According to the dedication of his *Varietie of Lute-Lessons* (1610[23]), to Sir Thomas Mounson, he received part of his education in Mounson's household while his father was abroad. Between May 1612 and January 1616 Robert was employed by William Cavendish, Earl of Devonshire. In February 1613 he was still in England; his name appears among the lute players who were engaged to play in Chapman's *Masque of the Inner Temple and Lincoln's Inn*, given at Whitehall as part of the marriage celebrations of Princess Elizabeth and Frederick, Elector Palatine. At some time in the early 1620s he was travelling on the Continent with a group of English actors who sought permission on 30 August 1623 to return home from the Duke of Wolgast in Pomerania.

On 20 or 21 January 1626 Dowland succeeded to his father's post at court but the warrant confirming his appointment was not made out until 26 April 1626. Not long after his appointment he married Jane Smally. In his marriage documents, dated 11 October 1626, he declared himself to be 'aged about xxxv yeares'. The registers of St Anne, Blackfriars, show that their infant son, John, was buried on 22 December 1627, and a daughter, Mary, was baptized on 24 April 1629. In a warrant issued on 1 December 1641, John Mercure was sworn 'a musician to his majesty for the lutes and voices in ordinary in the place of Robert Dowland deceased'. Despite the surname spelling, an entry in the parish register of St Andrew's, Holborn almost certainly refers to Dowland: 'Robert Doling a man sometyme servant to the king died in his house in the New Buildings in Chancery Lane the 28th buried the 29th November 1641'.

Robert Dowland's main claim to fame lies in his editorship of two anthologies: *A Musicall Banquet* and *Varietie of Lute-Lessons*. They contain works of the highest order by both English and continental composers. Only four compositions bear his own name: *Sir Thomas Monson his Pavin* and *The Honorable the Lady Cliftons Spirit*, both in *Varietie of Lute-Lessons*, the three main strains of the latter being those of his father's *K. Darcies Spirite* (*GB-Cu* Dd.2.11); Katherine Darcy married Sir Gervase Clifton in 1591, so the earliest form of the piece must have been written at about the time of Robert's birth. The Margaret Board Lutebook (R. Spencer, private collection) contains a piece entitled *Almande Ro: Dowlande* written out in John Dowland's unmistakable script. The fourth piece bearing his name is a rather poor version of his father's *The King of Denmark's Galliard* ascribed to Robert in G.L. Fuhrmann's *Testudo gallo-germanica* (1615[24]), an obvious mistake on Fuhrmann's part. (*BDECM*)

DIANA POULTON/ROBERT SPENCER

'Dowland' Lutebook (*US-Ws* V.b.280 (olim 1610.1)). *See* SOURCES OF LUTE MUSIC, §7.

Downbeat (Fr. *frappé*). The explicit or implied impulse that coincides with the beginning of a bar in measured music, by analogy with the downstroke in conducting (the 'thesis' of ARSIS, THESIS). The term is mainly applied to music in a regular metre or articulated by metrical stress, where downbeats create a periodic occurrence and are usually given articulation through dynamic increase (i.e. ACCENT) or lengthening of durational value (i.e. AGOGIC accent). It is contrasted with UPBEAT, the name given to a relatively weak impulse at which a note or succession of notes anticipates the downbeat, and with OFF-BEAT, a term denoting a weaker impulse following the downbeat and usually applied to situations in which the downbeat is silent, tied over from the previous bar or otherwise understressed. For a discussion of the concept of downbeat in the 15th and 16th centuries, *see* TACTUS.

See also RHYTHM.

JULIAN RUSHTON

Down-bow. *See* BOW, §II.

Downes, Sir Edward (Thomas) (*b* Birmingham, 17 June 1924). English conductor. He studied at Birmingham University and the RCM and conducted his first opera (*Le nozze di Figaro*) while a music lecturer at Aberdeen University. After further studies assisting Hermann Scherchen in Europe, he joined the Carl Rosa Opera Company, 1950–52, then Covent Garden in 1952 as répétiteur. His début there as a conductor was with *La bohème* in 1953, and the next year he drew attention with a new production of *Der Freischütz*. During 17 years on the music staff he conducted almost every work in the repertory, including the first Western production of Shostakovich's *Katerina Izmaylova* (1963), for which he translated the libretto. In 1966 he was named assistant to the musical director, Solti, and in 1967 he was the first British conductor to conduct a *Ring* cycle at Covent Garden since Beecham in 1939.

After conducting the first British staging of Searle's *Hamlet* (1969), Downes left staff work but continued to make frequent appearances, conducting the premières of Bennett's *Victory* in 1970 and Peter Maxwell Davies's *Taverner* in 1972. He also directed the first performances of Birtwistle's *Chorales for Orchestra* (with the New Philharmonia, 1967) and Brian's Symphonies nos.14 and 21 (with the LSO, 1970). Downes went to Sydney as music director of Australian Opera, 1972–6, where he conducted Prokofiev's *War and Peace* (in his own translation) as the official first operatic performance in the new Sydney Opera House (1973). He first appeared with the WNO in 1975 with *Der fliegende Holländer*, and in 1976 broadcast newly prepared versions of Wagner's *Rienzi*, *Die Feen* and *Das Liebesverbot* for the BBC. In 1977 he conducted 26 Wagner performances at the Paris Opéra, and the next year made his South American début in Buenos Aires at the Colón with *Don Giovanni*, followed by a tour conducting in various North American cities.

In 1979 Downes gave the première of Prokofiev's unfinished opera *Maddalena* (in his own completed version) in a broadcast performance; he conducted its stage première at Graz two years later. From 1980 to 1991 he was principal conductor of the BBC Northern SO (later BBC Philharmonic), with which he conducted broadcasts of Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* (1986), *Christmas Eve* (1987), and in 1990 the first modern performance of Tchaikovsky's *Vakula the Smith* in its original version, about which he wrote at length in *Opera* (xl, 1989, pp.1426–31). He also gave the first performances of Peter Maxwell Davies's Third Symphony (1985) and David Matthews's *Chaconne* (1988). He has published translations for *Jenůfa*, *Khovanshchina* and *The Nose*.

In 1991 Downes was appointed associate music director and principal conductor at Covent Garden, appearing



Edward Downes, 1990

first in *Das Rheingold*. In 1992 he conducted the Royal Opera's first production of Prokofiev's *The Fiery Angel*, and the next year conducted *Stiffelio* and *Attila*, the first in a projected cycle of all the Verdi operas. Not as ambitious as some, Downes took time to win eventual recognition as the foremost British conductor of Russian opera and of Verdi, combining detailed understanding of vocal technique with sensibility to musical line and texture. He was made a CBE in 1986 and knighted in 1991.

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NOËL GOODWIN

Downes, Edward O(lin) D(avenport) (*b* Boston, 12 Aug 1911). American musicologist and music critic, son of Olin Downes. He attended Columbia University, the Manhattan School of Music and universities in Paris and Munich. From 1939 to 1941 he was music critic for the *Boston Transcript*. He taught at Wellesley College and the Longy School of Music (1948–9), and was assistant professor of music at the University of Minnesota (1950–55). After taking the doctorate in musicology at Harvard University in 1958 he was musicologist-in-residence at the Bayreuth Festival masterclasses until 1965. He was on the faculty of Queens College and the Graduate School, CUNY (1966–81), and New York University (1981–6), and in 1986 he was appointed professor at the Juilliard School of Music.

As a musicologist Downes has concentrated on opera of the early Classical period. In 1958 he became quizmaster for the Metropolitan Opera radio broadcasts, and he wrote programme notes for the New York PO from 1960 to 1974. His music criticisms were published in the *New York Post* (1935–8) and the *New York Times* (1955–8) and he has written numerous articles for journals such as *Opera News* and *High Fidelity*.

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PAULA MORGAN

Downes, (Edwin) Olin (*b* Evanston, IL, 27 Jan 1886; *d* New York, 22 Aug 1955). American music critic, father of Edward O.D. Downes. He studied the piano at the National Conservatory of Music, New York, and, at Boston, history and analysis with Louis Kelterborn, the piano with Carl Baermann, theory with Homer Norris and Clifford Heilman, and music criticism with John P. Marshall. His career was as music critic of the *Boston Post* (1906–24) and the *New York Times* (1924–55). He was chairman of the quiz programme broadcast during the intervals of the Metropolitan Opera's Saturday afternoon broadcasts, a role later taken by his son. The Cincinnati Conservatory of Music awarded him an honorary doctorate in 1939.

Downes's reviews strongly influenced contemporary popular musical opinion in the USA. Though the taste defined in them has dated, he recognized the value of new works by Richard Strauss, Stravinsky, Prokofiev and Shostakovich before their reputations were established in the USA. In particular he was a passionate advocate of Sibelius's music; he secured its American reputation, and in return Finland awarded him the order Commander of

the White Rose (1937) and invited him to speak at Sibelius's 75th-birthday celebration (1940). Downes's papers, acquired by the University of Georgia, include about 50,000 letters to and from composers (Bloch, Prokofiev, Stravinsky, Varèse, Vaughan Williams), musicologists, performers and critics.

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JON NEWSOM

Downes, Ralph (William) (*b* Derby, 16 Aug 1904; *d* London, 24 Dec 1993). English organist. He entered the RCM, London, in 1922 as a pupil of Walter Alcock, Henry Ley and Edgar Cook, and became organ scholar of Keble College, Oxford, in 1925. After taking his degree he went to the USA in 1928 as musical director and organist of the new chapel of Princeton University, where he was much influenced by the reformist organ builder Donald Harrison, and by specialist Baroque performers such as the harpsichordist Ralph Kirkpatrick. He returned to London in 1936 as organist of Brompton Oratory, and soon earned a reputation as a recitalist and broadcaster uniquely well versed, for the time, in historical performance styles. He gave British premières of works by Milhaud, Hindemith and Schoenberg in the 1930s and 1940s, and his Bach recordings of the 1960s were widely praised. He was the only instrumentalist invited to appear at every Aldeburgh Festival during Britten's lifetime. While professor of the organ at the RCM (1954–75), he was regarded as the leading organ teacher of his day. His pupils included Gillian Weir, Nicholas Kynaston, Nicholas Danby and Thomas Trotter. He was made a CBE in 1969.

In 1948, as resident organist of the LPO, Downes was commissioned to design an organ for the new Royal Festival Hall, and his deep and long-standing interest in the organ reform movement was thereby given a practical outlet. Aiming at an instrument that could do justice to all the major organ schools, he broke with much contemporary English practice such as high wind pressures, demarcation of loud and soft stops, and quasi-orchestral tone families, and reverted to earlier, purer traditions based on tightly integrated ensembles and other concepts characteristic of the Baroque age. A source of controversy at the time, this project decisively changed the direction of English organ building. Downes left his imprint on many other notable instruments, including those of St Alban's Abbey (1963), Paisley Abbey (1968), Gloucester Cathedral (1972) and St David's Hall, Cardiff (1982). He described his organ design philosophy and major projects in his book *Baroque Tricks* (Oxford, 1983).

STANLEY WEBB/PATRICK RUSSILL

Dow Partbooks (*GB-Och* 984–8). *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

Doxology (Gk. and Lat. *doxologia*: 'giving of glory', from Gk. *doxa*: 'glory' and *logos*: 'word'). Liturgical formula of praise, usually occurring at the close of a prayer. Of Semitic origin, doxologies appear in the Old Testament texts. Each of the first four books of the Psalter ends with a doxology (xli.13, lxxii.18–19, lxxxix.52, cvi.48) and Psalms cxlvi–cl could be considered an extended doxology, concluding both the fifth book and the whole of the Psalter. The New Testament is filled with doxologies, many of them with no Christological reference (e.g. *Luke* ii.14 and *Romans* xi.36), which are at least based on Jewish precedents if not borrowed directly from Jewish practice of the period. At the same time Christian doxologies emerged that were specifically Christological (e.g. *Romans* xvi.27, *Didache* ix.4) or Trinitarian (e.g. the Oxyrhynchus hymn fragment). Most early Christian doxologies concluded with 'Amen', a pattern that continues to the present day.

While there is common agreement that doxological precedents in Judaism exist and that there are many doxologies in the New Testament, there is no unanimity as regards the definition of the form. Some contend that a true doxology must include the Greek *doxa* or its equivalent in another language (e.g. *kavod* in Hebrew), whereas others would include within the category any praise formula containing the idea of God's eternity (Heinemann, p.135). The former would admit to very few doxologies in Synagogue worship of any era, one exception being the *qeddushah*; the latter would allow other texts under the rubric of doxology, such as those eulogy-like phrases that are part of the *qaddish*.

In Christianity doxologies sealed orations and eucharistic prayers, as well as homilies and letters, particularly among Greek-speaking Christians. The 4th-century Arians were aware of the popularity of the genre, especially the form 'Glory to the Father through the Son in the Holy Spirit', which they used in support of their claim that the Son was subordinate to the Father. The orthodox party protested that the Arians had misinterpreted the mediatory position of the Son in this text, and to avoid future misinterpretation they adopted a doxological form based on the baptismal formula in *Matthew* xxviii.19, which clearly expressed the equality of the three persons of the Trinity: 'Glory to the Father and to the Son and to the Holy Spirit'.

The second phrase of this 'lesser' doxology or 'Gloria Patri' (in contradistinction to the 'greater' doxology or 'Gloria in excelsis Deo') asserts that God's glory will last forever; the history of this phrase is obscure, although a tendency to continue the doxology in such a manner is already evident in the New Testament (e.g. *1 Timothy* i.17). While there was no strict uniformity in the East, common patterns for sealing the Trinitarian invocation emerged, such as 'now and always and unto the ages of ages', in the Byzantine tradition. A slight variant of this text already appeared in 215 CE in the *Apostolic Tradition* of Hippolytus. It is probable that a similar pattern was originally followed in the West. However, the Second Synod of Vaison of 529 provides some evidence (canon 5) that 'Sicut erat in principio' had become the common

seal to the lesser doxology in Rome, Gaul and probably Africa. An exception to this usage occurred in Spain where the Fourth Council of Toledo of 633 (canon 15) imposed the form 'Gloria et honor Patri et Filio et Spiritui sancto in saecula saeculorum'.

In the Roman rite, Anglican and Lutheran worship and some other Protestant traditions, the lesser doxology ordinarily concludes all psalms and canticles in the Office and follows the opening versicle 'O God, come to our assistance' ('Deus in adjutorium'). In the Roman rite, from the time of Amalarius of Metz (*d c*850), the first part of this doxology is also employed in the Office responsories. In the Byzantine Office, the 'Glory be' (the term 'lesser doxology' is not used in the Orthodox tradition) serves as part of the opening and closing prayers and most frequently occurs after each antiphon (i.e. a series of psalm verses, each with a refrain of ecclesiastical composition).

The triple use of the lesser doxology in the Western medieval Mass (after the 'Judica me', as part of the introit and at the end of the lavabo) was eliminated in the Roman rite with the 1969 Missal, although the current rite and certain Protestant traditions maintain a doxology after the eucharistic prayer and the Lord's Prayer. Doxologies also punctuate the Eucharists of various Eastern rites. In the Byzantine liturgy, for example, the Eucharist begins with a doxology, and there are many others during the rite (e.g. after the litany of peace, the hymn *Ho monogenēs huios*, the *ektenē* (litany), the Cheroubikon, the anaphora and the Lord's Prayer).

Outside the Eucharist and the Offices, doxologies punctuated a wide variety of prayers and rituals, from their customary inclusion at the close of the *Laudes regiae* to their role in separating each decade of the rosary. Doxologies have occurred with such frequency in Christian worship that often the full text was not copied in liturgical books. The most common abbreviation for the lesser doxology in the West has been EVOVAE, derived from the last vowels of the text ('*s*e*c*ul*o*r*u*m. *A*m*e*n').

Since a doxology ordinarily concludes a psalm, hymn or other prayer, its musical setting (whether monophonic or, since the Notre Dame repertory, polyphonic) is generally determined by the music of the text with which it is associated. This also holds true for the metrical hymn which, from virtually its first appearance in Christianity, was sealed with a doxology (e.g. *Aeterne rerum conditor* of St Ambrose). Occasionally, however, a doxology will receive an independent musical setting (e.g. the chorus 'Worthy is the Lamb' from Handel's *Messiah*). Furthermore, some independent texts such as the *Te decet laus* and the *Te Deum* (both proscribed in the Rule of St Benedict from use in the Offices), each with its own music, may also be considered doxologies.

While there was virtually no textual modification of the lesser doxology within the Western Eucharist, considerable textual variation marked the doxologies of Office hymns, many of which might refer to a particular season, feast or saint (e.g. the doxology that seals *Te splendor et virtus Patris* for St Michael). As a result of the 16th-century Protestant Reformation, doxologies were devised for each metre used in the versification of psalms and hymns. All sanctoral references, however, were eliminated from the doxologies of Reformed Churches (some Churches abandoned the doxology altogether), and in recent reforms the Roman rite has removed many such references too.

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EDWARD FOLEY

Doyagüe, Manuel José (*b* Salamanca, 17 Feb 1755; *d* Salamanca, 18 Dec 1842). Spanish composer. He was a choirboy in his native town, where he was taught music by Juan Martín, choirmaster at the cathedral. When Martín retired in 1781, Doyagüe provisionally took on his post and won it by competition after Martín's death in 1789. Previously he had been appointed professor of music at Salamanca University. He held both posts with brilliance until his death.

All Doyagüe's compositions are sacred – masses, motets, psalms and villancicos. Some of them, particularly some of the *Miserere* settings and Lamentations, have a notably dramatic character. The autograph score of one of his *Magnificat* settings, because it was considered his finest work, was buried with him. He was one of the best-known Spanish composers of his time, and although modest and retiring, he received honours that few can equal: for example, he was invited on various occasions to provide music for particular solemn ceremonies at the royal palace and to conduct them; he was often called upon by cathedrals to adjudicate competitions for the post of choirmaster; he was made honorary director of the Madrid Conservatory; Rossini himself once wrote to him of having been profoundly moved by one of his *Miserere* settings. But all this did nothing to alter his regulated way of life; he worked untiringly and meticulously, living only for his duties as choirmaster and for composition. The style of his works is typical of the period, but they are superior to those of many of his contemporaries, showing great nobility of melody, purity of technique and depth of inspiration. A large part of his output is in the archives of Salamanca Cathedral, and other works are in various Spanish cathedrals.

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JOSÉ LÓPEZ-CALO

Doyen, Jean (*b* Paris, 9 March 1907; *d* Versailles, 21 April 1982). French pianist and teacher. He studied the piano at the Paris Conservatoire with Sophie Chéné, Louis Diémer and Marguerite Long, receiving a *premier prix* in

1922. After his début in 1924 at the Concerts Colonne he returned to the Conservatoire to study counterpoint with Paul Vidal and composition with Henri Busser. From 1941 to 1977 he taught piano at the Conservatoire, where his students included Idil Biret, Philippe Entremont and Dominique Merlet. He was an ardent champion of the piano music of his French contemporaries, particularly Pierné, d'Indy, Hahn, Samazeuilh and Ropartz. His recordings of Ravel's concertos (with the Lamoureux Orchestra under Jean Fournet) and Chopin's complete waltzes are outstanding for their subtlety and *esprit*; he also made a pioneering but uneven recording of the complete piano works of Fauré. He composed a piano concerto, some chamber music and cadenzas for concertos of Mozart and Haydn.

CHARLES TIMBRELL

Doyle, Roger (*b* Dublin, 17 July 1949). Irish composer. He studied composition with A.J. Potter at the Royal Irish Academy of Music (1968–71) where he was awarded two composition scholarships. From 1974 to 1976 he studied at the Institut voor Sonologie, Utrecht (now located in The Hague). He also worked in electro-acoustic studios in Helsinki.

From the mid-1970s most of Doyle's music has been electro-acoustic, often involving tape recorded sounds. His first major work, *Rapid Eye Movements* (1980), uses acoustic material from nature, voices and radio sounds to evoke a dream-like portrait of the composer at work; it won a prize at the Bourges Festival (1981). After performing with the group Operating Theatre from 1983 to 1989, Doyle returned to composition with *Charlotte Corday and the Lament of Louis XVI* (1989), a commission from the Bourges Festival. He has worked intensively in music theatre, particularly with the performance group IContact. From 1990 to 1998 he worked on a large-scale musical structure called *Babel*. Composed 'room by room' this multi-media work employs music, dance, architecture, graphics and electronic communications media.

WORKS

DRAMATIC

Music theatre: Ignotum per Ignotius (J. Coleman), hmn, 1982; The Diamond Body (A. Matthews), tape, 1983; Switch (P. Morgan), tape, 1983; The Love of Don Perlimplin and Belisa in the Garden (F.G. Lorca), tape, 1984, rev. 1988; These Unsolved Mysteries (O. Fouéré), tape/orch, 1987; Salome Music (O. Wilde), pf, 1988

Film scores: Atlantean, tape, 1983; Budawanny, tape, 1986

INSTRUMENTAL

2 Movts, fl, str, 1968; 2 Movts, vn, pf, 1968; 6 Pieces for Pupils who don't like Exams, pf, 1968–73; Piano Suite no.2, 1969; 4 Sketches, orch, 1969; Theme from Emptigon, gui, perc, pf, 1972; Ceol Sidhe [Fairy Music], uíleann pipes, Irish hp, tin whistle, 1973; All the Rage, orch, 1974; Positive Disintegration, perc, pf, synth, 1980; Standby Waltz, small ens, 1989

VOCAL

3 Poems by Patrick McDonogh, 1v, pf, 1968; Me and They (A. Kajermo), 1v, wind qnt, 1970; Austrian (O. Fouéré), 1v, trbn, perc, pf, synth, 1980; Blue Light and Alpha-Waves (T. Mathews), 1v, trbn, perc, pf, synth, 1981; Rampwalk (Fouéré), vv, synth, 1981; Sir Geoffrey (Mathews), 1v, pf, 1981; There are Loves (E. Lopez), 1v, small ens, 1989; I may Never come Back (Lopez), 1v, small ens, 1989

ELECTRIC-ACOUSTIC

Tape: Obstinato, 1971; Why is Kilkenny so Good?, 1971; Solar Eyes, 1975; Thalia, 1976; Fin-estra, 1977; Rapid Eye Movements, 1980; Lucy Pieces (L. Vigne-Walsh), 1983, rev. 1985; Pilar (E. Lopez), 1983, rev. 1985; Seresa 1, 2 and 3, 1985; Sheet Music, 1985; Chinja Miniatures, 1986; Sidewards and Pinkways, 1986; Dracula Music, 1986; Oedipus Music, 1987; 2 Insect Pieces, 1988; 2 Sligo Pieces, 1988; Charlotte Corday and the Lament of Louis XVI, 1989; Vermont 9/8, 1989

Tape and insts: Oizzo no, fl, cl, vn, va, vc, perc, pf, tape, 1974; Under the Green Time, uíleann pipes, fl, synth, 1995; Babel, 1990–98

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M. Cunningham: 'Work in Progress: Babel Bitmap – a Collaboration', *Circa*, no.69 (1994), aut., 35–42 [incl. CD]

A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

AXEL KLEIN

D'Oyly Carte, Richard. *See* CARTE, RICHARD D'OYLY.

Dozza, Evangelista (*fl* Bologna, 2nd half of the 17th century). Italian printer. He was active in Rome before transferring his business to Bologna in 1638. He apparently published no music himself, but the 'Eredi di Evangelista Dozza', namely Carlo Manolesi and Pietro Dozza, probably Dozza's son, issued music during 1663 and 1664, concentrating on Cazzati's work. They also published Cazzati's reply to a critical attack on his music made by Arresti. The firm's usual mark was a pine-cone in an elaborate frame.

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ANNE SCHNOEBELEN

Draaiorgel (Dut.). Street organ. *See* FAIRGROUND ORGAN.

Draconi, Giovanni Andrea. *See* DRAGONI, GIOVANNI ANDREA.

Draeseke, Felix (August Bernhard) (*b* Coburg, 7 Oct 1835; *d* Dresden, 26 Feb 1913). German composer. He was born to a family of clerical background, and though expected to study for the ministry he decided on a career in music at the age of 17, and entered the Leipzig Conservatory where he studied with Julius Rietz. After hearing *Lohengrin* at Weimar, he affiliated himself to the New German school and began an opera, *König Sigurd*. He left the conservatory in 1855, having found it too conservative, but continued to study privately with Rietz. In 1856 his *Jugendsinfonie* was performed at Coburg (it was later destroyed by him along with other early works). In 1857 Draeseke met Liszt, who liked *König Sigurd* and wanted to stage it in Weimar. His meeting with Wagner in Lucerne in 1859 was among the most important encounters of his career; in 1861 Wagner witnessed and recorded Liszt's confrontation with a hostile Weimar audience demonstrating against Draeseke's *Germania-Marsch*.

In 1862 Draeseke moved to Switzerland, where he lived as a piano teacher in towns around Lake Geneva and also completed a number of works. Visiting Munich in 1865 to hear *Tristan und Isolde*, he sought medical advice for the hearing loss which was to lead to almost total deafness by the end of his life. In 1870 his father died, and his engagement to a French-speaking pupil was broken off, ostensibly because of anti-German sentiment during the Franco-Prussian War; by 1876 he was ready to return to Germany. Although Draeseke disparaged his time in Switzerland as lost years, he had during this period written the *Sonata quasi fantasia* op.6 for piano (1862–7), which Liszt considered the best such work since Schumann's G

minor Sonata, as well as his First Symphony and other works.

Draeseke now settled permanently in Dresden. He was appointed to the conservatory in 1884, becoming a professor there in 1892 and *Hofrat* in 1898. He completed his second opera, *Herrat*, in 1879, but it was not performed in Dresden until 1892. *Gudrun* (1882), his third opera, was the first to be staged, but despite its success at Hanover in 1884 it failed to remain in the repertory. Three of Draeseke's most important orchestral works date from this time: the *Symphonia tragica* (Symphony no.3, 1885–6), the Serenade in D and the symphonic prelude *Penthesilea* (both 1888). His chamber works include three string quartets, two quintets for various instruments (the 'Stelzner-Quintett' of 1897 included a part for Alfred Stelzner's violotta) as well as instrumental sonatas, among them two for Hermann Ritter's unsuccessful *viola alta*.

In 1894 Draeseke married Frida Neuhaus, a former pupil. In the last two decades of his life he composed a number of substantial vocal works, including the operas *Bertran de Born* (1892–4), *Fischer und Kalif* (1894–5) and *Merlin* (1903–5) as well as large-scale sacred works: the Grosse Messe in F sharp minor (1890), and the *Mysterium: Christus* (1895–9), considered by some to be his greatest work. This consisted of a prelude, *Die Geburt des Herrn*, and three oratorios, *Christi Weihe*, *Christus der Prophet* and *Tod und Sieg des Herrn*. By contrast his late *a cappella* sacred works, the Grosse Messe in A minor (1908–9) and the Requiem in E minor (1909–10) appear stark in their arresting and original polyphony. Draeseke's final orchestral work, the *Symphonia comica* (Symphony no.4, 1912), was once thought to have been solely a musical jest because of its slow movement, *Fliegenkrieg* ('The battle of the flies'); it has now been shown that the symphony is equally a veiled continuation of Draeseke's criticism of the musical 'excesses' of Richard Strauss and his generation, a campaign begun in Draeseke's essay *Die Konfusion in der Musik* of 1906.

Early in his career Draeseke was among the most original of the composers associated with the New German school of Wagner and Liszt, but by the time of this essay he had become more conservative in style. He developed a distinct approach to harmony, and an idiosyncratic handling of voice leading which can sometimes appear perplexing. In 1931 a Felix Draeseke-Gesellschaft was founded in Dresden by Frida Draeseke and fomer students and colleagues; Erich Roeder, Draeseke's first biographer, sought to use his Nazi party membership to promote Draeseke's music but little was achieved. The Internationale Draeseke-Gesellschaft, however, founded in 1986, has reissued scores, published other works for the first time and supported recordings and research.

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OPERAS

librettos by Draeseke

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OTHER VOCAL

Sacred: Lacrimosa, op.10, 1865; Adventlied, 4 solo vv, vv, orch, op.30, 1871–5 (1889); Requiem, b, 4 solo vv, vv, orch, op.22, vs (1883); Osterszene nach Goethes Faust, Bar, vv, orch, op.39, 1887, vs, 1889 (n.d.); Grosse Messe, f♯, solo vv, orch, op.60, 1890 (1893); Mysterium: Christus (Draeseke), orat trilogy, opp.70–73, 1895–9 (1900–03)) [incl. Vorspiel: Die Geburt des Herrn, and 3 orats: Christi Weihe, Christus der Prophet, Tod und Sieg des Herrn]; Grosse Messe, a, SATB, op.85, 1908–9 (1910); Requiem, e, 5vv, 1909–10; 3 psalms; works to Lat. and Ger. texts, SATB

Secular: Germania-Ode (H. von Kleist), S, vv, orch, 1859; Der Schwur im Rütli, S, vv, wind orch, 1862–3 (full orch, 1868); Columbus, cant., S, Bar, vv, orch, op.52 (1890); Sachsenhymne, vv, orch, 1893; incid music to Hermannsschlacht (Kleist), 1860, and Faust (J.W. von Goethe), 1907, vv, orch; further choral settings of Ger. texts, with and without orch, ballads, lieder and melodramas

ORCHESTRAL

Symphonies: Jugendsinfonie (destroyed), C; G, op.12, 1868–72 (1873); F, op.25, 1870–76 (1880); Symphonia tragica, op.40, 1885–6 (1887); Symphonia comica, e/G, 1912 (1996)

Symphonic poems: Julius Caesar, 1860, rev. 1865; Frithjof, 1865; Thunersee, 1903

Symphonic preludes: Das Leben ein Traum (after Calderón), op.45, 1868–88 (1894), Penthesilea (after Kleist), op.50, 1888 (1889), Der Traum ein Leben (after Grillparzer), 1904

Overtures: Jubelouvertüre, op.65 (1898); Ouvertüre zum Namenstag des Fürsten Constantin, 1862, Akademische Festouvertüre, 1890

Other: Serenade, D, op.49, 1888 (1889); Pf Conc., op.36, 1885–6 (1887); Vn Conc., 1881; marches, incl. Germania-Marsch, 1861

CHAMBER

String quartets: c, op.27, 1879–80 (1885); e, op.35, 1886 (1887); c♯, op.66, 1895 (1899)

Other: Qnt, B♭, pf, vn, va, vc, hn, op.48, 1888 (n.d.); 'Stelzner-Quintett', A, 2 vn, va, violotta, vc, 1897; Qnt, F, 2 vn, va, 2 vc, op.77, 1901 (Berlin, 1903); sonatas for cl, va and vc, all with pf; suites for eng hn/ob and for 2 vn; further single works for vn, vc and hn, all with pf; pf pieces, incl. Sonata quasi fantasia, c♯, op.6, waltzes, marches, fantasias, fugues etc.

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ALAN H. KRUECK

Drag. An embellishment used in playing the side drum. *See* DRUM, §II, 2.

Dragatakis, Dimitris (*b* Platanoussa, Epirus, 22 Jan 1914). Greek composer. At the National Conservatory, Athens, he studied the violin with George Psyllas (graduating in 1939) and composition with L. Zoras and Kalomiris (graduating in 1955). His interest in new techniques, however, was developed independently, as he gradually emerged as a significant postwar figure in the development of Greek symphonic and chamber music. Setting out from a Shostakovich-like neo-classicism (*Dokimio* for orchestra, 1958; Symphony no.1, 1959), he evolved an increasingly personal, free atonal style, in which very disparate elements, often including fragments of Epirus folksong, were combined into homogeneous and solid formal blocks (Violin concerto no.1, 1969). After about 1970 his style became more direct and incisive, notably in *Strophes I–X* (1970–72) and *Anadromés I* (1976), reaching an emotional depth and measured restraint in works such as the Symphony no.5 (1979–80) and *Mythologias III* (1985). Subsequently his musical vocabulary has expanded, incorporating extended tonality and a greater sense of line (e.g. Viola Concerto, 1992). He was appointed to teach harmony, counterpoint, fugue and orchestration at the National Conservatory in Athens in 1977.

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(*selective list*)

STAGE

Zalouh, 4 insts, 4 actors, 1971; 9 incid scores, 1968–72

ORCHESTRAL

Syms.: no.1, 1959; no.2, 1960; no.3, 1964; no.4, 1966; no.5 'O peri ton Achéronta mythos' [The Legend about the Achéron River], 1979–80; no.6 'To chréos' [The Duty], 1989

Concs.: cl, str, 1962; hn, str, 1965; vn, orch, 1969; vc, orch, 1972; ob, str, 1973; pf, orch, 1975–7; 2 gui, orch, 1978; tuba, orch, 1983; santouri, orch, 1988; va, orch, 1992

5 ballet suites: 1963, 1964, 1964, 1969, 1970

Other: Dokimio, 1958; Skitsa, 4 sets, 3 str groups, 1966–8; Strophes I–X, 1970–72; Mnimes [Memories], 1981–2

CHAMBER

5 str qts: 1957, 1958, 1960, 1967, 1974

5 trios: 1960, 1962, 1963, 1965, 1969

Other: 2 sonatas, vn, pf, 1958, 1961; Afierossi [Dedication] 8 insts, 1963; Wind Qnt, 1964; Diafores, 7 insts, 1965; Lis-va, 2 gui, 1969; Epilogos, brass qnt, 1970; 3 Homilies, fl, 1973; Dialogues, 8 ww, 1974; Dromena, 2 hn, tpt, trbn, perc, str, 1974; Elegy, tuba, 1974; Anadromés I, fl, tuba, gui, pf, vc, db, 1976; Duo, cl, tuba, 1977, Anadromés III, pf, vn, vc, 1978; Praktiko 19 [Annal 19], cl, hn, tpt, vn, pf, 1979; Duo, cl, pf, 1981; Duo, va, pf, 1982; Duo vn, gui, 1984; Sonata, vc, pf, 1985; Trio, cl, pf, perc, 1986; Antilogos, 2 pf, 4 pfmrs, 1988; Horikou scholion [Commentary on a Chorale], fl, cl, hn, tpt, vn, vc, timp, perc, pf, 1993

Kbd: 2 Pf Sonatinas, 1961, 1963; Antiques, pf, 1972; Anadromés II, pf, 1977; Etude I and II, pf, 1981; Anadromés IV, 2 pf, 1983

VOCAL

Choral: 2 Songs (Y. Kotzioulas, D. Dragatakis), 1980; Mana [Mother] (V. Théodorou), female chorus, 1984; Lismonia [Forgetfulness] (H. Dragatakis), male chorus, 1986; T'oneiro . . . [The Dream] (C. Apostolatou), children's chorus, 1986; Efchi tis manas . . . [Mother's Blessing] (H. Dragatakis), 1986; T'oneiro tis manas [Mother's Dream] (D. Dragatakis), 1994

Solo: 3 songs (F. Agoules, Théodorou), S, pf, 1961; Reference to Electra (T. Roussos), S, hn, pf, va, 1968; 4 Songs (G. Drossinis), S, pf, 1970; Échei apopse éna fengari [Tonight the Moonlight] (K. Kondoulis), T, pf, 1979; 2 Songs (D. Dragatakis): no.1, B, pf, no.2, S, pf, 1980; Rhodia [Pomegranate Tree] (O. Elytis), 1981; 4 Songs (Théodorou), S, pf, 1982; Mythologias III (Euripides: *Iphigenia in Tauris*), S, 17 insts, 1985; Ode XIII (A. Calvos), S, fl, perc, pf, vn, vc, 1992

TAPE

Music for Koutouki Cave, 1972; Monologos (textless), 1v, tape, 1973; Mythologias I and II, 1973

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GEORGE LEOTSAKOS

Dräger, Hans-Heinz (*b* Stralsund, 6 Dec 1909; *d* Austin, 9 Nov 1968). German musicologist, active also in the USA. He studied musicology with Blume, Hornbostel, Sachs, Schering and Schunemann at Berlin University (1931–7), taking the doctorate there in 1937 with a dissertation on the development of the bow and its use in Europe. Subsequently he held posts in Berlin, as assistant (1938) and administrative director (1939) of the State Museum of Musical Instruments, and as lecturer in organology at the Hochschule für Musik (1939). Having completed the *Habilitation* at Kiel in 1946 with an important work on the classification of instruments, he was concurrently professor of musicology at Greiswald (1947–9) and at Rostock (1948–9) and thereafter professor of systematic musicology in Berlin at the Humboldt University (1949–53) and the Free University (1953–61). He visited the USA initially as a Fulbright Scholar and visiting professor at Stanford University, California (1955), and returned there as professor of musicology at Austin, Texas (1961–6); he was naturalized in 1966. In the 1950s he turned to the theoretical and mathematical aspects of intonation and pitch and the relation between words and notes; before his death he had planned a book on the quantitative analysis of musical semantics. His publications are characterized by a gift for clarifying difficult concepts.

WRITINGS

Die Entwicklung des Streichbogens und seine Anwendung in Europa (bis zum Violenbogen des 16. Jahrhunderts) (diss., U. of Berlin, 1937; Kassel, 1937)

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ed., with K. Laux: *Bach-Probleme: Festschrift zur Deutschen Bach-Feier* (Leipzig, 1950) [incl. 'Der heutige Bach-Hörer und die gleichschwebende Temperatur', 52–66]

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'A Quantitative Analysis of Music as Exemplified by Beethoven's Sketches for his Op.131', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 79–85

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H.-B. Dietz: 'In memoriam Hans-Heinz Draeger (1909–68)', *Mf*, xxii (1969), 1–2

Draghi, Antonio (*b* Rimini, probably between 17 Jan 1634 and 16 Jan 1635; *d* Vienna, 16 Jan 1700). Austrian composer, administrator and librettist of Italian birth,

possibly a brother of Giovanni Battista Draghi. He was one of the most prominent musicians in Vienna during the last third of the 17th century and an exceptionally prolific composer of operas, oratorios and other theatre music.

1. Life. 2. Operas and other secular works. 3. Sacred works.

1. Life. Rimini is given as Draghi's place of descent not only in the first known biographical sources at Padua, but also in the marriage records of the Stephansdom, Vienna, in 1661. The death certificate dated 18 January 1700 gives his age as 65, so he seems to have been born in Rimini about 1634. In November 1645, aged about 11, he entered the service of the basilica of S Antonio, Padua, as a soprano singer, together with his uncle and probably music teacher Francesco Florido (a clergyman who seems to have been active at the cathedral of Urbania as *maestro* and organist from 1642 to 1644), who was engaged as a player of string instruments and the organ. Draghi was highly esteemed ('più che necessaria per l'honorevolezza della capella'): his salary was raised in 1646 to prevent his departure. In December 1647 he and his uncle were fired for having left their duties without license; Draghi alone was re-engaged in August 1648 as a contralto, and was paid from October 1649 to December 1651 as a bass singer. In the following year he moved to the Accademia della Morte, Ferrara, again as a singer, receiving his last salary in October 1657. During this time he also sang on a festive occasion in Padua in 1654, and in P.A. Ziani's opera *Le fortune di Rodope e di Damira*, performed in Carnival 1657 at the Teatro S Apollinare in Venice.

In 1658 Draghi began his long career at the imperial court in Vienna, first as a bass singer in the newly founded Kapelle of the dowager Empress Eleonora, the widow of Ferdinand III. His creative output began with the libretto for the opera *L'Almonte*, with music by Giuseppe Tricarico, which was performed in Vienna on 9 June 1661. He continued to be active as a librettist during his early years in Vienna and provided texts for dramatic works by such composers as Bertali and P.A. Ziani as well as for a number of his own works. The first music that can be assigned to him without doubt, the opera *La Mascherata*, dates from 1666. Draghi's gradual advance towards the highest musical posts at the Habsburg court indicates the recognition he won as a composer and administrator. He continued to serve the dowager empress, and in 1668 he became assistant Kapellmeister and in 1669 Kapellmeister at her court. (Her first choice for Kapellmeister was Legrenzi, but the Emperor Leopold I or his court persuaded her to accept Draghi.) During this period he also provided a number of dramatic works for performance at the emperor's court.

In recognition of these services and because of the continuing expansion of theatrical activities at the imperial court, Draghi was appointed director of dramatic music there in 1673. Despite his heavy duties in this post, he continued as Kapellmeister to the dowager empress until, on 1 January 1682, he succeeded



1. Draghi's 'Il fuoco eterno custodito dalle Vestali', Act 1 scenes xvii–xix (street in Rome at an embarkation point on the Tiber), Hoftheater auf der Cortina, Vienna, 30 October 1674: engraving by Matthäus Küsel after a design by Ludovico Burnacini

J.H. Schmelzer as Kapellmeister of the imperial court, a position he held for the rest of his life.

Draghi's son Carlo Domenico (*b* Vienna, 21 May 1669; *d* Vienna, 14 May 1711) was accepted into the Hofkapelle as a pupil of F.T. Richter in 1687. In recognition of his father's service to the court, a special stipend from the emperor enabled him to study in Italy from 1692 to 1693. From 1 October 1698 until his death he was one of the large number of court organists. He wrote several arias for some late secular works by his father, including the operas *L'Arsace* and *La forza dell'amor filiale* and the *Terza accademia* (all 1698), and for the 1697 revival of *Sulpitia* (all are in *A-Wn*).

2. Operas and other secular works. Of Draghi's about 170 secular works, some 120 are operas or other stage works, and the remaining 50 are vocal chamber works. In the stage works he collaborated especially with the court poet Nicolò Minato and the court theatre architect and stage designer Burnacini; they provided most of the dramatic works, sacred as well as secular, performed at the Habsburg court between 1668 and 1697 (fig.1; for further illustration *see* Burnacini, Ludovico Ottavio). The secular stage works range between one and four acts, but the vast majority belong to one of two types: the three-act *dramma per musica* and the one-act entertainment. There are 59 of the former, a few of which have other designations, such as *componimento drammatico per musica*. They were mostly performed either on birthdays of the imperial family or during Carnival, but a few were given on the emperor's name day. All of them, except those for Carnival, have a declaration of homage to the personage honoured, usually in the form of a *licenza*, occasionally in a prologue too. There are 60 one-act works. Generally, those designated *festa teatrale* or *musicale* were given on the empress's birthday and name day, those marked *introduttione per un balletto* on name days, and *trattenimenti per musica* during Carnival. The stage works include music for Italian, Spanish and Latin plays.

As was normal at the time, the subject matter of the operas is from Greek and Roman history and mythology; only *Gundeberga* treats events from German history. The usual love intrigue, involving many disguises, abounds. There are also comic scenes, and the acts end with ballets, for which other composers, notably Schmelzer and his son Andreas Anton, wrote the music. The Emperor Leopold I wrote arias and scenes for many of the operas. The style of the music is predominantly that of Venetian opera of the second half of the 17th century, though the arias contain extensive virtuoso coloratura passages. The ensembles and the choruses are carefully composed. Two stylistic developments can be seen: the increasing use in recitatives of the closing formula involving a falling 4th or 3rd in the vocal part and a cadence for continuo alone; and the replacement of strophic arias, including some with a brief da capo of a line or two, with single-strophe arias with full-scale da capos.
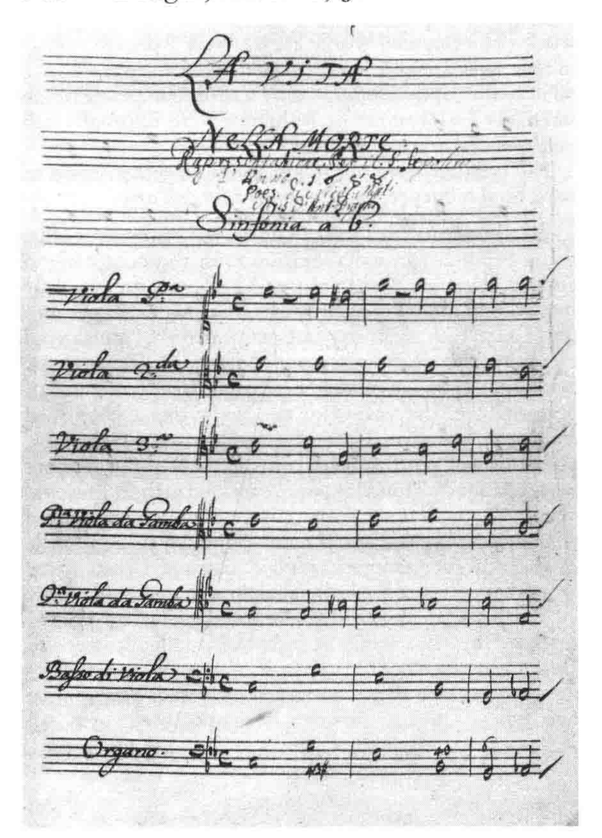
The chamber works, to texts which are almost without exception either mythological or allegorical, bear various designations. Some are serenatas. Others, marked (*compositione per*) *musica di camera*, were written for the Archduke Joseph's birthday. The other two categories are the same as the last two of the one-act stage works (see above); it is noteworthy that between Carnival 1682 and Carnival 1692, a time of war, Draghi's output consisted almost exclusively of one-act stage pieces and chamber works. His chamber works are different from the operas in that arias are at least as frequent as recitatives and are all in two strophes, separated by a ritornello. Some of the serenatas for outdoor performance have unusually full instrumental accompaniment.

The popular style of Draghi's own librettos seems to have been influenced by the *commedia dell'arte*.

3. Sacred works. Draghi's 41 sacred dramatic works, many produced in collaboration with the poet Minato and the designer Burnacini (see §2 above), are not only the largest number of such works by a single composer in the later 17th century but can also be considered representative of the repertory of sacred dramatic music at the court of Leopold I. According to the manner of performance, the nature of the texts, and the musical treatment, these works can be divided into two groups, oratorios and *sepolcri*. Oratorios, presented during Lent before Maundy Thursday, were executed in the traditional manner, i.e. without scenery, costumes or acting. *Sepolcri* were presented either on Maundy Thursday in the Kapelle of the dowager empress, with a costumed cast acting around a replica of the holy sepulchre, or on Good Friday in the Hofkapelle, with additional painted scenery, designed by Burnacini, as a backdrop (fig.2; *see also* Oratorio, fig.4). The selection of sources and themes for the texts also shows a marked difference between the two types. Only a minority of works by Draghi, all



2. Sacrifice of Isaac, backdrop design by Ludovico Burnacini for Draghi's sepolcro 'Il sagrificio non impedito', performed in the Vienna Hofkapelle, 4 April 1692



3. Manuscript of the opening of Draghi's sepolcro 'La vita nella morte', first performed in the Vienna Hofkapelle, 16 April 1688 (A-Wn Cod.18870, f.2v)

oratorios, draw on popular sources such as hagiography and dramatic episodes from the Old and New Testaments which are presented in a clearly defined chronology of events, emphasizing a conflict between the forces of good and evil. Most of the works, including all the *sepolcri*, treat one aspect of the Passion of Christ – the period between the burial and the Resurrection – and emphasize the laments of the followers of Christ as well as the relationship of the Passion to events related in the Old Testament. To some degree the contrast between the two types can also be seen in elements in the style of the music. Most of the oratorios, in two sections, are scored for two violins and continuo and have a relatively wide melodic range, with much coloratura writing. On the other hand, in the *sepolcri*, which are in a single section, Draghi favoured the low sonorities of violas and gambas (often in the archaic four- or five-part grouping; fig.3), affective, syllabic melodies and short aria-like and arioso sections.

The general style of Draghi's sacred dramatic music, like that of his secular works, clearly derives from that of the Venetian school of the mid-17th century. A special notable feature is the frequent use, as in the works of Cavalli and Cesti, of arioso sections within and following recitatives. The frequency, placing and melodic and harmonic style of these sections ensure that Draghi is seen at his best in his handling of recitative. Further Venetian traits can be seen in the instrumental pieces, choruses and slow arias: in the first two, chordal and imitative sections regularly alternate, and the last include laments (though there are very few chaconne basses). Distinct differences from the Venetian style can be seen in the absence of dance-like rhythms, especially in the fast movements of overtures and in arias, and in the small number of da capo arias.

Except for a gradual change in the structure of overtures, and the increasingly frequent use of instrumentally accompanied arias and more fully scored ritornellos – which may have been prompted by the greater resources available to him at Leopold's court compared with Eleonora's, and/or by the greater importance of Good Friday rather than Maundy Thursday celebrations – there is little stylistic development in Draghi's sacred dramatic output. This may have been owing to the fact that he had no contact with composers outside the Viennese circle, that his vast output did not leave him time for experiments and that he was aware of the emperor's preference for, and satisfaction with, the style of his music.

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STAGE

librettos by N. Minato, works performed in Vienna, Hofburg, and MSS in A-Wn, unless otherwise stated

dm – *dramma per musica*

La mascherata (compositione drammatica, 3, A. Draghi), Kleines Hof, 1 or 4 March 1666, Act 3 lost, 5 numbers ed. in Neuhaus, contribs. by Leopold I

Vero amor fà soave ogni fatica (introduzione a un ballo, 1, Draghi), 6 Feb 1667, music lost, lib *Wn*

Comedia ridicula (3, anon.), 11 or 13 Feb 1668, Act 3 lost

Gl'amori di Cefalo e Procri (rappresentazione drammatica, 1, Draghi), 9 June 1668

Achille riconosciuto (F. Ximenes), 12 June 1668, 7 numbers ed. in Neuhaus

Il Ciro vendicatore di se stesso (dm, 1, Ximenes), Amalienburg, 18 Nov 1668, pt 1 lost

Chi più sa manco l'intende, overo Gli amori di Clodio, e Pompea (dm, 3, Ximenes), Emperor's rooms, 21 Feb 1669, contribs. by Leopold I

Il Perseo (drama musicale 3, A. Amalteo), 15 July 1669, Act 2 lost

Atalanta (dm, 3), 18 Nov 1669, Acts 1 and 3 lost

Le rise di Democrito (trattenimento per musica, 3), 17 Feb 1670, *Wn* (1673 version), lib *CZ-Pu*; contribs. by Leopold I

Leonida in Tegea (dm, prol, 3), 9 June 1670, Act 3 lost; arr. M.A. Ziani, Venice, S Moisè, 9 Feb 1676; with rev. of Act 3, 11 Feb 1694, facs. in IOB, lxiv (1982), contribs. by Leopold I

Iphide Greca (dm, 3), 12 June 1670, music lost, lib *A-Wgm*; ?rev. version, 12 Jan 1696, Act 1 lost, contribs. by Leopold I

Penelope [La casta Penelope] (dm, 3), 18 Nov 1670

L'avidità di Mida (trattenimento per musica, 3), Ritterstube, 8 Feb 1671

La prosperità di Elia Sejano (dm, 3), 9 June 1671, contribs. by Leopold I

La gara dei genii (festa teatrale, 1), 14 July 1671, contribs. by Leopold I

Cidippe (dm, 3), 18 Nov 1671, Act 2 lost, contribs. by Leopold I

Gl'atomi d'Epicuro (dm, prol, 3), 9 June 1672

Gundeberga (dm, 3), 12 July 1672, Acts 1 and 3 lost, contribs. by Leopold I

Sulpitia (dm, 3), 21 Nov 1672, Act 1 lost, contribs. by Leopold I; with addns by C.D. Draghi, 27 Nov 1697, Act 1 lost

Il gioir della speranza (introduzione ad un balletto, 1), Emperor's rooms, 9 Feb 1673

Batto convertito in sasso (musica di camera, 1), Favorita, 9 June 1673

Provare per non recitare (composizione per musica, 1), Favorita, 15 Oct 1673, music lost, lib *I-Rvat*, *Vnm*

Gl'incantesimi disciolti (introduzione d'un balletto, 1), Karlau bei Graz, 17 Oct 1673, contribs. by Leopold I

La Tessalonica (dm, 3), rooms of Archduchess Maria Anna, 18 Nov 1673, music lost, lib *D-W*, *I-Vnm*

La lanterna di Diogene (dm, 3), 30 Jan 1674, Act 1 lost, contribs. by Leopold I
Le staggioni ossequiose (introduzione d'un balletto, 1), Stallburg, 12 April 1674
Il ratto delle Sabine (dm, 3), Cortina, 9–10 June 1674, Act 1 lost, contribs. by Leopold I
Il trionfatore de' centauri (festa musicale, 1), Schönbrunn, zoo, 13 Aug 1674
Il fuoco eterno custodito dalle Vestali (dm, 3), Cortina, 30 Oct 1674, contribs. by Leopold I
La nascita di Minerva (festa musicale, 1), 18 Nov 1674, music lost, lib *A-Wn*
I pazzi Abderiti (dm, 3), Emperor's rooms, 23 Feb 1675, contribs. by Leopold I
Pirro (dm, 3), Laxenburg, zoo, 30 May 1675, Act 1 lost
Zaleuco [Seleuco] (dm, 3), ? 17 June 1675, music lost, lib *Wn*
Turia Lucretia (dm, 3), 18 Nov 1675, Act 3 lost
Sciegliere non potendo adoprare (prol, 1), 18 Nov 1676
Hercole acquistatore dell'immortalità (dm, 3), Linz, Landhaus, 7 Jan 1677
Chilonida (dm, 3), hall of Archduchess Maria Anna, 20 Feb 1677, contribs. by Leopold I
Il silentio di Harpocrate (dm, 3), 27 Feb 1677, music lost, lib *Wn*; ?rev. version, 22 Nov 1688, Act 3 lost
Adriano sul Monte Casio (dm, 3), 27 June 1677, contribs. by Leopold I
Le maghe di Tessaglia (festa musicale, 1), Schönbrunn, park, 22 July 1677
Rodogone (dm, 3), Amalienburg, 18 Nov 1677, Act 2 lost
La fortuna delle corti (introduzione d'un balletto, 1, anon.), Stallburg, 1677
La conquista del vello d'oro (festa teatrale, 3), Wiener Neustadt, palace great hall, 8 Feb 1678, Act 1 lost
Leucippe Phestia (dm, 3), 14 June 1678, contribs. by Leopold I
Il tempio di Diana in Taurica (festa musicale, 1), Schönbrunn, park, 1 Sept 1678
La monarchia latina trionfante (festa musicale, 1), Cortina, 8 Oct 1678, music lost, lib *Wn*
Enea in Italia (dm, 3), Wiener Neustadt, palace great hall, 29 Oct 1678, Act 2 lost, contribs. by Leopold I
Li favoriti dalla fortuna (festa musicale, 1), 22 Nov 1678
Baldracca (dm, 3), 22 Jan 1679, Act 1 lost
L'ossequio di Flora (introduzione a un balletto di giardinieri, 1), carn. 1679
La svogliata (trattenimento musicale, 1), carn. 1679
Curzio (dm, 3), intended for 10 Aug 1679, Acts 2 and 3 lost, contribs. by Leopold I
I vaticini di Tiresia Tebano (festa musicale, 1), Prague, royal ballroom, 11 Jan 1680, contribs. by Leopold I
La patienza di Socrate con due mogli (scherzo dramatico per musica, 3), Prague, royal ballroom, 29 Feb 1680, 1 scene ed. in GMB, contribs. by Leopold I
La forza dell'amicitia (dm, 3), Linz, palace, 13 Feb 1681, Act 1 lost; ?rev. version, 13 Jan 1694, lost, lib *Wn*
Temistocle in Persia (dm, 3), Wiener Neustadt, 30 June 1681, Acts 1 and 3 lost, contribs. by Leopold I
La rivalità nell'ossequio (trattenimento musicale, 1), Schloss Frohsdorf, park, 22 July 1681, music lost, lib *Wn*
Achille in Tessaglia (trattenimento musicale, 1, librettist not known), Mannersdorf, 26 July 1681, music lost, lib *Wn*
L'albero del ramo d'oro (introduzione d'un ballo, 1), Ödenburg, 15 Nov 1681, ov. ed. in H. Botstiber: *Geschichte der Ouvertüre* (Leipzig, 1913)
Gli stratagemi di Biante (dm, 3), 15 Jan 1682, contribs. by Leopold I
La Chimera (drama fantastico musicale, 3), 7 Feb 1682; rev. version, 14 Feb 1692, Act 2 lost
Il tempio d'Apollo in Delfo (introduzione d'un balletto, 1), Laxenburg, 14 July 1682
Il giardino della Virtù (1), Emperor's rooms, 7 Jan 1683
Lo smemorato (trattenimento musicale, 1), Emperor's rooms, 28 Feb 1683
La lira d'Orfeo (trattenimento musicale, 1), Laxenburg, park, 9 June 1683
Gl'elogii (1), Linz, palace, 16 Jan 1684, contribs. by Leopold I
Tullio Hostilio, aprendo il tempio di Giano (festa musicale, 1), Linz, 9 June 1684, music lost, lib *Wn*
I varii effetti d'amore (introduzione ad un balletto, 1), 16 Jan 1685, music lost, lib *Wn*
La più generosa Spartana (introduzione ad un balletto, 1), ? 10 June 1685
Il Palladio in Roma (dm, 3), 17 Sept 1685, contribs. by Leopold I
Il rissarcimento della ruota della Fortuna (introduzione ad un balletto, 1), ? 15 Nov 1685
Lo studio d'amore (introduzione ad un balletto, 1), Emperor's rooms, 13 Jan 1686, contribs. by Leopold I
Le scioccaggini degli Psilli (trattenimento musicale, 1), ? 24 Feb 1686
Il nodo gordiano (festa teatrale, 1), 11 June 1686, contribs. by Leopold I
Le ninfe ritrose (introduzione d'un balletto, 1), Hofburg, park, 22 July 1686, contribs. by Leopold I
Il ritorno di Teseo dal labirinto di Creta (introduzione d'un balletto, 1), ?7 Oct 1686
La grotta di Vulcano (introduzione d'un balletto, 1), ? 15 Nov 1686
La vendetta dell'Honestà (rappresentazione musicale, 1), 9 June 1687, music lost, lib *Wn*
La gemma Ceraunia d'Ulissipone hora Lisbona (dramma musicale, 3), Heidelberg, Elector's palace, 1 and 3 July 1687, music lost, lib *BR-Rn*, *US-Wc*
La vittoria della Fortezza (introduzione d'un balletto, 1), Bellaria, 22 July 1687, contribs. by Leopold I
La fama addormentata e risvegliata (introduzione d'un balletto, 1), Pressburg, ?19 Nov 1687
Il marito ama più (festa musicale, 1), Pressburg, Count Pálffy's palace, 17 Jan 1688, contribs. by Leopold I
Tanisia (dm, 3), 26 Feb 1688, contribs. by Leopold I
La moglie ama meglio (festa musicale, 1), 10 June 1688, contribs. by Leopold I
Pigmaleone in Cipro (festa musicale, 1), 13 Jan 1689, contribs. by Leopold I
La Rosaura, overo Amore, figlio della Gratitudine (dm, 3, O. Malvezzi), 19 Feb 1689, Act 3 lost, contribs. by Leopold I
Il Telemaco, overo Il valore coronato (composizione per musica, 1, Malvezzi), Augsburg, Fuggers' house, 21 Nov 1689, pt 1 lost, 23 arias *D-Mbs*
La regina de' Volsci (dm, 3), Augsburg, Fuggers' house, 12 Jan 1690, 32 arias *Mbs*, contribs. by Leopold I
Scipione preservatore di Roma (trattenimento musicale, 1), ? 26 July 1690, music lost, lib *A-Wn*
La chioma di Berenice (festa musicale, 1), intended for 28 Aug 1690, contribs. by Leopold I; rev. version, Favorita park, 4 Aug 1695, pt 2 lost, contribs. by Leopold I
Li tre stati del tempo: passato, presente, e venturo (introduzione d'un balletto, 1), Neuburg, ?June 1691, music lost, lib *I-Fn*, *Vnm*
Il ringiovenito (festa musicale, 1), Favorita, 18 June 1691, contribs. by Leopold I
Il pellegrinaggio delle Gratie all'Oracolo Dodoneo (invenzione per una serenata, 1), Favorita park, 23 July 1691
Le attioni fortunate di Perseo (festa, 4), 28 Nov 1691, music lost, lib *A-Wn*
Fedeltà e Generosità (festa teatrale, 1), 12 Jan 1692, contribs. by Leopold I
Le varietà di fortuna in Lucio Iunio Bruto, l'autore della libertà romana (festa per musica, 3), Favorita, 18 June 1692, Acts 1 and 3 lost, contribs. by Leopold I
Il merito uniforma i genii (introduzione d'un balletto, 1, ?Minato), Favorita park, 22 July 1692, music lost, lib *Wn*
Il vincitor magnanimo Tito Quintio Flaminio (dm, 3), 27 Nov 1692, contribs. by Leopold I
L'amore in sogno, overo Le nozze d'Odati, e Zoriadre (dm, 3), Favorita, 29 June 1693, Acts 1 and 3 lost, contribs. by Leopold I
La madre degli dei (festa musicale, 1), Favorita park, 22 July 1693
L'imprese dell'Achille di Roma (festa per musica, 4, anon.), 22 Nov 1693, music lost, lib *Wn*
Pelopida Tebano in Tessaglia (festa teatrale, 1), 25 Nov 1694, pt 1 lost
L'industrie amorose in Filli di Tracia (dm, 3), 16 Jan 1695, contribs. by Leopold I
Amore dà senno, overo Le sciocchezze d'Hippoclide (dm, 3, D. Cupeda), 6–12 Feb 1695, Acts 1 and 2 lost, contribs. by Leopold I
La finta cecità di Antioco il grande (dm, 3, Cupeda), Favorita, 6 July 1695, Acts 2 and 3 lost, contribs. by Leopold I
La magnanimità di Marco Fabrizio (3, Cupeda), 22 Nov 1695, contribs. by Leopold I
Timone misantropo (dm, 3, anon.), carn. 1696, Act 1 lost, contribs. by Leopold I
Le piramidi d'Egitto (trattenimento musicale, 1), 6 Jan 1697

L'Adalberto, overo La forza dell' astuzia femminile (dm, 3, Cupeda), 12 Feb 1697, contribs. by Leopold I
L'amare per virtù (dm, 3, Cupeda), Favorita, 30 June 1697, Act 2 lost, contribs. by Leopold I
La tirannide abbatuta dalla virtù (festa musicale, 1), Favorita park, 11 Aug 1697, contribs. by Leopold I
L'Arsace, fondatore dell'imperio de' Parthi (dm, 3, Cupeda), Favorita, 3 July 1698, Acts 1 and 2 lost, collab. C.D. Draghi
Il delizioso ritiro di Lucullo (festa musicale, 1, anon.), Favorita park, 7 Aug 1698, music lost, lib *Wn*
La forza dell'amor filiale (dm, 3, Cupeda), 27 Nov 1698, Act 3 lost, collab. C.D. Draghi, contribs. by Leopold I
Le finezze dell'amicizia, e dell'amore (festa musicale, 1, anon.), 1 Aug 1699, music lost, lib *Wn*
L'Alceste (dm, 3, Cupeda), 28 Jan 1700, music lost, lib *Wn*

Music in: Ipermestra, Venice, spr. 1671, lost

VOCAL CHAMBER

librettos by N. Minato, works performed in Vienna, and MSS in A-Wn, unless otherwise stated

Serenata, 1669
La Semiramide (trattenimento musico, anon.), 22 Dec 1673, music lost, pubd lib *I-Ma*, *Rvat*, *Vnm*
Trattenimento musicale, 1674
Li sogni regij (serenata), 30 Oct 1675
L'ore postmeridiane di Parnasso (servizio di camera), June 1676
Lo specchio (cant., anon.), 22 Nov 1676
L'oracolo d'Amore (anon.), 26 ?Nov 1676
Gli dei concorrenti (epitalamio musicale), Augsburg, 15 Dec 1676
I desiderij d'Echo, e di Narcisso (serenata), 1677
Amor vittorioso (applauso per musica), Wiener Neustadt, Feb 1678
Le pompe dell'Istro (applauso per musica, anon.), Wiener Neustadt, Feb 1678
L'ingegno à sorte (serenata), Linz, 22 July 1680
Introduzione ad un ballo di Teutoni (anon.), Linz, 24 Nov 1680
Espero festeggiante (introduzione per una serenata, anon.), 9 June 1681
Gli aborti della fretta (musica di camera), Ödenburg, 18 Nov 1681
Gli Argonauti in viaggio (musica di camera), Laxenburg, 9 June 1682
Il sogno delle Gratie (introduzione d'un balletto), Laxenburg, 9 June 1682
Gli emblemi (compositione per musica di camera), 15 Nov 1682
Le gare degl'amanti (musica di camera), Laxenburg, 1682
Il trionfo del carnevale, carn. 1683
Il sagrificio d'Amore (serenata), 16 July 1685
Le recreazioni di Tempe (trattenimento musicale), 22 July 1685
Concerto musicale, 1685
Pische cercando Amore (serenata), 22 July 1688
Specchio historico (musica di camera), 26 July 1688
Le corone trionfali (compositione per musica per servitio di camera, anon.), 9 June 1689, music lost, lib *A-Wn*
Il riposo nelli disturbi (serenata), 24 July 1689
I doni heroici (ossequio poetico musicale al servitio di camera), 26 July 1689
I pianeti benigni (epitalamio musicale), Neuburg, 28 Aug 1689
Non si può (capriccio poetico), 12 June 1690, music lost, pubd lib *Wn*
L'ossequio delli sette rè di Roma alla maestà del nuovo rè de' romani Gioseffo I (compositione per musica), 26 July 1690, music lost, pubd lib *Wn*
Il teatro delle passioni humane (compositione), 15 Nov 1690
Amore accademico (trattenimento di musica e di accademia, anon.), 6 Jan 1691, music lost, pubd lib *Wn*
Gli augurii veracemente interpretati (compositione per musica di camera, anon.), Nikolsburg, 9 June 1691, music lost, lib *Wn*
La galeria della fortuna (compositione per musica di camera, anon.), 26 July 1691
Il tributo de' Savii (compositione per musica di camera), intended for 26 July 1692
Introduttione per musica e conclusione for Seconda accademia, 3 Feb 1693
Le piante della virtù, e della fortuna (capriccio per musica a servitio di camera), 26 July 1693, music lost, pubd lib *Wn*
Le sere dell'Aventino (musica di camera), 9 June 1694 (pt i), 22 July 1694 (pt ii), music lost, pubd lib *Wn*
L'ossequio della Poesia, e dell'Istoria alla maestà di Gioseffo (componimento per musica di camera) (?Cupeda), 26 July 1694, music lost, pubd lib *Wn*
Le virtù regie (trattenimento poetico per musica), 26 July 1695
L'ossequio nel fuggir l'otio (compositione per musica), 15 Nov 1696
Le più ricche gemme, e le più belle pietre delle corone (ossequio per musica di camera), 26 July 1697, music lost, pubd lib *Wn*
Intramezzo di musica e applauso musicale alla decisione in una accademia di dame, 15 Nov 1697
Introduzione per musica e conclusione for Terza accademia (anon.), 11 Feb 1698, collab. C.D. Draghi

Introduzione ad un balletto (anon.), 30 Dec, between ?1665 and 1677
L'ossequio fra gli amori (serenata, anon.), 26 July, between 1667 and 1672
Le veglie di Tempe (serenata), 9 June, between 1669 and 1697
Veglia di Parnasso, 9 June, between 1669 and 1697
Forza d'un bel volto (dialogo à 5 voci, anon.)
'Era l'Aurora' (cant. à 3 per camera, anon.)

Doubtful: Muzio Scevola (anon.), 1665, lost; Introduzione dramatica al gioco delle sorti (anon.), 1666, lost, pubd lib *Wn*; Prelude, sung sections, epilogue to Primero es la honra (A. Moreto), 18 Jan 1673; Per l'accademia (anon.), 10 Feb 1677; Flaminio (anon.), 1679, lost; Gli obblighi dell'universo (cant., anon.), Pardubice, 9 June 1680; Accademia (?Minato); Introduzione per l'accademia (anon.); Floridea (?G. Pancieri)

ORATORIOS

performed in Vienna and MSS in A-Wn, unless otherwise stated

Oratorio di Giuditta, ?1668
La vedova generosa, 1668/9, music lost, pubd lib *D-HEu*
La potenza della croce (I. Savini), 6 March 1674, music lost, pubd lib *I-Vnm*
Il cuore appassionato (Savini), 19 March 1674, music lost, pubd lib *A-Wn*
La caduta di Salomone (D. Federici), 1674, music lost, pubd lib *I-Vnm*
S Agata (A. Ficieni), 1675
Debora e Jaele (G.B. de Santis), 1676, music lost, pubd lib *Vnm*
Il figlio prodigo (G.B. Rocca), 1678, music lost, pubd lib *Vnm*
Jephte (G.F. Apolloni), Prague, 1680
S Cecilia, Prague, 1680
S Wenceslao (N. Minato), Prague, 1680
All'ingresso di Christo nel deserto (?H. da Pergine), 1683
Entrata di Christo nel deserto (?Da Pergine), 15 Feb 1687
L'uscita di Christo dal deserto (?Da Pergine), 1688
Le cinque vergini prudenti, 1689
Il crocifisso per gratia, overo S Gaetano, 1691

SEPOLCRI

librettos by N. Minato, works performed in Vienna, and MSS in A-Wn, unless otherwise stated

L'humanità redenta (A. Draghi), 18 April 1669
Li sette dolori di Maria Vergine (G. Ferri), 3 April 1670
Epitafii sopra il sepolcro di Christo, 26 March 1671
Il limbo aperto (Ferri), 14 April 1672
La pietà contrastata (anon.), 30 March 1673
La corona di spine, 11 April 1675
Il sole ecclissato, 2 April 1676
Le cinque piaghe di Christo, 15 April 1677
Li trè chiodi di Christo, 7 April 1678
Il titolo posto sù la croce di Christo, 30 March 1679
La sacra lancia, Prague, 18 April 1680
Il terremoto, 26 March 1682
L'eternità sogetta al tempo, 16 April 1683
Il segno dell'humana salute, 31 March 1684
Il prezzo dell'humana redentione, 20 April 1685, music lost, pubd lib *Wn*
Il dono della vita eterna, 12 April 1686; ed. P.J. Halverson (diss., Stanford U., 1988)
La vita nella morte, 16 April 1688
L'esclamar à gran voce, 8 April 1689
I frutti dell'albero della croce, 13 April 1691, music lost, pubd lib *Wn*
Il sagrificio non impedito, 4 April 1692
Il sangue e l'acqua, 20 March 1693, music lost, pubd lib *Wn*
Il libro con sette sigilli, 9 April 1694
La trasfiguratione sù'l Calvario, 1 April 1695, music lost, pubd lib *Wn*
La passione di Christo, 20 April 1696, music lost, pubd lib *Wn*
La virtù della croce, 5 April 1697
Il secondo Adamo (?Cupeda), 17 April 1699, music lost, pubd lib *Wn*

OTHER SACRED VOCAL

Missa a 9, 5vv, 2 vn, 2 va, bc, 1684, *A-KR*; A
Missa assumptionis, 5vv, 2 tpt, 4 trbn, 2 vn, 4 va, bc, 1684, *KR*; A
Stabat mater, 4vv, *Wn*; A
3 pss, 1, 4vv, bc, *CZ-KRa*; 2 hymns, 3vv, 2 vn, bc, *A-Wn*; hymns in A

LIBRETTOS

for other composers, performed in Vienna, published and in A-Wn, unless otherwise stated

L'Almonte (componimento drammatico), G. Tricarico, 1661; *Oronisbe*, P.A. Ziani, 1663; *L'Invidia conculcata dalla Virtù, Merito, Valore della S. C. Mta di Leopoldo imperatore*, Ziani, 1664, lib lost, score *Wn*; *Cloridea*, Ziani, 1665; *L'Alcindo*, A. Bertali, 1665; *La Galatea*, Ziani, 1667; *Apollo deluso* (dm), G.F. Sances and Leopold I, 1669; *La fede trionfante* (orat), Tricarico, 1662, pubd lib *I-Lg*; *Maria Maddalena* (orat), Bertali, 1663, lib lost; *La morte debellata* (sepolchri), Sances, 1669, pubd lib *A-Gu, Wst*

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U. Hofmann: *Die Serenata am Hofe Kaiser Leopold I. (1658–1705)* (diss., U. of Vienna, 1975)
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S. Monaldini: *L'Orto dell'Esperidi: musici, attori e artisti nel patrocinio della famiglia Bentivoglio (1646–1685)* (Lucca, forthcoming)

RUDOLF SCHNITZLER (with HERBERT SEIFERT)

Draghi, Bernardino [Bernardino di Pietro] (*d* Siena, 29 June 1592). Italian composer and singer. He was employed at the cathedral of Siena where he studied with the *maestro di cappella* Andrea Feliciani. The first record of his presence there is a payroll of June 1578, in which he is listed among the clergy as a member of the minor orders. By 1580 he was singing in the choir, first as soprano and later (from 1585) as contralto; a document of 31 May 1591 records that he was paid 20 lire as cappellano and 9 lire as singer. He died the following year and was buried in the cathedral.

Draghi's *Primo libro delle villanelle a tre voci* (Venice, 1591; 4 ed. A. Mazzeo, *Villanelle e canzonette senesi del 1500 a tre voci*, Siena, 1982) is dedicated to the Sienese noblewoman Isabella Mariscotti Ballati. The villanelle are attractive pieces in which largely homophonic settings are enlivened by the use of syncopation and expressive dissonances. He is also the composer of *Confitebor tibi*, in a collection of eight-part Vespers psalms (RISM 1590[9]).

K. BOSI MONTEATH

Draghi, Giovanni Battista (*b* ?Rimini, *c*1640; bur. London, 13 May 1708). Italian composer and keyboard player, active in England, possibly a brother of Antonio Draghi. He may have studied in Venice, as Antonio did, for it was the main operatic centre in Italy, and he came to England initially to join an Italian opera venture in London. Vincenzo and Bartolomeo Albrici, the leaders of the troupe, arrived from Dresden in November 1662, and Draghi may have joined them soon after. He is perhaps the musician that Sir Bernard Gascoigne, the English Resident in Venice, sent to London in 1664; he proved to be 'learned, and Civill; Civility being no vere ordinarye quality of a Musicien, but Preyde'. On 12 February 1667 Pepys heard him sing from memory an act of an Italian opera; Pepys liked the music, and reported that Draghi had also written the libretto. The opera seems not to have been performed, and does not survive. The Italians were active at court and in polite society until Vincenzo Albrici left England in about 1668. Most of the others left in 1673, when the Test Act debarred Catholics from court, but Draghi remained, replacing Sebenico and partially supplanting Locke as organist of the queen's Catholic chapel in Somerset House. Roger North wrote that the Italians in the chapel did not like Locke's 'manner of play', and wanted to be accompanied by 'more polite hands', and so Draghi 'was made cheif organist, and had the great organ, but Lock was not put out, having a chamber organ that stood by, which he accompanied with; so just are Kings and Queens sometimes'. Locke evidently did not hold it against Draghi, for both composers contributed instrumental music to Thomas Shadwell's operatic version of *The Tempest* (1674), and Draghi wrote the 'Instrumental Musick before and between the Acts and the Entries in the Acts' in Locke's semi-opera *Psyche* (1675). Draghi also wrote songs for Aphra Behn's *The City Heiress* (1682), the anonymous *Romulus and Hersilia* (1682), Nahum Tate's *A Duke and No Duke* (1684), William Mountfort's *The Injured Lovers* (1688) and Joseph Harris's *The City Bride* (1696). On 25 July 1696 he witnessed a legal agreement between Thomas Betterton and the dancer Sorin.

Draghi was particularly admired as a keyboard player. John Evelyn heard him on 25 July 1684 and thought 'few if any in Europe' exceeded him, while in the same year he was chosen to demonstrate Renatus Harris's instrument in the famous 'Battle of the Organs'. The satirist Tom Brown has Purcell writing to Blow in his *Letters from the Dead to the Living* (London, 5/1719) that in the 'infernal shades . . . a carpenter shall make better music upon an empty cupboard strung with five brass-wires, than Baptist can upon the harpsichord'. Draghi, evidently, had no equal on earth. At Christmas 1687 he was appointed organist of James II's Catholic chapel, and, according to a tradition reported by Hawkins, he taught the king's daughter, Princess Anne, and possibly also her sister Mary. In 1695 he was on the list of teachers for a projected royal academy. A keyboard manuscript, discovered in the early 1990s (now *GB-Lbl* Mus.1), with sections apparently copied by Purcell and Draghi in the 1690s, seems to be evidence of them both teaching members of the same, as yet unidentified, family. Also, some 'General Rules' for keyboard fingering attributed to

Draghi were copied by Edward Finch (*Ge* R.d.39). Draghi was apparently one of the most sought-after music teachers in Restoration London.

His connection with the royal family continued to the end of his life. His song for Princess Anne's birthday was performed on 24 February 1697 at York Buildings, where benefit concerts were also given for him in 1698 and 1701. In 1698 William III awarded him a pension of £100 'in consideration of near 30 years service in the royal family [household] and of his being incapacitated by the gout'. Queen Anne confirmed it on her accession in 1702, and granted £25 on 28 July 1708 to his widow Sybille for the expenses of his funeral.

Unfortunately, only one of Draghi's large-scale works survives. The *Song for St Cecilia's Day* was the first major choral work written in England in the Italian style, with trumpet parts, massive contrapuntal choruses and florid, extended solos. Its influence can be heard in the anthems and odes Blow and Purcell wrote over the next few years. There are also fine things among Draghi's smaller-scale works. His trio sonata in G minor is the only one written in Restoration England apart from Blow's in A major that can stand comparison with Purcell, while 'Where art thou, God of Dreams' (*The Theatre of Music*, iii, RISM 1686[3]) from *Romulus and Hersilia* is a beautifully-conceived italianate recitative and aria using the passacaglia ground bass. Draghi was the most important Restoration keyboard composer after Blow; his suites are similar in style and content to those of Purcell, and are by no means inferior to them.

WORKS

VOCAL

24 Eng. songs, 1683[5], 1684[3], 1684[4], A Duke and no Duke (London, 1685), 1685[5], 1685[6], 1685[7], 1686[3], 1687[3], 1687[4], Quadratum Musicum (London, 1687), 1688[7], 1692[8], *Gentleman's Journal* (London, 1693), *GB-Cfm*, for further details see *Day-MurrieESB*

3 It. songs, 1679[6], *Lbl*, 1 'altered by Battista Draghi and B.M. Berenclow'

This is the day that the Lord hath made (anthem), lost, mentioned *HawkinsH*

Song for St Cecilia's Day (From harmony, from heav'nly harmony; J. Dryden), 1687, Chichester, West Sussex Record Office, *GB-Lbl* (inc.), *Lcm*, *Ob*

Bid the spring that's now a coming, song, music lost, text in 1683[6]

Dialogue, lost, mentioned in the text of J. Harris's comedy *The City Bride* (London, 1696)

Song for Princess Anne's birthday, perf. 24 Feb 1697, lost, see Tilmouth

INSTRUMENTAL

Sonata, g, 2 vn, b, *GB-Lbl*

Ground, d (The Italian Ground), rec, b, The Delightful Companion (London, 1686), 1695[15], *The Second Part of the Division Flute* (London, 1708/*R*), *En*

Six Select Sutes of Lessons, hpd (London, 1707), ed. in RRMBE, lvi (1986)

46 miscellaneous pieces, kbd, *CDp*, *Cfm*, *En*, *Lbl*, *Ob*, *Och*, *US-LAuc*, *U*, *Wc*, ed. in RRMBE, lvi (1986)

4 miscellaneous pieces, kbd, *GB-Lbl*, ed. in Price

Piece, kbd, ed. in RRMBE, lvi (1986), no.51, by H. Purcell, z574/6, *US-Wc*

The Tempest (semi-op, W. Davenant and J. Dryden, after W. Shakespeare, rev. T. Shadwell), 1674, collab. Locke, Humfrey, J. Banister (i), Reggio; dances by Draghi, lost

Inst music for Locke's Psyche, 1675, lost

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PETER HOLMAN

Dragma (It.). A double-stemmed semibreve. It is found in musical manuscripts of the late medieval period (see J. Wolf: *Handbuch der Notationskunde*, i, Leipzig, 1913/*R*, p.329) and mentioned by some theorists (*F-Psg* 1257, Philippus de Caserta, Anonymus 10 in *CoussemakerS*, iii, etc.). The term is presumably a theorist's invention, possibly from the Greek *drachmē* (It. *dramma*, a small coin, eventually 'dram'). The note may have more than one meaning even within the same composition. Its effect was usually that of reducing a semibreve to a value that could not ordinarily be expressed by a single symbol. In some sources it implies a pause (fermata) or indicates syncopation. The *dragma* should not be confused with double-stemmed notes in later German keyboard tablatures, where the downward stem indicates chromatic alteration or an ornament (Wolf, ii, 1919/*R*, p.12).

JOHN MOREHEN

Drăgoi, Sabin V(asile) (*b* Selişte, Arad district, 6/18 June 1894; *d* Bucharest, 31 Dec 1968). Romanian composer and ethnomusicologist. From 1918 to 1919 he studied harmony in Iaşi with Zirra; he attended the Dima Conservatory, Cluj (1919–20), as a pupil of Bena (theory) and Hermann Klee (counterpoint), and then studied composition with Novák, conducting with Ostrčil and history with Krupka at the Prague Conservatory (1920–22). After teaching music in Deva from 1922 to 1924, he was lecturer in harmony (1924–42) and director (1925–43) of the Timişoara Conservatory; he then taught harmony and composition at the Cluj Conservatory (1943–5), was rector of the Timişoara Institute of Arts (1949–50) and taught folk music at the Bucharest Conservatory (1950–52). In collaboration with Breazul he wrote a series of school textbooks in which music education was grounded in folksong. Drăgoi himself had been brought up in the country, and he often returned to collect folksongs, publishing several noted collections. Towards the end of his life, as director of the Folklore Institute of Bucharest (1950–64) and a member of the International Folk Music Council (1957–68), he made several analytical studies on the symmetry and harmony of folk music. He was vice-president of the Society of Romanian Composers (1940–45, 1952–60) and became a member of the Romanian Academy in 1955. He was awarded the Enescu Prize (1922, 1928) and the State Prize (1952, 1954).

Peasant music formed the source for a large part of Drăgoi's creative output; at first this consisted largely of choral music (he conducted several choirs in Timişoara during the period 1924–40), but he also composed extensively in other genres. Drăgoi was attracted above all to the most archaic Romanian folk music, the *colinde*, laments and wedding songs, although he also made use of peasant dances in his fast movements and in the many piano miniatures. His deep roots in folk music enabled him to achieve a rare degree of objectivity in expressing

the shared sentiments of the Romanian people. Melody, always formally close to that of peasant models, is of principal importance in his work. A master of the small form, he generally cast his extended works as suites, with little development or variation. His opera *Năpasta* ('The Plague') was a major contribution to the formation of a Romanian repertory; it is a paradigm of Romanian music in the inter-war period.

WORKS
(*selective list*)

STAGE AND FILM

Năpasta [The Calamity] (musical drama, 3, Drăgoi, after I.L. Caragiale), 1927, Bucharest, 30 May 1928; rev. 1958, perf. Bucharest, 23 Dec 1961 (Bucharest, 1961)
Constantin Brâncoveanu (musical mystery, S. Tudor, after hymn of St Demetrius the New), 1929, Bucharest, 25 Oct 1935
Kir Ianulea (comic fantasy op, 5 scenes, R. Urlăţianu, after Caragiale), 1937, Cluj, 22 Dec 1939
Horea, 1945 (historical op, 7 scenes, Drăgoi)
Mitrea Cocor, film score, 1952
Păcală, 1956, rev. 1959 (comic op for children, 3, A.S. Drăgoi, after P. Dulfu), Braşov, 6 May 1962 (Bucharest, 1977)

OTHER

Orch: 3 tablouri simfonice, 1922; Divertisment rustic, 1928; Pf Conc., 1941; Rapsodia bănăţeană 'Dorică', 1942; Petrecere populară [Popular Feast], 1950; Concertino, taragot, orch, 1953; 7 dansuri populare, 1960; Suita de la ţară [Country Suite], 1961; Suita lipovană, 1962
Chbr and pf: Suita de dansuri poporale, pf, 1923; 21 cîntece populare, pf, 1923; 24 cîntece populare, pf, 1923; 25 doine, pf, 1923; 8 miniaturi, pf, 1923; Sonata, vn, pf, 1949; Dixtuor, wind, 1955; 50 colinde, pf, 1957; 10 miniaturi, pf, 1960; 12 miniaturi, pf, 1968
Choral: 6 coruri bărbăteşti pe teme populare [6 Male Choruses on Folk Themes], 1926; Liturghia, e, 1926; 11 coruri pentru copii pe teme populare [11 Children's Choruses on Folk Themes], 1935; 30 coruri din comuna Belinţ, 1935; Povestea neamului [The People's Story], 1936; Liturghia solemnă, 1937; Recviem românesc, 1943; Balada celor 4 mineri [The Ballad of the 4 Miners], 1950; Mai multă lumină [More Light] (cant.), 1951; Povestea bradului [The Fir Tree's Story] (orat), 1952; Cununa [The Wreath] (cant.), 1959; Coruri (1955, 1967)

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VIOREL COSMA

Dragonetti, Domenico (Carlo Maria) ['Il Drago'] (*b* Venice, 7 April 1763; *d* London, 16 April 1846). Italian double bass player and composer. A singularly talented musician with a characterful personality and considerable business acumen, he had an extraordinary career. He was also a passionate collector of instruments, music, paintings, snuff-boxes and dolls.

Dragonetti's parents, Pietro Dragonetti and Cattarina Calegari, also had a daughter, Marietta, for whom Domenico provided financial assistance after leaving Venice. Pietro may have been a musician and also a gondolier. Francesco Caffi's biography (1846) is the main source for Dragonetti's Venetian years. It is said that Dragonetti received instruction from Michele Berini, a bassist in the theatres and at S Marco. He practised assiduously, performed to popular acclaim in the streets of Venice, learnt from friendships with Sciarmadori (a shoemaker) and the violinist Nicola Mestrino and was a member of the Arte dei Suonatori. At the age of 24, three years after his first attempt to join the instrumentalists at S Marco, he was accepted as the fifth of five double bass players on 13 September 1787; by December he had become principal. In 1791 the procurators rewarded him for his rejection of offers from abroad with a payment of 310 lire. By autumn 1794, aged 31, Dragonetti could no longer be retained and on 16 September he left Venice for London with a two-year leave of absence, which was later extended by a further three years. Although he returned to Venice in 1799 in order to finalize his resignation, and visited the city again in 1809, the remainder of his life was based in London.

Dragonetti's career in England was remarkable. Not only did he irrevocably challenge and alter the reception and expectations of his instrument but he also carved out for himself a unique position in music-making in Britain which lasted for more than half a century. At a time when orchestral musicians commanded meagre incomes Dragonetti accumulated wealth and security: in June 1846 his balance at Coutts & Co. stood at £1006 12s. 2d. His popularity and skill formed a unique commodity which allowed him to negotiate suitable payment.

In the 1790s he performed his own compositions to widespread recognition. One critic remarked that Dragonetti 'by powers almost magical, invests an instrument, which seems to wage eternal war with melody, "rough as the storm, and as the thunder loud", with all the charms of soft harmonious sounds' (*Bath Chronicle*, 14 Nov 1799). Between 1808 and 1814 he was abroad, visiting both Vienna and Venice. After 1815 his income was derived mainly from orchestral work, and his appearances in chamber music, which included popular transcriptions of sonatas by Corelli, Handel and Giuseppe Sammartini, as well as original works by his contemporaries, maintained and consolidated his reputation.

Dragonetti's annual diary featured a fluctuating blend of engagements during the London season at the King's Theatre, the Ancient Concerts, the Philharmonic Society and Drury Lane, various subscription series, and benefit, public and private concerts. During the remaining months he was a familiar figure at provincial festivals and in the homes of the aristocracy. His fees were exceptionally high for an instrumentalist: protracted haggling with the Philharmonic Society led on the one hand to his absence from the London première of Beethoven's Symphony no.9 in 1825, and on the other to his status as the highest-paid orchestral player from 1831 to 1842.

As an alien Dragonetti could not own property – he lived in rented accommodation in Westminster – and was denied suffrage. Although he remained a bachelor, there is evidence that he had close female friends, at least in Venice. Among important friends in England were his pupil the 3rd Duke of Leinster, Vincent Novello, John

Barnett, Thomas Greatorex, Samuel Wesley, the Cowden Clarkes, Edward Holmes and Cipriani Potter. Haydn, Beethoven, Cherubini and Spohr were among his many associates.

Dragonetti generally used a three-string double bass, and was particularly fond of the Gasparo da Salò instrument (see illustration) which he bequeathed to S Marco. He favoured tuning in 4ths (*A′–D–G*): writing to Rossini in 1827, he explained that this arrangement provided a strong, even sound and eased the negotiation of the instrument. He imported strings from Padua. His outwardly curved bow (a model popular until the 20th century in England) ensured a punctuating bass line and suited the rhythmic sequential patterns common in his own compositions.

He composed for his own use, and it is his manuscripts (bequeathed to Vincent Novello, who in turn left them to the British Museum in 1849) which display most clearly his facility as a player. The British Library holds 18 volumes of his works (*GB-Lbl* Add.17726–17833; for a summary of their contents see Palmer, 1997). They include concertos and concerto-like works (including potpourris) with orchestral accompaniment; quintets for solo bass, violin, two violas and 'basso'; a duo for cello and double bass; variations on popular operatic arias for solo double bass; obbligato double bass parts for operatic arias; and multi-movement pieces for double bass and piano. Other works include songs, piano pieces and caprices for violin. Composition provided Dragonetti with the means to demonstrate his virtuosity in the genres popular with his audience. His continuing output was crucial – it allowed him to vindicate his instrument – and he recycled and renamed his works. Both Potter and



Domenico Dragonetti with his three-string double bass: portrait attributed to George Richmond, watercolour, 1830s (collection of the late Rembert Wurlitzer)

Simon Sechter made adaptations and arrangements at his behest.

He died aged 83, basking in the affection of his many friends. The emotional tribute in *The Musical World* (9 May 1846) declared:

> Dragonetti was not only the greatest performer of his age on the double bass – possessing the finest instinct of true excellence in all that concerns his art – but he had moral qualities of a high order; a benevolent and generous disposition, and an inclination to friendship, which he exercised with judgment and discrimination in men and things.

Dragonetti's personal correspondence for the period 1796–1846 is held at the British Library (Add.17838). Other personal correspondence and papers are held at Northwestern University, Evanston, Illinois; and a collection of letters, manuscripts and other documents concerning Dragonetti, compiled by Arthur W. Hill, is also held there (in the Moldenhauer archive).

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FIONA M. PALMER

Dragoni [Draconi], **Giovanni Andrea** (*b* Meldola, nr Forlì, *c*1540; *d* Rome, Dec 1598). Italian composer. He spent most of his working life in Rome. That he studied with Palestrina can be established from the dedication of his first madrigal book of 1575, in which he paid tribute to his former teacher. From June 1576 until his death he was *maestro di cappella* at S Giovanni in Laterano. Except for a posthumously published book of motets his sacred output was primarily in the Lateran manuscripts, many of which have been lost. A list in manuscript 58, a collection of lamentations by Annibale Stabile and Dragoni, records those manuscripts that once formed the central core of the music archive. Among the volumes mentioned is an autograph collection of *Magnificat* settings by Dragoni. On f.69 of the *Liber Introi. et Exit. Capp. Ann. 1582* is recorded a payment of 77 scudi in January of that year to 'Gio. Andrea' for the copying of six books of motets, five of which appear to have been lost. In addition to his duties at S Giovanni in Laterano, Dragoni was appointed by Cardinal del Monte, after Palestrina's death in 1594, to a commission charged with appraising the work already done on the revision of the liturgical chant.

In his early works clarity of declamation and the avoidance of extensive word-painting seem to have been

Dragoni's chief artistic concerns. In this respect he showed himself a true student of the style of Palestrina. His later secular works, however, show the impact of Marenzio's motivic style of counterpoint and reflect the contemporary trend towards melodic concentration in the upper parts with the resultant polarity between soprano and bass. The two sections that he contributed to the *Missa Cantantibus organis Caecilia*, a collaborative setting by the *maestri di cappella* of the major Roman chapels during the last decade of the 16th century, use the increasingly fashionable polychoral style.

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all published in Venice

Il primo libro de madrigali, 5vv (1575)
Il secondo libro de madrigali, 5vv (1575)
Il terzo libro de madrigali, 5vv (1579)
Il primo libro de madrigali, 4vv (1581)
Il primo libro de madrigali, 6vv (1584)
Il primo libro delle villanelle, 5vv (1588[22])
Il quarto libro de madrigali, 5vv (1594) [incl. 1 madrigal by Palestrina]
11 madrigals, 4, 5vv, 1574[4], 1582[4], 1583[11], 1585[7], 1585[29], 1586[9], 1589[7], 1590[15], 1591[12], 1598[8]
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PATRICIA ANN MYERS

Dragostinov, Stefan (*b* Sofia, 11 April 1948). Bulgarian composer. From 1967 to 1970 he studied composition and the piano at the Sofia State Academy of Music; he continued his composition studies at the Leningrad Conservatory (1970–72) under Arapov. In 1982 he was awarded a fellowship to study in Cologne. From 1974 until 1994 he was conductor of the Philip Kutev state folksong and dance ensemble. Among the composition prizes he has been awarded are: first prize at the Gaudeamus International Competition for his canta *Panair* ('The Fair'); first prize at the Karlheinz Stockhausen Competition for *Polytempi IV*; second prize at the Simon Bolivar Competition in Venezuela for his *Symphonie-Monument* and the Arthur Honegger Award of the Fondation de France for his *Polytempi III*.

Dragostinov composes in a variety of genres from arrangements of folksongs to complex instrumental works. His style embraces integral serialism and has a theoretical basis that stems from wishing to explore the relationship between musical space and time. Within this framework principles of total organization are combined with elements drawn from modal, folk and other influences. His highly complex, metrical form of organization is a result of his collaboration with an engineer who created for him a device known as a Photopolymetronome. Using this apparatus the composer has devised a method, controlled 'polytempia', which he regards as the ultimate means of serializing sound, articulation, dynamics and tempo. His music shows a certain kinship to that of Elliott Carter and Stockhausen.

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(*selective list*)

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Choral: Panair [The Fair] (Polytempi I) (cant.), 1978; Polytempi III (cant.), 1980; 5 strofi po Leonardo [5 Verses after Leonardo] (cant.), chorus, orch, 1980; Simfonia za sveta [Sym. for the World], solo vv, chorus orch, 1985
Solo vocal: Apothegmi, 1v, fls, perc, 1971; Vodi [Waters], song cycle, 1973; Zemia [Earth], song cycle, 1974

Principal publishers: Ricordi, Victor

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ANNA LEVY, GREGORY MYERS

Dragoumis, Markos [Marc] (*b* Athens, 18 Dec 1934). Greek musicologist. He studied the piano at the Athens Conservatory and with Papaioannou at the Hellenic Conservatory where he graduated in 1962. He also studied Byzantine music privately with Simon Karas and at the Piraeus Odeon, where he graduated in 1961. From 1962 to 1964 he continued his Byzantine studies under Egon Wellesz at Lincoln College, Oxford. In 1960 he began working on Greek ethnomusicology at the Melpo Merlier Centre for Greek Folk Music Studies, where he later supervised a number of recordings of Greek folksongs (1980–97); from 1970 he has been professor of music history at the Athens Conservatory. Dragoumis has been chiefly occupied with modern Greek folk music, and Byzantine and neo-Byzantine ecclesiastical chant; in several of his publications he has attempted to show the interrelationship of these traditions. In 1991 he received an award from the Academy of Athens for his contributions to scholarship in Greek music.

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DIMITRI CONOMOS

Dragutinović, Branko (*b* Belgrade, 31 March 1903; *d* 25 Dec 1971). Serbian critic and writer on music. He studied at the Stanković Music School and with Milojević at the Belgrade Faculty of Philosophy. He taught music in a secondary school and was the choirmaster of the Obilić Academic Singer Society (1925–38). He worked at the Belgrade Opera as secretary (1938–40) and dramaturg (from 1950) and at the Belgrade Academy of Music as secretary and assistant professor (1945–50). A writer of broad intellect, he was of the generation that sought to popularize Serbian music among its citizens. He was one of the foremost critics in Belgrade for almost half a century. His criticism appeared in journals such as *Letopis Matice srpske*, *Zvuk*, *Kulturni život* and *Pravda* and he contributed an article on the history of Serbian opera and ballet to *Jedan vek Narodnog pozorista u Beogradu, 1868–1968* [100 years of the National Theatre, Belgrade] (Belgrade, 1968).

ROKSANDA PEJOVIĆ

Drake, Alfred [Capurro, Alfredo] (*b* New York, 7 Oct 1914; *d* New York, 25 July 1992). American actor, singer, director and writer. One of the most versatile dramatic performers, Drake garnered numerous accolades for his performances in opera, musical theatre and legitimate stage roles. He began his Broadway career in 1935 in the chorus of several Gilbert and Sullivan operettas. His numerous Broadway roles included Marshall Blackstone and the High Priest in *Babes in Arms* (1937), Curly McLain in *Oklahoma!* (1943), Larry Foreman in *The Cradle Will Rock* (1947 revival), Fred Graham and Petruchio in *Kiss Me, Kate* (1948), and Hajj in *Kismet* (1953). He received the *Variety* New York Drama Critics Poll Award for *Oklahoma!*, the Donaldson award for *Kiss Me, Kate*, and the *Variety* New York Drama Critics Poll award, the Donaldson award and a Tony award for *Kismet*. Drake also starred in numerous American Shakespeare Festival productions and directed several plays. He also appeared on television and made numerous recordings of musical theatre works. He was known for the arresting, dramatic quality of his voice. His wide-ranging baritone and powerful, resonant sound necessitated the portrayal of strong and dominant characters.

WILLIAM A. EVERETT, LEE SNOOK

Drake, Erik (*b* Föllingsö, Östergötland, 8 Jan 1788; *d* Stockholm, 9 June 1870). Swedish composer and teacher. He studied at the University of Uppsala from 1804 to 1808, and subsequently worked there for two years as an amanuensis at the observatory. Later he passed an examination in law and entered government service, but he soon retired to his estate at Föllingsö where he devoted himself to the study of folklore and folk music, partly in close collaboration with Rääf. Of great importance to his development as a musician was his friendship with the composer Joachim Nicolas Eggert. In 1822 he was elected a member of the Swedish Royal Academy of Music; he became its inspector of education in 1834, its secretary in 1841 and its librarian in 1849. He taught theory at the conservatory (1826–59) and was promoted to professor in 1830; during his last years at the conservatory he wrote a number of pedagogical works. Owing to failing eyesight he retired in 1860; he was blind for his last eight years.

Drake was a skilled composer, whose works show the influences of the Viennese Classicists. He was especially important as a theorist and teacher, his pupils numbering about 2000; his *Elementar-cours i Harmonie-läran* (1839–40) was widely used. Among his translations of works from the German were C. Gollmick's *Kritische Terminologie* (1842) and C.H. Zöllner's *Orgel-Schule* (Stockholm, 1842). He also arranged the melodies in several collections of folksongs, including A.I. Arwidsson's *Svenska fornsånger* (1834–42) and A.A. Afzelius's *Afsked af swenska folksharpan* (1848), and with P.A. Sondén he edited *Musik till Valda skrifter af C.M. Bellman* (1837).

WORKS

Berggubben (op), 1817 or 1818, lost
Sappho (melodrama, G.A. Silverstolpe), 1v, chorus, orch, 1813
Works for unacc. chorus
*c*30 solo songs, incl. Siö-Quinnan, ballad (P.D.A. Atterbom), 1815; Blommorna [The Flowers], cycle of 12 songs (Atterbom), 1819–20
2 str qts; Vn sonata, 1816 [vn part lost]; Rondoletto, pf 4 hands; other pf pieces

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KATHLEEN DALE/AXEL HELMER

Drake, William (*b* Baltimore, MD, 2 Oct 1943). English organ builder. After serving an apprenticeship in Austria with Rieger from 1963 to 1966 and a term as a journeyman in Germany he qualified as a master organ builder at Stuttgart and founded his firm at Buckfastleigh, Devon, in 1974. The work of the firm is historically informed, based primarily on the experience of researching, renovating and reconstructing English organs of the 18th and early 19th centuries. Among the renovations, carried out to European standards of conservation, are the Richard Seede organ (1780s) at Lulworth Castle Chapel, Dorset (1986–9), the 1847 Joseph Walker organ at St Olave's, Exeter (1985), the 1861 Henry Willis organ at St Mary's Priory Church, Totnes, Devon (1988) and the Lincoln instrument, originally in the Royal Pavilion, Brighton (*c*1820), now in the Ballroom, Buckingham Palace (1999). Many of Drake's new instruments reflect the actions, stop nomenclatures, tonal style, temperaments, casework and console furnishing of their period models. The two-manual instrument for the 1732 Abraham Jordan case at the Grosvenor Chapel, Mayfair, London, completed in 1991, and the entirely new organs for Jesus College Chapel, Oxford (1993) and the Palace of Westminster (1999), illustrate this approach. Other new instruments incorporate facilities to serve the needs of historically informed performance practice. These include Tierce and Quint Octave alternatives in mixture stops (St Elizabeth's Episcopal Church, Sudbury, Massachusetts, 1989), and transposition facilities in continuo organs.

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CHRISTOPHER KENT

Drama per musica. *See* DRAMMA PER MUSICA.

Dramatic opera. *See* SEMI-OPERA.

Drame lyrique (Fr.: 'lyric drama'). In the late 18th and early 19th centuries the term designated an *opéra* or, more often, an *opéra comique* similar in subject and tone to the contemporary spoken *drame*. Unlike the *tragédie*, whose plots were generally drawn from classical history and mythology and whose leading characters were upper-class, *drames* had modern, usually European settings and featured among the cast bourgeois imbued with a Rousseau-like *sensibilité*. The tone, more serious than that of the *comédie* and related forms, was also strongly moralizing. Most *drames* revolved around a virtuous person threatened by a loss of wealth or social position or even life, and swift changes in fortune and melodramatic scenes were common. The earliest important example at the Comédie-Italienne was Monsigny's *Le déserteur* (libretto by Sedaine, 1769). The *drame lyrique* also permitted an extension of the theatre's repertory by the introduction of historical or pseudo-historical subjects as, for example, in J.-P.-G. Martini's *Henri IV* (1774). During the Revolution the number of *drames lyriques* greatly increased: Grétry, Le Sueur and Méhul wrote striking works in the genre. The term was rarer at the Opéra during this period; the principles of the *drama lyrique*, however, permeated works called 'opéra' or 'tragédie lyrique'. With the Consulate the Opéra-Comique turned to lighter fare, and *drames lyriques* gradually disappeared there, while at the Opéra the interest in European or modern historical subjects continued.

In the late 19th and early 20th centuries 'drame lyrique' was applied to French operas influenced by the aesthetic ideals of Wagner (whose own works were usually termed 'drame musical' in French translation). They featured a continuous action, a prominent, symphonically treated orchestral part and a rich harmonic vocabulary. Some composers experimented with obvious Wagnerian devices, such as leitmotif, but more important for the essence of French *drame lyrique* was the avoidance of the pomp of *grand opéra* in favour of an intense psychological study. Massenet's *Werther* (1892), Bruneau's *Messidor* (1897), Chabrier's *Briséïs* (1899, incomplete) and Saint-Saëns' *Déjanire* (1911), among others, were called 'drame lyrique', but scholars often extend the term to similar works designated by the more neutral 'opéra'.

See OPERA, §IV, 3(ii).

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M. ELIZABETH C. BARTLET

Dramma giocoso (It.: 'jocular drama'). Term used on Italian librettos in the second half of the 18th century to designate a comic opera. It was used as early as 1695, by G.C. Villifranchi (preface to *L'ipocondriaco*), and became established as a descriptive term when regularly used, from 1748 onwards, by CARLO GOLDONI. Its common use was for the type of libretto favoured by Goldoni and his followers in which character-types from serious opera (*parti serie*) appeared alongside the standard peasants, servants, elderly buffoons and others traditional to comic opera (*parti buffe*), often with intermediate characters (*in mezzo carattere*). Notable early examples are Goldoni's *Il filosofo di campagna* (set by Galuppi in 1754) and *La buona figliuola* (set by Egidio Duni in 1756 and by Niccolò Piccinni in 1760); Haydn set three Goldoni *dramma giocoso* texts, *Il mondo della luna*, *Le pescatrici* and *Lo speziale*. It is however unlikely that the *dramma giocoso* was considered a distinct musical genre, or indeed a musical genre at all, at the time. Certainly it was used interchangeably with other genre descriptions; Mozart's *Don Giovanni*, for example, is described on the libretto as a *dramma giocoso* and on the score as an *opera buffa*. There is reason to think that librettists favoured the term for their texts but that composers more often thought of their comic works simply as *opere buffe*.

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□

Dramma [drama] **per musica** (It.: 'play for music'). A phrase found on the title-page of many Italian librettos; it refers to a text expressly written to be set by a composer (e.g. *L'Erismena, drama per musica di Aurelio Aureli, Favola Seconda dedicata all'illustriss. Signor Giacomo Cavalli … M DC LV*), and by extension also to the composition. The term was commonly used for serious Italian opera in the 18th century, and is in effect interchangeable with the primarily modern term *opera seria*. Variants such as *dramma in musica* (referring to the setting rather than to the verbal text) or *dramma musicale* are also found. Some later writers have misinterpreted the term in the sense 'drama through music' and applied it to musico-dramatic effects achieved by the composer.

Draper, Charles (*b* Odcombe, Somerset, 23 Oct 1869; *d* Surbiton, 21 Oct 1952). English clarinettist. He was brought up by his eldest brother Paul after the early death of their father Samuel, a cellist. His brother gave him his first clarinet lessons and in 1888 sent him to study with

Henry Lazarus. After winning an open scholarship to the RCM, he continued with Lazarus until the latter retired, and then spent a year with Julian Egerton. The playing of Manuel Gomez inspired him to change from simple- to Boehm-system clarinets. His tone on these was rich, his tonguing brilliant and his phrases always beautifully shaped. Draper made more gramophone records at this early period than any other clarinettist, and his later recordings of Brahms (including the Clarinet Quintet with the Léner Quartet) are considered masterpieces.

Draper joined the Crystal Palace Orchestra in 1895. He played in Queen Victoria's private band, and had long associations with the Leeds and Three Choirs Festival orchestras, and also with the Philharmonic Society. He gave the first performance of Stanford's Clarinet Concerto in 1903 with the Bournemouth Municipal Orchestra. Stanford dedicated his Clarinet Sonata to Draper and Oscar Street (a talented amateur clarinettist). In 1905 Draper, with John Saunders and Eli Hudson, founded the New SO. Draper was a magnificent teacher and through his pupils (the most notable was Frederick Thurston) had a profound influence on English clarinet style. He taught at the GSM from 1895 to 1940, as well as at Trinity College and the RCM. His son Paul Beaumont Draper (1898–1971) was a distinguished bassoonist.

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PAMELA WESTON

Draper, Haydn (Paul) (*b* Penarth, Glam., 21 Jan 1889; *d* London, 1 Nov 1934). English clarinettist, nephew of CHARLES DRAPER. Trained by his father Paul, he had already won prizes and played professionally when he gained an open scholarship to the RCM in 1908. Here he studied with Julian Egerton and with his uncle. Draper became first clarinet in the Queen's Hall Orchestra, and solo clarinet for the BBC Military Band, where his extraordinary virtuosity won admiration. He was a member of the London Wind Quintet, and made many fine solo recordings. From 1923 he taught at the RAM, where his pupils included Reginald Kell.

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PAMELA WESTON

Drassdorf, Heinrich. *See* TRAXDORF, HEINRICH.

Draudius [Draud, Draut], **Georg** (*b* Dauernheim, Hesse, 9 Jan 1573; *d* Butzbach, Hesse, ?1635). German scholar and bibliographer. After studying theology at Marburg, he was an editor for Nicolaus Bassé's publishing house, first in Frankfurt (1590–91) and later in Herborn. From 1592 to 1599 he worked for the Verlag-Sigmund-Feyerabend-Erben, in Frankfurt. He subsequently worked as a parish minister in Hesse, at Gross-Karben in der Wetterau (1599–1614) and Ortenberg (1614–25) and finally, as his father's successor, at Dauernheim (1625–35). Because of the Thirty Years War he left for Butzbach in 1635.

In his own day he was best known for his numerous theological tracts and writings on Aristotelian philosophy, but his importance for musicologists now lies in his bibliographies. These maintain the tradition of Frankfurt book fair and dealers' catalogues, whose purpose was to list all books currently available in the city. Draudius's sections on music are, however, much more extensive than those in earlier publications, though his citations are often unreliable. This is largely because of his sources of information which made him inconsistent about giving the publisher (the name of the Frankfurt dealer is sometimes substituted) and the date of publication, and led him to include ghosts and volumes listed under incorrect titles. His practice of abbreviating titles and, in the *Bibliotheca classica*, translating them into Latin lessens the value of his work. Nevertheless, his three huge bibliographies remain valuable sources of information about editions now lost and about the nature and extent of the international book trade based in Frankfurt, the most important centre for northern Europe.

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only those on music; all published in Frankfurt

Bibliotheca exotica, sive Catalogus officinalis librorum peregrinis linguis usualibus scriptorum . . . depuis l'an 1500 (1610, enlarged 2/1625)
Bibliotheca classica, sive Catalogus officinalis in quo singuli singularum facultatum ac professionum libri (1611, enlarged 2/1625)
Bibliotheca librorum germanicorum classica, das ist Verzeichnuss aller und jeder Bücher so fast bey dencklichen Jaren in teutscher Spraach . . . in Truck aussgegangen (1611, enlarged 2/1625); facs. extracts in Ameln

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M. ELIZABETH C. BARTLET

Drawn sound (Fr. *son dessiné*; Ger. *graphische Tonerzeugung*; It. *suono disegnato*). Sound that is created (or controlled) from graphic markings made directly onto film, or onto paper or cards, photographic images of which are assembled on film; these markings are played back using a film projector and a conventional sound system. The various approaches to drawn sound have included the construction of special electronic instruments based on similar principles.

1. History. 2. Techniques. 3. Drawn sound instruments.

1. HISTORY. Films with integral 'optical' soundtracks were introduced, in several countries, between 1927 and 1929, after nearly ten years of development; the fact that the sounds of music and speech were reproduced directly from outlines that could be seen on the soundtrack inspired a number of film makers (mostly animators) and composers to explore the creative possibilities of 'visible' sound. The earliest experiments in drawn sound took place at about the same time as film makers, especially in the Soviet Union, were starting to investigate the possibilities of sound collage. In Leningrad in 1929 ARSENY MIKHAYLOVICH AVRAAMOV and Yevgeny Sholpo drew directly onto film with a pin dipped in Indian ink. Finding this work too intricate (the width of an optical soundtrack

is between 1·93 and 2·5 mm, depending on the system used), they turned to different methods, Avraamov working in Moscow and Sholpo in Leningrad. By photographing individual drawings Avraamov produced the first drawn film soundtracks in 1930 for the films *Plan velikikh rabot* ('Plan of great works') and *Kem bit'* ('Who to be'), followed by *Gibel' sensatsii* ('The end of a sensation') in 1931; later he used the technique to recreate the microtonal inflections of the traditional music that he had collected in various parts of the Soviet Union. In 1932–3 he directed a special drawn sound laboratory in Moscow, the Laboratoriya Risovannogo Zvuka. Sholpo's first independent project was to produce melodies assembled note by note from recordings of conventional instruments; he then explored a similar approach to that of Avraamov, which led him to develop his Variafon (a photoelectric composition machine) in 1932. Drawn sound was also used for part of the soundtrack of *Romance sentimentale* (1930), a short film made during a visit to Paris by two Russian film directors, Grigory Aleksandrov and Sergey Ėyzenshteyn [Eisenstein], neither of whom pursued the technique further. Other work carried out in the USSR in the early 1930s was done by the film animators Ivanov, Nikolay V. Voinov and Sazonov under the group name Ivvoston around 1933, and by N.Y. Zhelinsky; they were primarily concerned with realizing well-known pieces of music synthetically.

In Europe drawn sound experiments were made by the leading silent-film composer Edmund Meisel before his early death in 1929. Oskar Fischinger (1900–67), working at the Bauhaus in Dessau, experimented with hand-drawn sound in 1931 (only a demonstration film resulted); further work was done at the Bauhaus around 1932 by the composer Paul Arma. Perhaps as early as 1929 the Swiss Rudolf Pfenninger began work on similar lines in Munich, making a demonstration film *Tönende Handschrift* ('Sonorous handwriting') in 1932 and soundtracks for puppet and cartoon films soon afterwards. Also in 1932 Fischinger's former colleague at the Bauhaus, László Moholy-Nagy (1895–1946), made *Tönendes ABC* (now lost) in Berlin, in which the shapes drawn on the soundtrack were also shown as the visual element of the film. The Australian musician and film editor Jack Ellitt, working in London, experimented with drawing directly on film from around 1932. In 1933 Arthur Honegger and Arthur Hoerée included drawn sound in their film score *Rapt*, and Hoerée subsequently continued this work, calling it 'zaponage' (retouching).

In the USA Ub Iwerks (1901–71), one of Walt Disney's leading animators, used the medium for certain sound effects in a cartoon film, *The Village Barber*, which he made independently of Disney in 1930. The film director Rouben Mamoulian included a brief passage of drawn synthetic high and low frequencies in *Dr Jekyll and Mr Hyde* (1932). The best-known practitioner of drawn sound, the Canadian animator Norman McLaren, had his first drawn soundtrack – for his film *Book Bargain* in 1937 – turned down by his employers, the GPO Film Unit in London. In 1939–40 he worked in New York, where he made three short films with hand-drawn images and sound, and *Rumba*, which consisted of a soundtrack only. He then joined the National Film Board of Canada (NFBC) in Ottawa (from 1956 in Montreal), where he produced many award-winning films, some with drawn sound, including *Synchromy* (1971), in which the images are based on the patterns of the soundtrack. A single drawn sound of the notes of the overtone series, which produce a phantom fundamental, is featured in the score by Bernard Herrmann (1911–75) for *The Devil and Daniel Webster* (1941). In Hollywood from 1940 the brothers John and James Whitney carried out experimental work with a specially constructed system of 12 linked pendulums, which delineated waveforms that could be filmed; they used the system to create the soundtracks of their series of films, *Five Film Exercises* (1943–4).

After World War II McLaren was the major figure and influence in this area. Two NFBC staff composers who frequently collaborated with him, Maurice Blackburn (1914–88) and Eldon Rathburn (*b* 1916), each created drawn sound as part of a score for a McLaren film (Blackburn also used it in two other films), and a younger French-Canadian film maker at the NFBC, Pierre Hébert (*b* 1944), began to use the medium in 1966. The Italian film maker Cioni Carpi included hand-drawn sound in two short films which he made in Canada in 1960–61, and in Paris the composer Robert Cambier used it for several film scores from 1957. The Austrian film maker Kurt Kren used drawn sound in two films in the late 1950s, beginning with *Versuch mit synthetischem Ton* (1957).

Since the 1960s comparatively little use has been made of the technique, possibly because magnetic tape and the synthesizer offered increasingly flexible and sophisticated facilities. In *Soundtrack* (1970), by the American Barry Spinello, some of the images are identical with the hand-drawn soundtrack, and part of the soundtrack is created from fragments of patterned transparent self-adhesive plastic; during 1967–71 he also made *Sonata for Pen, Brush and Ruler* and *Six Loop-Painting*. Similar derivations of optical images from the soundtrack include Lis Rhodes's *Lightmusic* (1974), Pierre Rovère's *Black and Light* (1975) and Robert Russett's *Primary Stimulus* (1979). A reversal of this process is the production of a soundtrack from visual images, treating them as if they were drawn sound; this possibility was explored in Tony Conrad's *Articulation of Boolean Algebra for Film Opticals* (1974) and in two films made by Guy Sherwin in 1977, *Musical Stairs* and *Speed and Sound*, in which the soundtracks were created from the images of a flight of exterior metal steps and the changing pattern of railway lines filmed on a train journey.

2. Techniques. The images that appear on an optical film soundtrack are created by photographing a beam of light that is modulated by sound-waves. The soundtrack is played back by reversing the process: sound-waves are produced by the variations in the amount of light passing through the track and striking a photoelectric cell in the film projector. The two basic methods of recording sound optically on film employ respectively an image of variable area or width, and one of variable density. In the first the sound appears as a continuous irregular line forming the boundary between the areas of dark emulsion and transparent film, or as a double-edged symmetrical section defined by two such lines in the centre of the dark strip. In the second, which is less frequently used, the degree of shade affects the amount of light that reaches the photoelectric cell.

The exponents of drawn sound experimented with both these methods of recording sound on film. The variable area technique was often applied using not a continuous

line but isolated images: Moholy-Nagy, Fischinger and Avraamov used geometric shapes (Avraamov restricted himself to triangles only); Moholy-Nagy also experimented with letters of the alphabet, facial profiles and fingerprints, and Avraamov with facial profiles; and McLaren and Spinello explored the use of repeated patterns of closely drawn lines or dots (fig.1). A few people have drawn directly onto that section of the filmstock on which the soundtrack is recorded, but since the maximum width of the track is 2·5 mm this process was explored mainly by animators such as McLaren who also drew the images for some of their films directly onto the stock. The same idea was essayed briefly by Avraamov and Sholpo in 1929, by Ellitt around 1932 and by Spinello from 1967. In most cases drawings made on paper or cards are photographed, often individually, and the images transferred frame by frame (as with cartoon animation) onto the filmstock to produce continuous



1. Three frames from Norman McLaren's film 'Loops' (1940); the sound is drawn on the narrow band of film to the right of the visual images

sounds; normally the whole width of 35 mm film is used for the first stage of this process. Some experimenters assembled a whole library of sound-wave patterns on individual cards, each of which produces a semitone step in a wide range of pitch, with a set of cards for each timbre and sometimes additional cards for microtonal steps and glissandos, as well as masks to determine the dynamic level. Voinov created a card system of this type which had a range of 87 notes. Working on the basis of a technique devised by Pfenninger, McLaren used cards on which a basic sound-wave pattern measuring 30·5 by 5 cm, was repeated between four and 128 times to produce a range of five octaves, a sixth being obtainable by filming at double speed; 24 degrees of volume were possible. Pfenninger's card library had a similarly large pitch range and included speech waveforms.

Variable density techniques were used primarily in the USSR by the early experimenters with the Shorin system, and by McLaren in his New York films (1939–40). McLaren refined this system by adding elements of variable area techniques such as a repeated shaped outline at one edge, and patterns of closely drawn lines, lighter in shade than their surroundings.

Some of the variables in filming a drawn soundtrack include the distance of the camera from the image, the camera speed, the exposure time and the possibility of superimposing different layers by means of multiple exposures; as an alternative to multiple exposures, parallel layers may be recorded by subdividing the width of the soundtrack into two or more separate channels, or an intermediate mixing stage may be used. These technical procedures may affect pitch, volume and timbre, depending on whether the system is one of variable area or variable density.

3. Drawn sound instruments. A number of musical instruments have been invented in which drawn sound and related techniques either generate notes or control their characteristics, but none has been manufactured commercially. In some cases inventors devised special machines or techniques for drawing sound. The first three of Sholpo's four Variafons, constructed between 1932 and 1946, still featured filmstock as the storage medium, while in Moscow in the mid-1930s (between assisting first Avraamov and later Sholpo) Boris A. Yankovsky developed a system of filming tone-wheels; a similar process was used in Ivan Eremeeff's 'universal recorder', devised around 1934 for the preparation of the wide film strips used as pitch and timbre masks in his Syntronic organ. In the Whitney brothers' pendulum system (early 1940s) the subsonic oscillations were filmed at a speed some 60 times slower than normal to produce the pitch range required. A related principle was used in the light-screen devised by Michel Waisvisz in the mid-1970s for use in exhibitions; a large 'torch' containing a photoelectric cell controls the frequency of an oscillator as it is moved (by hand) in front of a score consisting of several rows of soundtrack-like patterns. A more recent example of an application of film is in a mechanical musical instrument, the 'flute-playing machine' (1980) of Martin Riches, in which the pitches are drawn on a roll of film 15 cm wide.

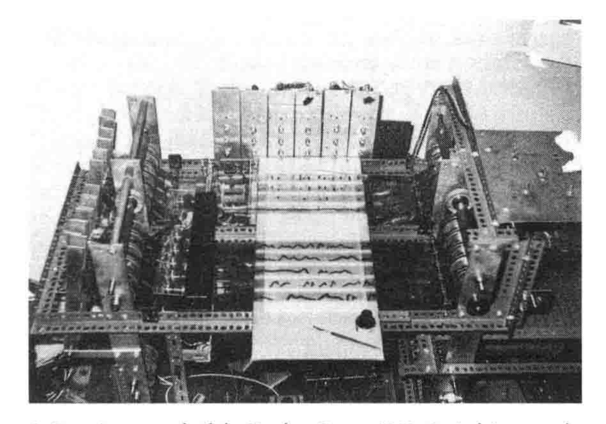
Soundtrack-like masks (sometimes created by cut shapes of tape stuck onto clear film) were also used in devices developed for electronic music studios during the 1960s, for controlling complex functions such as dynamic envelopes and switching multiple oscillators or tape tracks on and off (as in a player piano roll). Examples include Hugh Le Caine's multi-channel Spectogram controller (in the studios of the National Research Council, Ottawa, the University of Toronto and McGill University, Montreal), Myron Schaeffer's Hamograph (University of Toronto), Fernando von Reichenbach's 'sound level photoprogrammer' (Instituto Torcuato di Tella, Buenos Aires), the Photoformer (NHK Electronic Music Studio, Tokyo) and an optically-controlled effects generator at the radio studios in Prague and Plzeň.

A number of keyboard instruments were based on rotating photoelectric tone-wheels – celluloid or glass discs on which photographed or hand-drawn waveforms were recorded; these interrupted a beam of light and affected its reception by a photoelectric cell, functioning in the same way as in the film projector. The idea was pioneered in 1916 by the South African Hendrik Johannes van der Bijl (1887–1948) at Western Electric in New

York. The Hugoniot organ, built in 1921, the Cellulophone (*c*1927), the Superpiano (1927), the Photona (*c*1933–5), the Polytone (*c*1933) and the Radio Organ of a Trillion Tones (*c*1930) employed the principle, as did the photoelectric siren invented by J.F. Schouten at the Philips research laboratories in Holland (*c*1938). Since World War II, with the increasing sophistication and reliability of electronic circuitry, such instruments have been rare. Since 1984 Jacques Dudon has created 400 graphically elaborate 'photosonic' discs – many of which are computer-designed – for several specially constructed 'lumiphones'.

Following Sholpo's Variafon, several other composition machines were developed in which the sounds are 'programmed' or generated, or both, by photoelectric means. Transparent film 1·5 metres wide carries the notation in the fourth CROSS-GRAINGER FREE MUSIC MACHINE (1953–61). The Oramics system (1962–5; fig.2) has ten parallel tracks of 35 mm film, the full width of each of which is used for an individual aspect of the sound; this system was inspired by the idea of reversing the process of producing visual images from sound on the cathode ray tube (CRT) of an oscilloscope. The Composertron (*c*1948) is based on a CRT television screen on which sounds are drawn; it anticipated the use of screens in computer music, for example in conjunction with a light-pen (at the Bell Telephone Laboratories, Murray Hill, New Jersey, from around 1966, and, from 1979, as part of the Fairlight CMI system). Other composition machines that have used the principle of drawn sound are the ANS in Moscow (*c*1950–57), which developed aspects of Sholpo's work by having the composer scratch notations on a large blackened glass plate, controlling four photoelectric tone-wheels, and the Hanert Electrical Orchestra (1944–5), in which a scanning device reads markings in electrically conductive graphite on a set of cards by direct electrical contact. The Bildabtaster, which was used with the Siemens Synthesizer from about 1960, scanned hand-drawn slides.

Film soundtrack also inspired two optical recording systems marketed in the 1930s, the Selenophone (1931) and the better-known, variable-width Philips-Miller system, devised by J.A. Miller at Flushing, New York, in 1931 and manufactured in a modified version by Philips at Eindhoven from 1936 until the late 1940s; these were



2. Oramics system built by Daphne Oram, 1962–5; pitch is notated digitally on the three rear tracks, and analogue notation on the front five tracks controls other components of the sound; the nearest of the rear group of tracks delivers control signals (the tenth track was not required for the music notated in this illustration)

superseded by the tape recorder. A related approach is that of instruments that use optical methods for recording sounds from other sources, which are often visually indistinguishable from hand-drawn sound. This was the basis of the 'singing keyboard' (*c*1936), in which short lengths of pre-recorded film soundtrack were triggered when the player depressed keys on the keyboard; today it would be called an analogue SAMPLER, like the more effective recent magnetic tape-based Chamberlin Rhythmate, MELLOTRON and Birotron. Two electronic organs based on photoelectric tone-wheels containing 'sampled' pipe organ recordings were the Hardy-Goldthwaite organ (*c*1929–30) and the Welte Lichtton-Orgel (*c*1933) (*see* ELECTRONIC INSTRUMENTS, §I, 3, fig.2*c*). The domestic Optigan Music Maker (marketed in 1971–3 by the toy manufacturer Mattel) and the Orchestron, invented by David Van Koevering (after purchasing the Optigan designs) and manufactured by Vako in 1975, were also analogue samplers; both used a single tone-wheel for the complete pitch range in each timbre, which on the Optigan consisted of removable 30 cm flexible discs containing both timbres and automatic accompaniments (laser technology permitted greater storage capacity).

Pre-recorded speech waveforms on photoelectric glass tone-wheels were used from the early 1930s to the 80s in the 'speaking clock' telephone information service in many countries, and photographically recorded sound waves were the basis of the Visible Speech machine developed at the Bell Laboratories in 1948 as an adjunct to the VOCODER. High-capacity digital photoelectric storage for both sound and computer systems is common today, in the form of the laser-based compact disc and optical computer disc.

Some instruments and sound installations involve human movement that affects a photoelectric cell in the manner of a mask, as in the Saraga Generator (*c*1931), Qubais Reed Ghazala's recent similar Photon clarinet and his Video Octavox synthesizer, several installations by Christopher Janney (including *Soundstair*, 1977, and the recent *Harmonic Runway*) and Jacques Serrano's *Mur interactif spatio-temporel* (1984) with 3072 photoelectric cells; infra-red beams are used in a similar manner in Donald Buchla's MIDI controller *Lightning* (1991), and in Interactive Light's Dimension Beam (1993), originally used in a video game, which was developed by Roland and incorporated as the 'D Beam' in several electronic keyboards from 1998.

A similar approach treats visual images as if they were drawn sound, using video cameras whose images are analysed digitally, as in the DIMI synthesizer (1971) and performance systems such as the Oculus Ranae developed by Douglas Collinge and Stephen Parkenson (*c*1985), Fred Kolman's Kolman Kube (1989), and Kristi Allik and Robert Mulder's *Pentaprism* (1989).

Finally several systems have employed drawn sound without the photoelectric element. Drawing movements on a large 'tablet' (80 × 72 cm) are electromagnetically sensed in the UPIC system devised by a team led by Xenakis; although originally demonstrated in 1977, it did not achieve a real-time capability until 1987. In the Technos Acxel Resynthesizer (*c*1988) a finger can 'draw' waveforms and envelopes across a touch-panel of 32 × 64 squares, and a touch-screen is featured on the Wersi Pegasus synthesizer workstation (1993).

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HUGH DAVIES

Drawstop. *See* STOP (iv).

Dreaper. *See* RUSHWORTH & DREAPER.

Drechsel. *See* DRETZEL family.

Drechsler. *See* DRESSEL family.

Drechsler, Joseph (*b* Vlachovo Březí, nr Strakovice, 26 May 1782; *d* Vienna, 27 Feb 1852). Bohemian composer, conductor and organist active in Austria. After early musical training from his father, a Kantor and schoolmaster, he became a chorister in Passau and studied at the Benedictine monastery in Florenbach, later again in Passau and finally in Prague. In 1807 he moved to Vienna in response to an invitation to join the Theater in der Leopoldstadt, but he decided instead to maintain his independence by teaching, composing and studying. He became a répétiteur at the Court Opera in 1810, and in 1812 (or 1814) was appointed assistant Kapellmeister. The Court Opera's reduction in personnel obliged him to spend a period as conductor at Baden and Bratislava; following this 'gypsying about', as he called it, he was appointed organist at the Servitenkirche in Vienna in 1815. At the same time he opened a music school, where his pupils later included Johann Strauss (i). He became choirmaster at the Annakirche in 1816 and at the Kirche Am Hof in 1823; in 1844 he was appointed Kapellmeister of the Stephansdom.

In 1821 Drechsler was made a conductor at the Theater in der Josefstadt, where his score to Meisl's *Das Bild des Fürsten*, together with Beethoven's *Die Weihe des Hauses*, was performed on 3 October 1822 to celebrate the reopening of the theatre; in July of the following year, Beethoven recommended Drechsler to his pupil the Archduke Rudolph. From 1824 to 1830 Drechsler was chief conductor and composer at the Theater in der Leopoldstadt, for which he composed many scores. But although he continued to write the music for Singspiels and farces after 1830, he devoted himself mainly to his church duties and to teaching.

Highly regarded in his day for his theoretical works (which include an organ tutor, a harmony and thoroughbass course, a set of guidelines on the art of preluding and a revised edition of Pleyel's piano tutor), Drechsler is now best remembered for the music he wrote for three of Ferdinand Raimund's plays, in particular *Das Mädchen aus der Feenwelt* with its haunting duet 'Brüderlein fein', the melody of which is by Raimund himself.

WORKS

many MSS in A-Wgm, Wn, Wst

STAGE

unless otherwise stated, incidental music, first performed in Vienna, Theater in der Leopoldstadt

Die Feldmühle (Spl), Vienna, Kärtnertor, 29 Sept 1812
Pauline (grand military op, J. Ebersberg), Vienna, Theater an der Wien, 23 Feb 1821
Das Bild des Fürsten (K. Meisl), Vienna, Theater in der Josefstadt, 3 Oct 1822
Der Diamant des Geisterkönigs (F. Raimund), 17 Dec 1824
Gisperl und Fisperl (A. Bäuerle), 30 Sept 1825
Das Mädchen aus der Feenwelt, oder Der Bauer als Millionär (Raimund), 10 Nov 1826
Sylphide das Seefräulein (T. Krones), 15 Feb 1828
Die unheilbringende Zauberkrone (Raimund), 4 Dec 1829
*c*45 other works, some perf. at Theater in der Josefstadt

OTHER WORKS

Vocal: 16 masses, Requiem, TeD, 3 sacred cants., 2 settings of Veni sancte spiritus, hymns, grads, offs, lieder
Instrumental: pf sonatas, str qts

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PETER BRANSCOMBE

Drehleier (Ger.). *See* HURDY-GURDY.

Drehorgel (Ger.). *See* BARREL ORGAN.

Dreiklang (Ger.). Literally, any three-note chord; the term is usually applied to a TRIAD.

Drei Masken Verlag. German firm of music publishers. It was founded on 24 November 1910 in Munich by the composer Ludwig Friedman. In 1912 it moved to Berlin, and was taken over in 1930 by Victor Alberti and A.L Robinson, except for the literature department, which had returned to Munich in 1920. Among the musicological works published by the Munich branch were *Musikalische Stundenbücher*, H.W. Waltershausen's *Musikalische Stillehre in Einzeldarstellungen*, Guido Adler's *Richard Wagner*, the *Sammelbände für vergleichende Musikwissenschaft* (ed. Stumpf and Hornbostel), the first two volumes of the *Mozart-Jahrbuch* (ed. Hermann Abert), Adolf Sandberger's *Ausgewählte Aufsätze zur Musikgeschichte* and *Faksimiliedrücke berühmter Musiker-Handschriften*, and Oskar von Riesemann's *Monographien zur russischen Musik*.

The main part of the firm's output was devoted to music, often in connection with premières of contemporary opera in Munich and operetta in Berlin. The Berlin branch published mainly operas, operettas and ballets as well as dance, popular and film music. Opera and ballet composers published by the firm included Eugen d'Albert, Walter Courvoisier, Robert Heger, J.G. Mraczek, Friedrich Klose, Franz Schmidt, Bernhard Sekles and H.W. Waltershausen; light music was represented by works of Paul Abraham, Ralph Benatzky, Leo Blech, Leo Fall, Jean Gilbert, Emmerich Kálmán, Walter Kollo, Eduard Künneke, Mischa Spoliansky, Robert Stolz and Oscar Straus. After the firm's liquidation in 1934 on racial grounds, the Dreiklang-Verlag took over the Drei Masken Verlag and its affiliated firms. During World War II the name Dreiklang-Dreimasken Bühnen- und Musikverlag was introduced. After the loss of the Berlin premises and much of the stock in 1943 due to war damage, the firm re-established itself in Wiesbaden on 1 January 1949; on 1 July 1957 it moved to Munich. It was bought by the publishing house of Bertelsmann in 1964 and incorporated into the UFA music publishing group (including the Wiener Bohème Verlag, Ufaton Verlag and Crescendo). These publishing houses are now part of the Bertelsmann Music Group (BMG), based in New York. The business is now part of an important publishing group which includes the UFA Music Press, the Wiener Bohème Press and the Ufaton Press (all based in Munich). The firm of Dreiklang-Dreimasken Verlag, still in existence, is no long active in publishing, but there is still a separate firm in Munich under the name Drei Masken Verlag which publishes plays.

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EMIL KATZBICHLER/KARL ROBERT BRACHTEL

Dreiser, Paul. *See* DRESSER, PAUL.

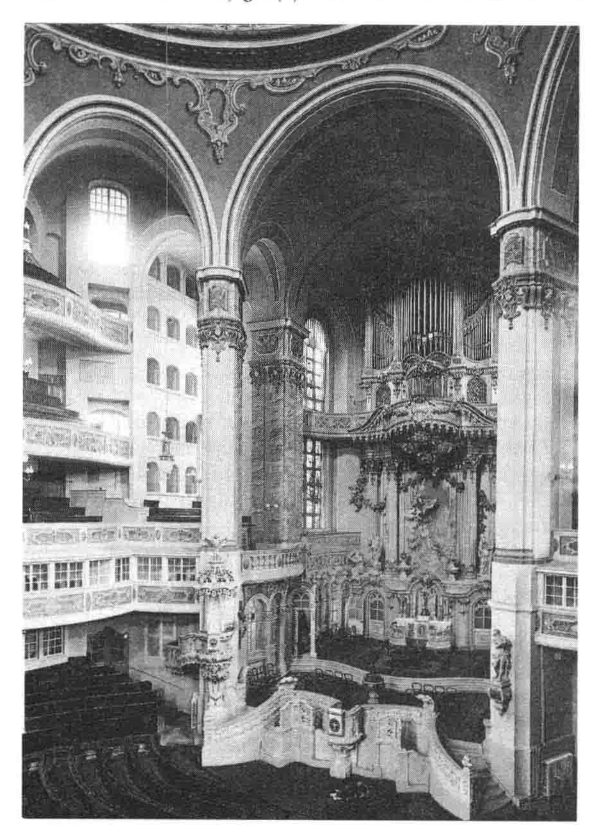
Dreisig, Flemming (*b* Copenhagen, 4 April 1951). Danish organist. At age 14 he studied piano with Victor Schiøler at the Royal Danish Conservatory in Copenhagen, but later adopted the organ as his main instrument, graduating in 1970 in church music with a diploma in organ playing. A Carl Nielsen Scholarship enabled him to study the French organ repertory in Paris with Jean Langlais and Gaston Litaize (1970–71), after which he returned to Copenhagen and studied with Grethe Krogh. He made an acclaimed début in the concert hall of the Danish Broadcasting Corporation in 1972 and the same year was appointed organist of Maribo Cathedral. In 1973 he won first prize at the Nordic Association competition for young organists in Stockholm. He became organist at the Helligaandskirken in Copenhagen in 1977, and in 1995 organist at Rønne on the Baltic island of Bornholm. From 1973 to 1988 he taught at the Copenhagen Conservatory, becoming professor in 1983. Dreisig is a much-respected teacher and recitalist, whose recordings include works by Buxtehude and Rued Langgaard.

INGA HULGAARD

Dresden. City in Germany. Medieval Dresden developed from a fishing village on the right bank of the Elbe inhabited by Slavonic Sorbs (later known as Altendresden, and today as Dresden-Neustadt), which merged with several German settlements on the left bank of the river. They comprised the settlement around the imperial estate and the harbour of the Elbe; the stone basilica 'Zu unserer lieben Frau' (the Frauerkirche, *c*1150); the merchants' settlement with the Nikolaikirche (*c*1170); and the district administered by the burgraves of Dohna, which also defended the stone bridge built over the Elbe *c*1220 and the palace (*c*1265) of the margraves of Meissen. The margraves, territorial lords of the area, became electors of Saxony in 1423 and made Dresden their permanent residence in 1460. Altendresden acquired the status of a town in 1403 and became part of the city in 1549. Between 1485 (when Saxony was divided by the Leipzig Partition), and 1918 Dresden was the residence of the princes of the Albertine branch of the house of Wettin, who ruled as electors of Saxony until 1806 and then as kings of Saxony until 1918. Between 1919 and 1952, and again after 1990, Dresden was capital of the free state of Saxony, and the city was capital of the area under the German Democratic Republic between 1952 and 1990.

1. To 1694.

(i) Churches and schools. The Frauenkirche, Dresden's oldest ecclesiastical foundation, served a large area as parish church until the coming of the Reformation in 1539, but after the 13th century it was surpassed in size and magnificence by the Nikolaikirche, later known as the Kreuzkirche. The Frauenkirche (fig.1) lay outside the city walls. Documentary evidence shows that mass was celebrated there from the 14th century, sometimes with liturgical music. The church acquired a new organ in 1556 and again in 1616. Sacred music was sung between 1559 and 1896 by the pupils of the Kreuzschule, the choir school of the Kreuzkirche, often with the assistance of the town musicians and under the direction of the Kreuzkantor or one of the assistant masters at the school. The



1. Interior of the Frauenkirche, Dresden: organ by Gottfried Silbermann, 1726–34

Frauenkirche had its own Kantorat from 1896 to 1945, and a boys' choir continued to exist until the end of World War I, succeeded by a mixed choir after 1925. The church had its own organists from 1601.

The Kreuzkirche is the second oldest church in Dresden. It was founded around 1170 as the Nikolaikirche in the merchants' quarter, the present Altmarkt (fig.2). After 1234 Margrave Heinrich der Erlauchte donated a relic of the Cross, which was venerated in the Capellae Sanctae Crucis, probably added to the church around 1260. The veneration of this relic, first mentioned in the records in 1299, was associated with pilgrimages and indulgences. It is not known whether, as has previously been assumed, the resultant increase in liturgical services led to the founding of a choir school from which the Kreuzchor and Kreuzschule developed; the date 1216 usually given for the foundation of both institutions cannot be confirmed. The first known rector of the school, Cunradus, is mentioned in a document of 1300. In 1388 the church was reconsecrated, and its name was changed to the Kreuzkirche. The Dresden patrician Lorenz Busmann set up an endowment in 1398 for the pupils of the choir school to sing the *Salve regina* and *O crux* every evening; the latter was probably one of the antiphons *O crux benedicta*or *O crux splendidior cunctis astris*. These Vespers continued until 1539. The choir was directed first by the rector, then by his *collaboratores* and *locati*; no Kantor was officially appointed until 1539. The first notable rector of the Kreuzschule was Petrus Faulfisch, known as Petrus Dresdensis (1409–12), who came to Meissen from Prague. He was then expelled from Meissen again for Hussite heresy in 1412, and was burnt as a heretic at Regensburg in 1421. According to Johann Mathesius (*Sarepta*, Nuremburg, 1571) he wrote three-part introits. The theory that he wrote the German Latin hymns *In dulci jubilo* and *Quem pastores laudavere* was refuted in the 19th century.

The pupils of the Kreuzschule were already singing figural music before 1500. Records show that the court made payments to the choristers from 1470 to 1483, and they must also have performed polyphonic music in the Kreuzkirche, perhaps with the three wind players who according to the oldest Dresden municipal records (1420) were required to perform 29 times a year with the 'great organ'. At the consecration in 1499 of the late Gothic Kreuzkirche, built after the fire of 1491, they sang with '24 journeymen'; from about 1480 they performed for the great midsummer festival, and from 1498 acted a play of St Dorothea. From 1471 they sang *O quam suavis es Domine* and *O magnum mysterium* at the Corpus Christi procession. On 6 July 1539, at the first Lutheran service held in the Kreuzkirche, the boys of the Kreuzschule sang 'figured' settings of the Introit, Kyrie, Gloria, Alleluia and the Trinity sequence *Benedicta semper sancta sit Trinita*. The pupils were divided into several choirs which were also required to provide music for other Dresden churches. The *pauperes*, poor boys, earned their board and school fees by singing in the streets, a custom not abolished until 1848. The Kreuzchor continued to sing at divine service after the church became Lutheran in 1539, and it remains one of their main functions to this day. Singing at funerals was discontinued in the 19th century. Adult 'assistants' sang with the choirboys at church services after 1559, and the town musicians joined them at the same time.

An organist is first mentioned in the records in 1370, and there are mentions of *organae* in 1371, probably referring to the 'great organ' mentioned in connection with the wind players in 1420 and a smaller organ recorded in 1462. A new organ was installed by Casper Coler of Pirna in 1494, and enlarged in 1503. In 1512 Blasius Lehmann of Bautzen built another large organ, demolished in 1729. In 1642–4 Tobias Weller installed a further organ, which was destroyed in the fire of 1760. After its destruction in the Seven Years War, the Kreuzkirche was rebuilt in the late Baroque style by J.G. Schmidt and C.F. Exner; the work was completed between 1792 and 1800.

The Sophienkirche (fig.3), the third oldest church in Dresden, was the church of the Franciscan monastery founded by Margrave Heinrich der Erlauchte in 1265. Work on the building of the double-naved Gothic church began in 1351. Until the secularization of the monastery the only music heard in this church, apart from the organ, was Gregorian chant. After 1599, at the instigation of the Electress Sophie, municipal services were held in the church, which had stood unused since 1539. From 1601 to 1695 its organ was played by the organists of the Frauenkirche, using the newly installed instrument after 1622. Later the Sophienkirche had its own organists, who held the post as a municipal appointment until the destruction of the church in 1945. The choirboys of the Kreuzschule were required to provide music in the church from 1610 until 1923, when it acquired a Kantorat of its own. The palace Kapelle was closed down and secularized in 1737, and from then until 1918 the Sophienkirche was also the Protestant court church.



2. Kreuzkirche and the Altmarkt: painting by Bernardo Bellotto, 1754 (Gemäldegalerie Alte Meister, Dresden)

The Dreikönigskirche, first mentioned in 1421, was the parish church of Altendresden and had a school connected with it. A schoolmaster is first recorded in 1431, and in 1465 a foundation required him and his pupils to sing the *Salve regina* once a day, probably following the example of the Kreuzkirche Vespers. In 1489 Caspar Coler of Pirna installed an organ, which was enlarged in 1504–5 and rebuilt in 1606. An illuminated missal of around 1500 was preserved in the city library until 1945. Following the Reformation the parish school became a municipal Lateinschule (1539); from 1543 the teachers included a Kantor as well as the rector, and an organist after 1544. Of the school's rectors, Paul Preschner (*c*1538–86) was also a composer, as was the Kantor Joseph Schlegel (1529–93), who wrote a four-part *Passio germanica* and a series of motets printed as *XII Psalme aus der Heiligen Schrift* (Mülhausen, 1578). After the great city fire of 1685 Altendresden was renamed Neue Königs-Stadt and later Dresden-Neustadt; a new organ by J.H. Gräbner was installed in the rebuilt Dreikönigskirche. The church and its school burnt down on 13 February 1945. The church, rebuilt in a modified form, was consecrated in 1991.

The Heilig-Geist-Hospital, founded in the 13th century, acquired a chapel dedicated to St Bartholomew in the 14th century. It was replaced in 1519 by a new building with a singers' gallery and a positive organ. In 1563 the town council founded a 'German school' (as distinct from a 'Lateinschule' teaching Latin) associated with the hospital. The chapel, now too small, was replaced at the



3. Organ by Gottfried Silbermann, 1718–20, in the Sophienkirche, Dresden: destroyed 1945

instigation of Electress Anna by a new building, known after her as the Annenkirche. The pupils of the Kreuzschule, together with the Stadtpfeifer, performed six-part motets by Clemens non Papa and Lassus at its consecration. The church was burnt down in 1760 when the Prussians turned their heavy artillery on Dresden, and was replaced by J.G. Schmidt's fine Baroque building of 1763–9, which underwent various modifications and survived World War II.

(ii) Municipal music and the Stadtkapelle. The early history of the Stadtpfeifer, the members of the Dresden Stadtpfeiferei, or town band, is obscure. The 'Türmer' or 'Hausmann' of the Kreuzkirche had the usual duties of that office: raising the alarm in case of fire or war, ringing the bells and acting as time-keeper, and blowing a horn at set times of day. It is difficult to be sure whether the three wind players mentioned in the municipal records of 1420 in connection with the 'great organ' of the Kreuzkirche were town or court musicians. The palace could not easily have dispensed with their services at court, particularly on days of church festivals, and it seems more likely that they were municipal employees. Curiously, the Stadtpfeifer of Leipzig were engaged to play in Dresden for the midsummer festivities of 1522; evidently their Dresden counterparts were not competent enough. The ensemble was reorganized in 1572, when four wind players were engaged to perform from the tower and 'strengthen and enhance' the choir of the Kreuzschule with their instruments on feast days and Sundays, at weddings and on other occasions 'when figural music is performed', as well as doing the usual guard duties.

The repertory of the Stadtpfeifer in the late 16th and early 17th centuries consisted of instrumental music, chorales and polyphonic sacred music, as well as the many madrigals they arranged for their instruments, which included crumhorns, pipes, dulcians, cornetts and trumpets. When Emperor Matthias visited the city in 1617, and at other great court festivities such as weddings and royal visits, the members of the Dresden ensemble played with musicians from the nearby towns of Meissen, Pirna and Freiberg. In Dresden, as elsewhere, the town musicians struggled to preserve their statutory rights (for instance, playing at weddings) in the face of competition from such other groups as court musicians, regimental bands, and 'town fiddlers'. Around 1620 there were five town musicians in Dresden (a master and his journeymen and apprentices), a figure rising to 12 at the end of the 18th century, 15 in 1810, between 24 and 30 after 1816, and 40 later in the century. A decree of 1606 required the Stadtpfeifer to assist when sacred music was performed, and from 1675 they had to play for half an hour with the Kreuzchor before the bells rang for divine service on the three great festivals of the church. They also had to help with the performance of sacred music in the Sophienkirche and Frauenkirche when the superintendent came to preach there, and they were required to play in the Dreikönigskirche once every six weeks.

(iii) Music at court. Under Margrave Dietrich der Bedrängte (ruled 1197–1221), son-in-law of Landgrave Hermann of Thuringia, who had organized the legendary Wartburg song contest, the citadel of Meissen not only had political and ecclesiastical importance but also gained a reputation as a centre of art and music. In the winter of 1210–11 Walther von der Vogelweide stayed in Meissen, and so for some time did Heinrich von Morungen, who may also have visited Dresden. Dietrich's son Margrave Heinrich III der Erlauchte reigned from 1221 to 1288, residing in Dresden from time to time after 1255 and making it his permanent residence after 1276. Heinrich wrote sacred songs and was also a Minnesinger. The Heidelberg Manesse Manuscript contains six of his songs (words only). In 1254 Pope Innocent IV approved settings of the Kyrie and Gloria written by Heinrich for liturgicial use. It is likely that Reinmar von Zweter and Frauenlob (born in Meissen, *d* 1316) spent some time at his court in Meissen, and perhaps visited Dresden too. Heinrich der Erlauchte and his sons Friedrich Clemme and Dietrich der Weise are thought to have commissioned Albrecht von Scharfenberg's *Der jüngere Titurel*, the continuation of Wolfram von Eschenbach's *Titurel* fragment. Heinrich probably had instrumentalists available at his court. The great tournaments of Nordhausen in 1263, Meissen in 1265 and Merseburg in 1268 are unlikely to have taken place without wind players.

The 14th century, with the Black Death of 1349 and dynastic struggles in Meissen, allowed little opportunity for artistic development. From 1368 to 1379 the brothers Friedrich der Strenge, Balthasar and Wilhelm I jointly ruled the Mark of Meissen; after 1382 Wilhelm ruled alone, and the records show that in 1386 he had *fistulatores*, *vigellatores* and *tympanatores* (pipers, fiddlers and drummers) at his court. This is the first evidence that musicians were permanently employed there.

After 1464 the palace of Dresden was the centre from which the brothers Elector Ernst and Duke Albrecht administered the Wettin territories. The existence of a musical ensemble at court for the years 1482–5 was established by Matthias Herrmann in 1987. After 1470 at the latest, figural church music was performed at court, directed by the *cantor uf der schulen* and sung by the *koer schulern*, probably with clerics who held court posts. According to the records, the future Kreuzchor was already singing polyphonic music around 1470. The court tailor's accounts for 1482 mention *drey cantorii jungen* and *ein clein singer*, and there were also pipers, usually a trumpeter, and a lutenist. After 1475 the palace Kapelle had a wooden pipe organ from Memmingen, and one Meister Anthonius later installed another organ. The Leipzig Partition of the Wettin territories ruled by the two brothers took place in 1485. The Hofkapelle probably moved to Torgau with Elector Ernst, and was gradually restructured after 1486 under Elector Friedrich der Weise. It reached its prime under Adam von Fulda, Adam Rener, Paul Hofhaimer and Johann Walter (i) before being dissolved by Elector Johann der Beständige about 1525. There seems to have been no figural music apart from organ playing at the Albertine court in Dresden under Duke Albrecht and (from 1500) Duke Georg der Bärtige. Johannes Cochlaeus, court chaplain and secretary to the duke from 1528 to 1535, was the author of several important works of music theory and a prominent opponent of the Lutheran Reformation.

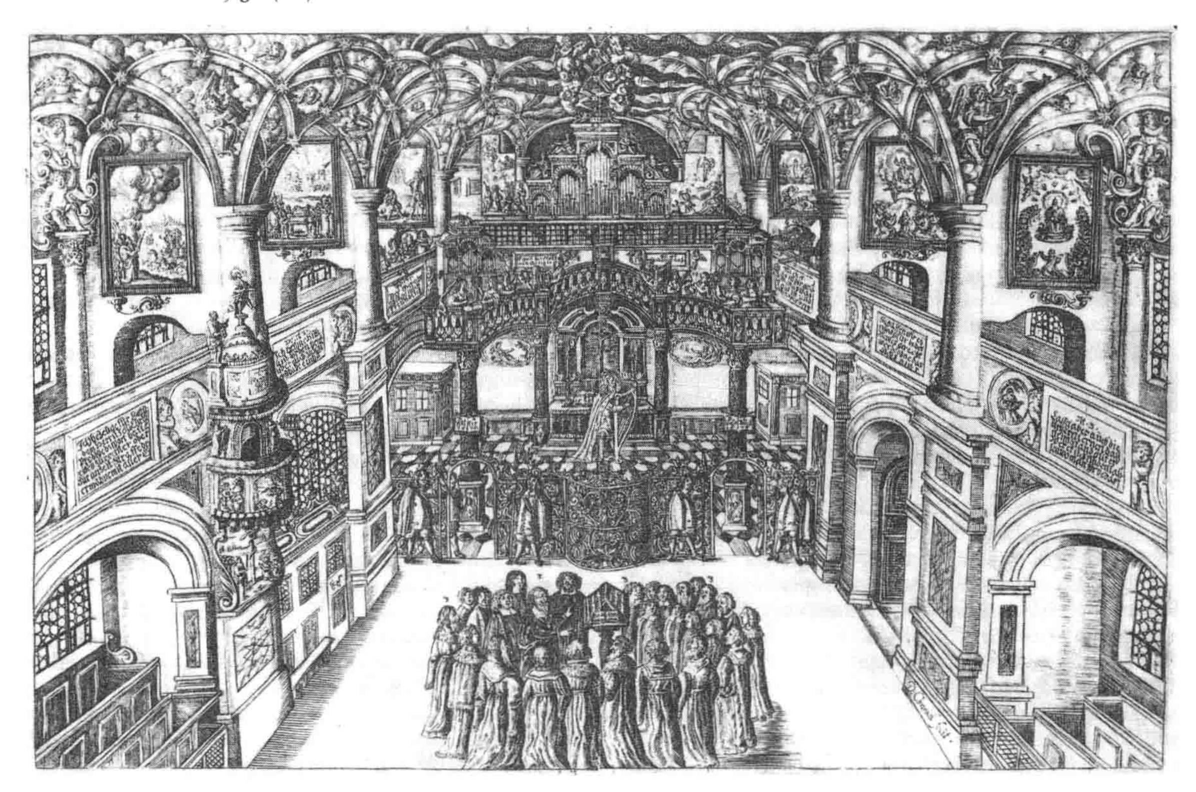
The first composer from the Dresden area who produced a considerable number of works which are still extant, or preserved in part, was Matthias Eckel. He was probably less active as a practising musician while at the court of Duke Georg in Leipzig and Dresden than when he moved to the Freiberg court of Duke Heinrich der Fromme, who had converted to Lutheranism. Eckel remained at Freiberg

until his death in 1537. The records show that there were court trumpeters, pipers and timpanists at the electoral court of Saxony after 1469; these received great acclaim at the famous Amberg wedding of 1474, which they attended in the retinue of the Saxon princes. Nothing like their clarino playing, 'as high as may be imagined', had ever been heard before (Herrmann, 1987, p.75).

During his short reign (1539–41) Duke Heinrich officially introduced the Reformation into the duchy of Saxony. However, music did not achieve prominence at the Dresden court until the Hofkapelle was refounded in Dresden on 22 September 1548 by Elector Moritz (reigned 1541–53), who had attained electoral rank in 1547 during the reorganization of what was now the most important of the Wettin courts. The court trumpeters' ensemble was probably the oldest musical institution at court. Under Moritz it was enlarged into a body of eight or nine trumpeters and one timpanist, and under Elector August (1553–86) consisted of nine or ten trumpeters and one timpanist. From 1586, when Elector Christian I succeeded, until after 1800 the Saxon court trumpeters' 'Kameradschaft' consisted of one principal trumpeter, 12 court and field trumpeters, and one or two timpanists. It claimed to be the highest-ranking of all such trumpeters' ensembles in the Holy Roman Empire, and described itself as an 'Oberkameradschaft'. Its statutes were ratified or renewed at the Regensburg Reichstag in 1623, 1630 and 1646, and its constitution, extended in 1653 from 11 to 22 articles, remained in force until 1831 (the date of the first Saxon constitution and the repeal of compulsory guild membership). The Elector of Saxony, as 'Reichserzmarschall', was the highest representative of all German court trumpeters. In the 16th and 17th centuries musicians of the Hofkapelle were recruited to play figural music with trumpets (there were two 'musical trumpeters' in the time of Schütz). In 1816 musicians from the Hofkapelle are again mentioned as trumpeters. After 1834 the court trumpeters took part in few significant musical events; their duties were confined to blowing signals and performing in processions. The ancient body of court trumpeters was finally disbanded in 1918. Of the 30 valuable silver trumpets dating from the middle of the 18th century and still extant in 1911, eight have been preserved in Dresden, in the Kunstgewerbemuseum at Schloss Pillnitz, and two in the National Museum, Prague.

Johann Walter (i) was appointed Kapellmeister of the Hofkantorei when it was refounded in 1548. He had been a member of the old Ernestine Hofkapelle in Torgau until 1525/6, and with his *Geystliches gesangk Buchleyn* (1524) had laid the foundations for a new Evangelical repertory there, extending it further between 1528 and 1548 as Kantor of the first Evangelical civic Kantorei in Torgau, and bringing it to Dresden with him. It included works that had been part of the musical repertory of the Ernestine Hofkapelle. His important *Magnificat* cycle, not printed until 1557, was probably written in Dresden. Walter also laid the foundations for the tradition of setting and performing *historiae* to German Lutheran texts; this genre continued to flourish in the palace chapel until 1697, and in Evangelical central Germany as a whole until the 19th century. After Walter's Passions, settings were composed by Jacobus Haupt (mentioned in documentary records as a singer in the Dresden Kapelle in 1548 and 1555, and later as a pastor), who wrote a responsorial *St Matthew Passion* before 1560 (*D-As*); Antonio Scandello; Rogier Michael (two Passions, now lost); Christoph Bernhard (1663, lost); Schütz (all three Passions 1665–6), and Peranda (1668). The Resurrection *historia* by Jacobus Haupt (before 1560, *As*) was followed by settings by Scandello (after 1568); Schütz (1623); Johann Müller, a member of the Dresden Kapelle (1676); J.W. Furchheim (1677), and N.A. Strungk (1690); the last three works are no longer extant. Similarly, Michael's Christmas *historia* of 1602 was followed by other versions by Schütz (1660, printed in 1664) and Peranda (1668, now lost). Under Walter's successors Matthaeus Le Maistre, Scandello and G.B. Pinello di Ghirardi, the practice of performing vocal–instrumental works became increasingly important. The sacred works of these three Kapellmeister, as well as those by Michael, reveal a late Netherlandish and Italian polyphonic technique.

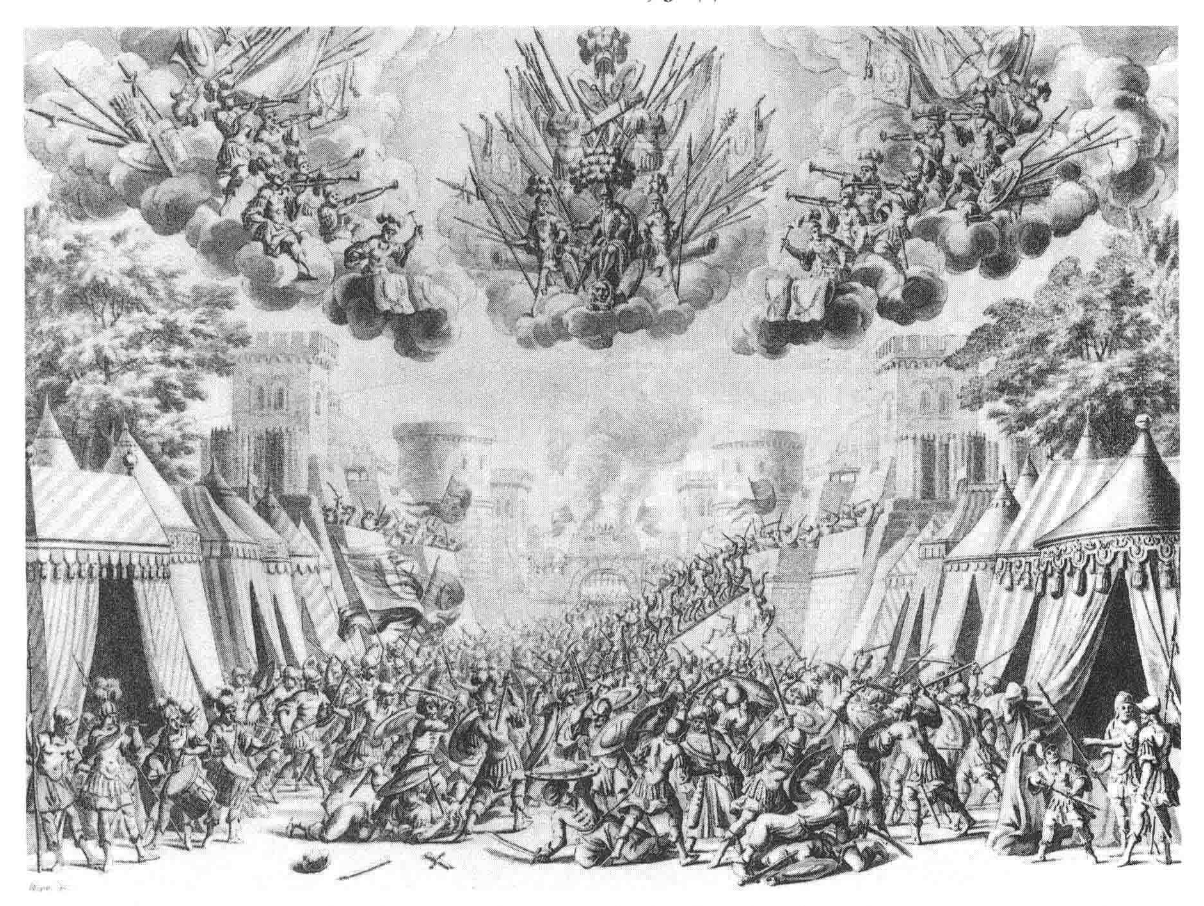
When the Kantorei was founded in 1548 it comprised 19 singers and an organist. Five Italian instrumentalists, Scandello among them, joined the ensemble in 1549. In 1554 it consisted of 25 singers and seven 'welsch' (Netherlandish) musicians, and in 1606 there were 47 singers and instrumentalists. The number had fallen to 27 by 1608, and in 1611 the Kapelle was reduced to a minimum (a frequent occurrence when a new ruler succeeded). In 1612 a protracted process of reconstruction began, concluding in 1615 with the appointment of Schütz. According to an inventory, in 1593 the Kapelle had a large number of all the instruments commonly used in art music at the time, including 13 trumpets, 12 viols, 11 cornetts, eight crumhorns, eight dulcians and five one-hand flutes (with three finger-holes). After the death in 1612 of Hassler, who had been court organist at Dresden since 1608, Michael Praetorius directed the Dresden Hofkapelle as *de facto* Kapellmeister in 1613 and 1614 to about 1616. Hassler, Praetorius and Schütz were all appointed to posts at the court of Dresden thanks to the negotiating skills of privy councillor Christoph vom Loss the Younger. The enormous output of Praetorius undoubtedly formed the basis of court church music during the early 17th century. His late works, for instance parts two and three of the *Syntagma musicum* (1619 and 1621), clearly reflect the composer's Dresden experiences. From the autumn of 1615 Schütz acted first as 'organist and director of the musicians'; he gained the actual title of Kapellmeister only later, and remained officially subordinate to Praetorius until the latter's death in 1621. Up to 1631 Schütz was extremely successful in his post; the quantity and quality of his works, together with the high standards of the singers and instrumentalists in the Kapelle, made Dresden the leading musical centre of northern and central Germany. As the Thirty Years War reached Saxony in 1631, the Kapelle of Elector Johann Georg I (ruled 1611–56) was adversely affected. A gradual recovery began only after 1654. The late works of Schütz (from the Christmas *historia* of 1660 to the *Schwanengesang* of 1671) were composed for the court of Dresden, but they must have seemed old-fashioned to the Kapelle now that styles were changing (fig.4). In 1666, when the court was in its prime under Johann Georg II (ruled 1656–80), the Kapelle had 53 musicians. After 1548 Italian and Dutch musicians joined the ensemble, and from 1560 to about 1630 there were also several English members, including John Price. Around the middle of the 17th century the Italians gained more influence, and after 1657 they came to dominate the Kapelle. The violinist



4. Schütz directing the Dresden Hofkapelle in the palace chapel: engraving by David Conrad from the 'Geistreiches Gesang-Buch', preface by Christoph Bernhard (Dresden, 1676); the engraving shows the chapel after the restoration of 1662, by which time Schütz was no longer Kapellmeister

Carlo Farina was in Dresden from 1625 to about 1628, and published five large collections of instrumental music there. In 1656 Johann Georg II merged the Kapelle he had maintained since 1639 with the existing electoral Kapelle. Now that Schütz was living mainly in Weissenfels, the tone of the Dresden court Kapelle was set until about 1680 by G.A. Bontempi (the first castrato in Dresden, and a composer, theatrical technician and historian), V. Albrici and Peranda, whose works marked the beginnings of the musical Baroque in central Germany. All three were of the school of Carissimi in Rome, and they introduced to Germany the new genre of the concerto–aria cantata. In 1666, under the direction of C.C. Dedekind as Konzertmeister, a 'Kleine deutsche Music' ensemble was formed to sing at church services. Dedekind joined the Kapelle as a bass singer in 1654; his most important composition, *Aelbianische Musen-Lust* of 1657, has a significant counterpart in the Dresden *Kirchen- und Hausbuch* of 1694, based on the 1676 *Hofgesangbuch* edited by Bernhard; Dedekind's name is not mentioned as editor of this later version, but it contains many new texts and melodies for songs by him, particularly in the appendix entitled 'Anhang 100 ahnmutig und sonderbahr geistlicher Arien', where the texts show traces of the Pietistic influence of the principal Dresden court preacher, P.J. Spener. According to recent research, Dedekind was the true creator of the madrigalian church cantata, preceding Erdmann Neumeister. Texts for cantatas with recitatives, arias and chorus appear in the 'theatrical and poetic appendix' to his *Neue geistliche Schauspiele bekwemet zur Musik* (1670).

Members of the Dresden Kapelle who were important both as composers and as performing musicians included not only Farina and Dedekind, but J.J. Walther (a member of the Kapelle from 1673 to 1680), J.P. von Westhoff (1674–97) and Strungk (1688–97). Farina, Walther, Westhoff and Strungk constituted in effect a Dresden violin school that did much to develop virtuoso violin technique. Court organists who were also composers included August Nörmiger (1581–1613), whose *Tabulaturbuch auff dem Instrumente* dates from 1598, and Hassler, who in 1612 drew up the specification for a large new organ in the Schlosskapelle, replacing the organ of 1563. The new instrument, its design somewhat modified, was built by Gottfried Frische in 1613, and alterations were made to it under Schütz in 1628. Like J.H. Schein, Anton Colander (1590–1621), a cousin and pupil of Schütz and court organist from about 1616 to 1621, was among the first composers of 'Kleine geistliche Konzerte' to German texts of the type written by Viadana. They appeared posthumously in Dresden in 1643 in the *Varii variorum ... concertus*. Two later court organists, Matthias Weckmann (in Dresden in 1641 and from 1647 to 1654) and Adam Krieger (1657–66), were also significant composers. In the final decades of the 17th century the post of Kapellmeister at the Dresden court was held successively by Peranda (1672–5), important for his many sacred concertos and his cantatas, *historiae* and operas; Sebastiano Cherici (1675); Vincenzo Albrici (1676–80), a prolific composer of Latin motets; Bernhard (1681–92), equally prominent as a composer and a writer of works on music theory; and Strungk (1692–7), who



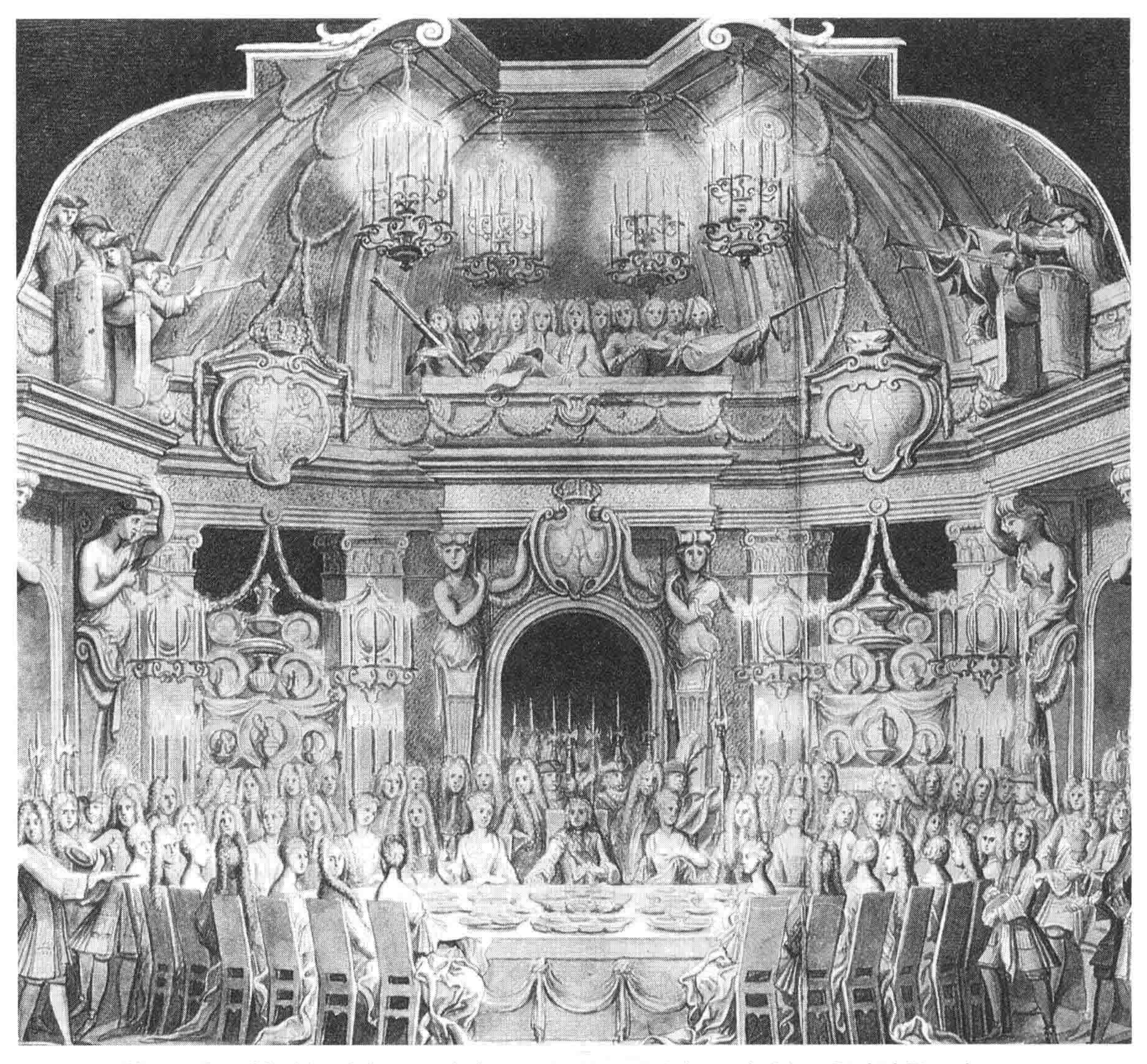
5. Battle between Romans and Turks from the ballet 'Von der Zusammenkunfft und Würckung derer 7 Planeten', Act 2 scene iii, Dresden, 1678; design by Johann Oswald Harms for the 1679 repeat performance, pen and ink and colour wash (Kupferstichkabinett, Dresden)

made his name principally in Leipzig as an operatic Kapellmeister and composer.

From 1548 the growth of music at court was confined to church services and banquets. However, from the 1570s onwards, an increasing number of court festivities called for all the available forces. During the 17th century the various separate events of a festival and the individual scenes (*inventiones*) of a ceremonial procession were grouped together on such occasions as princely baptisms, weddings, visits and birthdays, so that a Dresden court festival became a cyclical *Gesamtkunstwerk* involving sporting events, theatrical entertainments, hunting, fireworks, dance and ballet. Plays, often with musical interludes, were performed at court by touring companies including the 'English troop' of John Green, which visited Dresden and Torgau in 1626 and 1627. Works written in Dresden for the musical theatre in the 17th century tended to be hybrid forms such as plays with singing, sung ballet (based on the text of a play), *comoedia*, *tragoedia* and *tragicomoedia*, with or without songs. Schütz's *Dafne* of 1627, his sung ballet *Orpheó und Euridice* (1638), the anonymous ballet *Paris und Helena* (1650) and many other works were of this hybrid nature. Post-Monteverdi Venetian opera made its first appearance with Bontempi's *Il Paride* of 1662, and made its real breakthrough in Dresden with the 1667 production of P.A. Ziani's *Il Teseo* that opened the new Comödienhaus designed by Wolf Kaspar von Klengel. The great hall in the palace continued to be used for court festivities and ballets. In the mid-1680s Elector Johann Georg III engaged an ensemble of Italian singers for the Comödienhaus; these included Margherita Salicola of Mantua, Dresden's first prima donna, who scored a personal triumph in Carlo Pallavicino's *La Gierusalemme liberata* in 1687. Earlier productions included Bontempi and Peranda's *Dafne* (1671) and *Jupiter und Io* (1673, music now lost). In 1678 the ballet *Von der Zusammenkunfft und Würckung derer 7 Planeten* was performed on the occasion of the 'meeting of the Serene Highnesses' Johann Georg II and his three brothers, Augustus of Saxony-Weissenfels, Christian of Saxony-Merseburg and Moritz of Saxony-Zeitz (fig.5). This ballet, although attributed in 1931 to Bernhard, was in fact by one of the French dancing-masters at the Dresden court, perhaps François de la Marche, who was appointed to a post including duties as a composer in 1673. None of the music from other Dresden stage works of the period has been preserved.

2. 1694–1763.

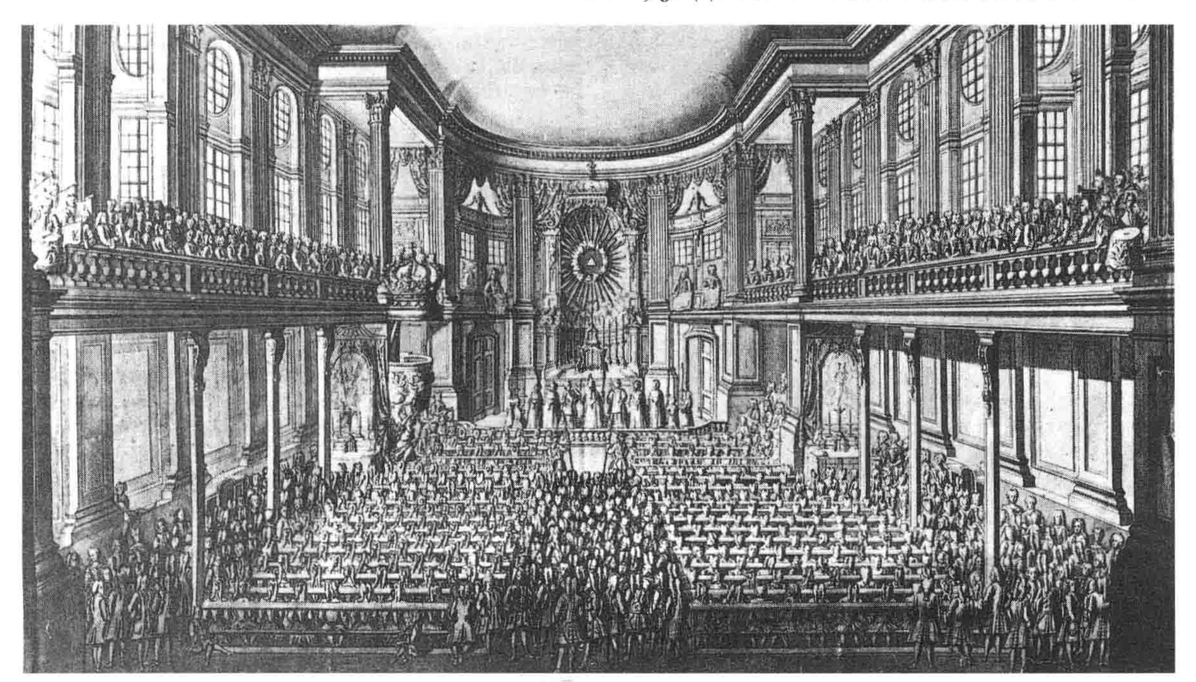
(i) Music at court. The most glittering period in the history of music in Dresden began in 1694 with the accession of Elector Friedrich August I of Saxony (1670–1733), a member of the Wettin dynasty who converted to the Catholic faith in 1697 in order to acquire the Polish crown. As King August II (known as 'der Starke') of Poland, he became ruler of two domains, a



6. Banquet celebrating the 49th birthday of Elector Friedrich August I, 12 May 1718: drawing by Johann Friedrich Wentzel (Kupferstichkabinett, Dresden)

situation that was to end abruptly in 1763 with Saxony's defeat in the Seven Years War and the deaths of his successors, the electors Friedrich August II (1696–1763, King August III of Poland) and Friedrich Christian (1722–63). However, during a period of some 70 years architecture, art and music were cultivated at the court of Dresden with a unique magnificence that cannot be accounted for solely by an absolute monarch's need for display. The phenomenon must also be seen as an expression of the personal artistic inclinations and interests of the princes, their wives and other members of their families.

Soon after converting to Catholicism, Friedrich August I dissolved the Hofkapelle and reorganized it into the Evangelische Hofkirchenmusik (which received relatively little royal support) and the main ensemble, the Churfürstlich Sächsische Capell- und Cammer-Musique, one of whose tasks was to participate in Catholic court services. The records of the Dresden Hofkapelle show that the Capell- und Cammer-Musique grew steadily, and around 1710 already had an orchestra equipped with the most up-to-date instruments of the time. The instrumentalists were highly qualified musicians who for the most part – in contrast to the usual practice of other Hofkapellen – specialized in a single instrument, so that the quality of performance was exceptionally high. Among the standard instruments available in the Kapelle were the 'modern' string instruments – violin, viola, cello and double bass – wind instruments including the transverse flute, oboe, bassoon and horn, and continuo instruments including lutes, pantaleon (an instrument resembling a dulcimer), harpsichord and organ (fig.6). The continuo players, who included such masters as L.S. Weiss and Pantaleon Hebestreit, were usually also chamber or church composers and responsible for providing the musical repertory. The court trumpeters and drummers formed an ensemble of their own, the highest-ranking of its kind in the Holy Roman Empire, but also played in the Hofkapelle when required. The standard instruments were on occasion supplemented by the recorder, chalumeau, oboe d'amore, viol and viola d'amore.



7. Te Deum in the Catholic court chapel, Dresden, following the marriage in Vienna of Crown Prince Friedrich August of Saxony and Archduchess Maria Josepha of Austria, 3 September 1719: drawing by Carl Heinrich Jacob Fehling (Kupferstichkabinett, Dresden)

The instrumental Kapelle was an international ensemble. Many wind players, for instance, were of the French school, while the Flemish-born J.B. Volumier (Woulmyer), who was leader of the orchestra from 1709, was also trained in France and brought his young orchestra to a remarkable level of technical accuracy, especially after the introduction of uniform bowing. The violin virtuoso J.G. Pisendel, who had been trained in the Italian style by Torelli in Ansbach, joined the Kapelle in 1712 and succeeded Volumier as leader in 1728, a post he held until his death in 1755. He had studied with Vivaldi in Venice in 1716–17, while accompanying the crown prince on his Grand Tour, an encounter that was to have a profound effect on the musical landscape of central and northern Germany in the following decades. Pisendel made Dresden and its Hofkapelle the major centre outside Italy for promoting the works, and above all the concertos, of the famous Venetian composer. The cultivation of Vivaldi's music in Dresden had a crucial influence on many native composers, including Bach, Fasch, Pisendel himself, Quantz and the Graun and Benda brothers.

During his stay in Venice in 1716–17 the crown prince, himself an ardent admirer of Italian music, engaged a number of famous instrumentalists and singers to form an Italian opera company in Dresden – a decision finally ratified by his father, although the elector's taste inclined much more towards French drama and music. Because of hostility from Volumier and the old Kapellmeister, J.C. Schmidt, it was not easy to integrate the Kapelle ensemble with the musicians engaged in Italy to perform in Dresden from September 1717. The newly recruited company, assembled by the composer Antonio Lotti (engaged up until 1719), included famous women singers such as the sopranos S.S. Lotti, M.C. Zani, known as Marucini, and Livia Constantini, known as La Polacchina, and the contralto Lucia Gaggi, known as Bavarini; and male singers including the castratos Francesco Bernardi, known as Senesino, Cajetano Berenstadt and Matteo Berselli; and the tenor Francesco Guicciardi; and the basses Lucrezio Borsari and G.M. Boschi, as well as the violin virtuoso F.M. Veracini and several violone players. The only German musician among them was J.D. Heinichen (1683–1729), who was also the only one of the musicians recruited in Italy to stay in Dresden for the rest of his life. Heinichen had originally been appointed as Lotti's deputy Kapellmeister with the opera, but his duties soon included the provision of serenatas and cantatas for court festivities. However, although he remained a Protestant, his principal task was to supervise and direct the Catholic Hofkirchenmusik (fig.7), to which he devoted himself as energetically as his poor health allowed. Outstanding among the many non-German musicians was the Bohemian J.D. Zelenka (1679–1745), who significantly enriched the repertories of the Dresden Kapelle and the court church. He was appointed to the Kapelle as a double bass player in about 1711, and after a few years spent studying composition (with Fux in Vienna, among others) he began writing sacred music of great originality. During the 1720s Zelenka had frequent opportunities to deputize for the ailing Heinichen in composing for the court church. However, neither the elector nor the crown prince cared particularly for his sacred compositions; and as a result Zelenka, an introverted and devout Catholic, never rose to the position of Kapellmeister, although he was acting Kapellmeister from Heinichen's death in 1729 until 1734. The title of Kirchen-Compositeur bestowed on him in 1735, without any rise in his salary, did nothing to mitigate his disappointment.

Other ensembles at the Saxon court included the court and hunt fifers, who were required to play for dramatic productions at mealtimes and at balls, and the so-called Kleine oder Pohlnische Cammer-Musique, who also performed music for King August II when he was in Poland and for the performances of the Comici Italiani,

an Italian operatic company independent of the court opera. King August III, however, dismissed this 'troupe of travelling musicians' when he came to the throne, and in 1733 re-founded the royal Kapelle in Warsaw, which had been dissolved by his father.

Among the most famous instrumentalists in the Dresden Kapelle during the period 1694 to 1763 were F.M. Cattaneo and J.G. Lehneiss (violin); Johann Adam (viola); J.P. de Tilloy and A.A. de Rossi (cello); C.F. Abel (viol); Girolamo Personè (double bass); the flautists Buffardin, Quantz and F.J. Götzel; the oboists François le Riche, J.C. Richter and Antonio Besozzi; and the horn players J.A. Fischer, F.A. Samm, the Schindler brothers and A.J. Hampel. Outstanding singers, in addition to those mentioned above, included the sopranos Margherita Durastani, Vittoria Tesi, Faustina Bordini (Hasse's wife), Regina Mingotti, and Teresa Albuzzi-Todeschini; the castratos Andrea Ruota, Nicola Pozzi, Giovanni Bindi, A.M. Monticelli and Felice Salimbeni; and the tenors and basses J.J. Götzel, Angelo Amorevoli and Joseph Schuster.

Until 1763 the large Hofkapelle comprised not only instrumental players but also the singers of the Italian opera and the Catholic Hofkirche (with the exception of the pupils in the boys' school of the Kapelle, founded in 1708). In effect, the Hofkapelle was divided into its three distinct components after 1717. The Italian opera, while involved in court festivities in the autumn and during the carnival season, attracted the most public attention, since anyone 'suitably dressed' could have free entry to its performances. At first the great majority of the Protestant population showed little interest in the music of the Hofkirche. However, it grew in reputation in the second half of the century, after the dedication of Chiaveri's new church in 1751, and eventually became a notable musical attraction in the city. The third element of the Hofkapelle, the court chamber or 'concert' music, comprising music for instrumental ensembles of various sizes and vocal music ranging from solo cantatas to serenatas for large numbers of singers, was exclusively for court society, and it was a great honour for foreign visitors to be allowed to listen to performances from a neighbouring room. The scale of its musical activity ensured the Hofkapelle a dominant position in the musical life of Dresden in the 18th century, and it is not surprising that it tended to eclipse other musical activities in the city.

The cosmopolitan nature of the Kapelle was a determining factor in Dresden's becoming a centre of what Quantz described as the 'mixed or German style'. This was not merely a synthesis of the Italian, French and German styles, but also included *galant* and folk elements, the latter derived from the popular comic intermezzos performed by French and Italian comedians, and the traditional music of Poland and Bohemia cultivated by musicians from those countries who were active at the Saxon court.

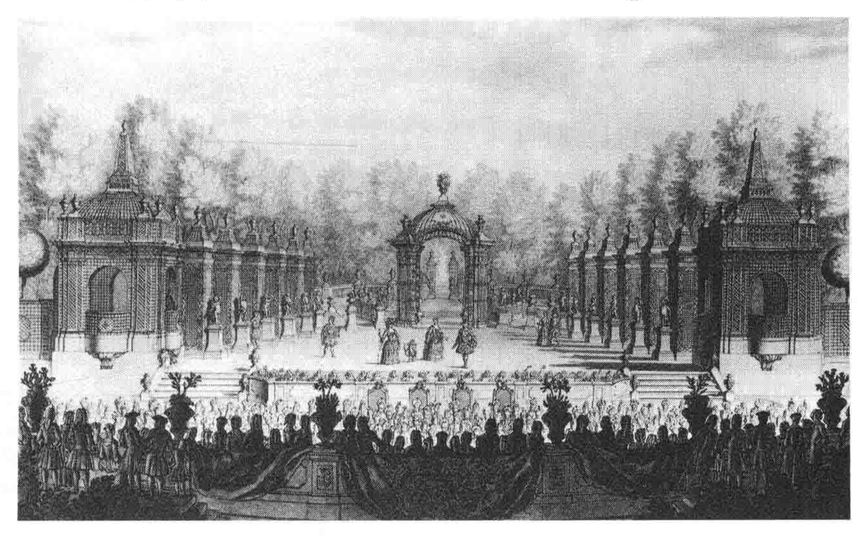
Handel and Telemann both visited Dresden in September 1719 for the festivities to celebrate the wedding of Crown Prince Friedrich August to Maria Josepha, eldest daughter of Joseph I of Austria (fig.8). The climax of the festivities was the production of three operas by Lotti, *Giove in Argo*, *Ascanio* and *Teofane*. These were given in the newly opened opera house on the Zwinger designed by Pöppelmann, which with a capacity of 2000 was one of the largest in Europe (fig.9). The predominantly Venetian operatic ensemble engaged by the crown prince scored a triumph in these performances. However, soon after the festivities the Italian opera company broke up. Its best singers were recruited by Handel for his London company, and Lotti returned to Venice in accordance with the terms of his contract. In 1726, however, the opera opened again with a new company of younger singers. Hasse and his wife Faustina Bordoni were brought from Venice in 1731. He achieved a great success with his opera *Cleofide*, which had its première on 13 September, but returned with Faustina to Italy shortly afterwards. However, in 1734, after the accession of Friedrich August II, Hasse and his wife were engaged at the Dresden court as Hofkapellmeister and prima donna. Two years later Bach was granted the title of court composer for which he had petitioned in 1733, presenting to the elector the Kyrie and Gloria of what was to become the B minor Mass.

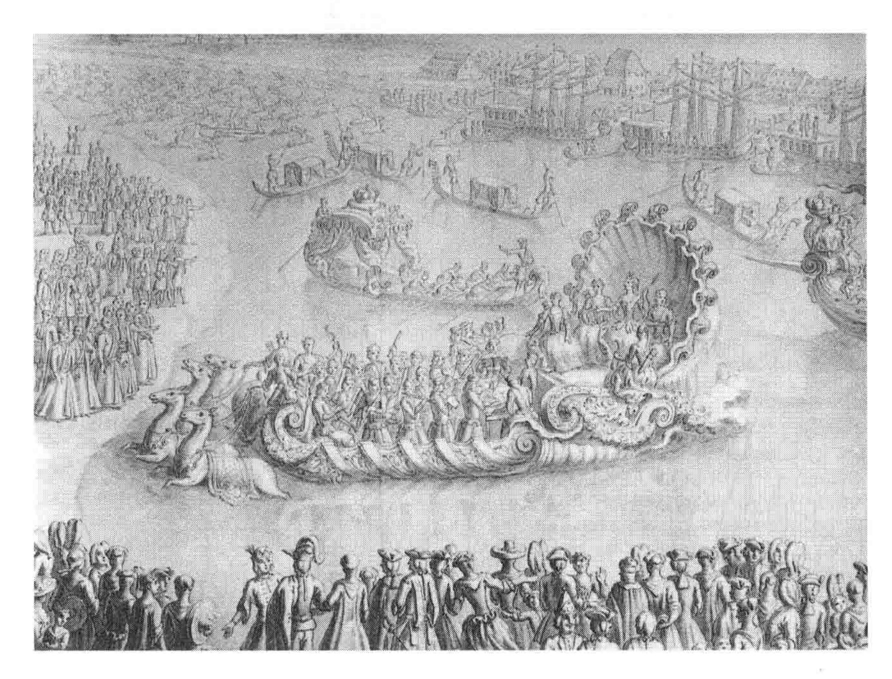
Hasse had immense influence both as composer and Kapellmeister, and was notably adept at gauging and, in turn, forming the musical tastes of his court audiences. The productions of his *opere serie* increasingly became sophisticated syntheses of the arts, equally remarkable for the quality of singing and orchestral playing and for the lavish scenery created by such leading stage designers as Andrea Zucchi, Giuseppe Galli-Bibiena and G.N. Servandoni. The elector's birthday on 7 October was always celebrated by the première of a new opera by Hasse in the wooden theatre (destroyed in 1763) at the castle of Hubertsburg, near Wermsdorf.

After 1751, when Chiaveri's new Hofkirche was consecrated, church music increasingly came to rival opera in importance. Hasse composed his Mass in D minor, *Te Deum* and *Regina coeli* especially for the Hofkirche, and before leaving Dresden after the Seven Years War composed his Requiem for August III and Crown Prince Friedrich Christian. After 1764, when Hasse was discharged and moved to Vienna and later to Venice, he still retained the title of Oberkapellmeister of the Electorate of Saxony and maintained contact with Dresden; his last three masses (1779, 1780 and 1783) were all written for the city.

Saxony's defeat in the Seven Years War in 1763, and the deaths soon afterwards of two of its electors, brought to an end the political and economic dominance of the electorate. Dresden's brilliant Augustan Age was over, and the government's preoccupation with economic recovery and the rebuilding of the capital after the Prussian bombardment inevitably restricted interest in the arts for the next few years.

(ii) Church and municipal music. Throughout the Augustan Age, only the music of the city's three main Lutheran churches provided any counterweight to the dominance of music at court. The pupils of the Kreuzschule provided the sacred vocal music in the new Frauenkirche building designed by George Bähr, begun in 1726 and consecrated in 1734 (it was destroyed in 1945; work began on a new building in 1992). Since 1672 the Kreuzschule pupils performed figural music in the older building, the dilapidated medieval church dedicated to the Virgin, founded some time after 1142 and eventually demolished. (The old Frauenkirche had also been a favourite burial site; Schütz was laid to rest there in 1672.) The Kantor of the Kreuzkirche, T.C. Reinhold (1682–1755), who held office from 1720 until his death, composed festive cantatas (now lost) for the laying of the





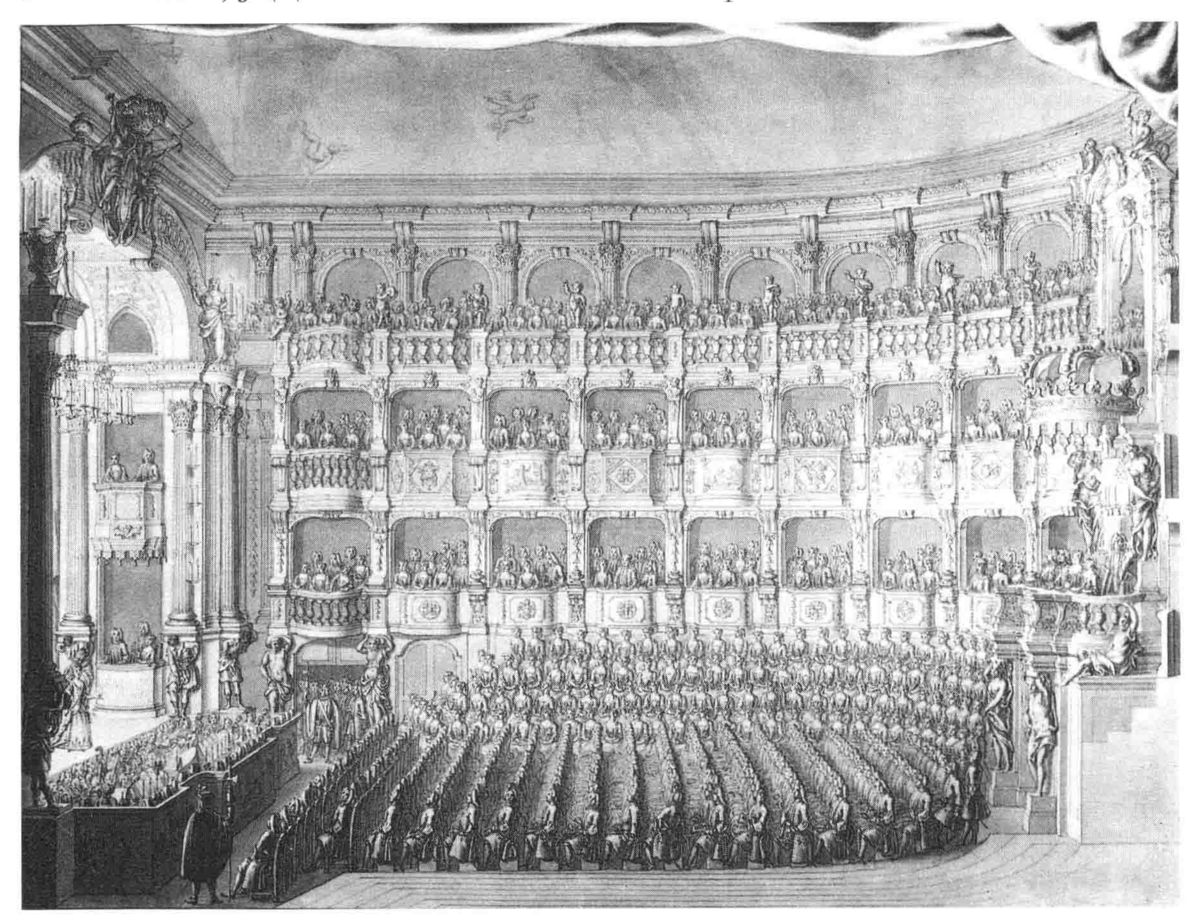
8. Festivities held in honour of the marriage of Crown Prince Friedrich August to Maria Josepha of Austria, 1719, including a performance of Johann Christoph Schmidt's divertissement 'Les quatre saisons' (23 September) at the theatre in the Grosser Garten (above), and the Festival of Diana on the Elbe (18 September), with Heinichen directing the orchestra of the Dresden Hofkapelle (below): drawings by an unknown artist, pen and ink with wash (Kupferstichkabinett, Dresden)

foundation stone in 1726, the consecration of the church in 1734, and the dedication of the great organ designed by Gottfried Silbermann and built in the years 1732 to 1736. On 1 December 1736 Bach gave a two-hour concert before representatives of the court and 'a great many other personages and artists, upon the new [Silbermann] organ' (*Bach-Dokumente*, II, no.389).

The Kreuzschule pupils performed mainly in the Kreuzkirche, formerly the Nikolaikirche but renamed in 1388 in honour of its relic, a splinter from the Cross of Christ. The school attached to the church maintained several choirs whose members, particularly the *pauperes*, earned money for their keep and education by singing for alms in the streets.

The choirs had performed polyphonic music even before the Reformation. During the first two thirds of the 18th century they performed both the older repertory (J.Z. Grundig, Kantor of the Kreuzkirche from 1713 to 1720, left manuscript versions of Schütz's three Passions and Peranda's *Markuspassion*) and cantatas and motets by T.C. Reinhold, Kantor of the Kreuzkirche, and his successor in that post, G.A. Homilius (1714–85). While none of Reinhold's musical works has survived, Homilius wrote a wealth of impressive cantatas and motets which he regularly performed from 1755 onwards with the Kreuzchor and the Dresden municipal musicians. After the Kreuzkirche and its organ (built by Tobias Weller, 1642–4) were destroyed by fire in 1760, the Frauenkirche became the temporary home of the Kreuzchor and its Kantor, Homilius, until the construction of the new Kreuzkirche.

The Sophienkirche (destroyed in 1945 and later demolished), a Gothic building with a double nave dating from 1351, was used for civic services after 1599, and after the closing of the Lutheran castle chapel in 1737 it also became the Lutheran court church. The Sophienkirche's own organists were employed by the city as early as 1695; among the most important organists here in the 18th



9. *Interior of the court theatre on the Zwinger, Dresden, designed by Matthäus Daniel Pöppelmann, interior decoration by Alessandro Mauro, opened 1719; drawing by Carl Heinrich Jacob Fehling, pen and ink with wash (Kupferstichkabinett, Dresden)*

century were Christian Pezold (1677–1733, also chamber organist and harpsichordist of the Hofkapelle) and his immediate successor W.F. Bach, who held the post until 1747 and was employed by the city alone. In 1720 the Gothic church acquired a fine organ built by Gottfried Silbermann.

Other musicians working in Dresden in the late 17th and the 18th centuries included the instrumentalists of the *Stadtmusik*, several military bands and a large number of freelance musicians. From 1679 to 1698 Daniel Weber, who described himself as a master musician able to play all the wind and string instruments, was *Stadtmusicus*, i.e. leader and teacher of the *Stadtpfeifer* journeymen. Until about 1740 this post was still linked to that of *Türmer*, watchman of the Kreuzkirche tower. Weber was succeeded (until 1735) by Gottfried Heyne, who had studied in the imperial Kapelle in Vienna. Under the *Stadtmusicus* J.P. Weiss, active from 1735 to 1751, there was particularly close cooperation between the instrumentalists of the *Stadtmusik* and the Kreuzchor, whose Kantor Reinhold was appointed *director musices*. Weiss was succeeded as *Stadtmusicus* by G.H. Schnaucke, who was in turn succeeded in 1766 by J.F. Lange, the first in a line of retired military bandsmen who were to hold the post of Dresden *Stadtmusicus* in the future.

Theatrical and operatic companies were welcomed in Dresden, supplementing performances by the court opera, although their activities were always dependent on permission from court. The Mingotti brothers' famous opera company was particularly popular, and performed in Dresden in 1747–8 in its own wooden theatre on the Zwinger. The first *opera buffa* seen in Dresden, Galuppi's *Il mondo alla roversa*, was given in 1754 by G.B. Locatelli in the theatre on the Brühlsche Terrasse. Locatelli had a great success with this production, and returned in 1755–6 with further *opere buffe* by Galuppi and Domenico Fischietti. In 1755 Pietro Moretti built a small new theatre on the Zwinger, the Komödienhaus, where he staged plays and comic operas; he later held concerts there, and performed Italian intermezzos in 1762–3.

Little is known about musical life in the noblemen's houses and embassies of Dresden during the Augustan Age, since few archival records survive. Some great houses maintained their own private Kapelle, of which the most famous was the ensemble maintained by the prime minister Brühl from 1735 to 1763.

3. 1763–1815. The Seven Years War cost Saxony several hundred million Taler. Much of Dresden was destroyed by the Prussian bombardment of 1760; the former princes' palace was burnt down, with the loss of the court musical archives, including many works by Schütz. After 1763 an urgently needed programme of economic reform was implemented and expenditure on cultural life drastically reduced. The enforced economies inevitably affected Dresden's musical institutions. The large opera house on

the Zwinger was closed (its last production was J.G. Naumann's *La clemenza di Tito* produced for the marriage of Elector Friedrich August III in 1769). Hasse, Faustina Bordoni and the Italian opera company were dismissed without pensions. The small Komödienhaus on the Zwinger, which had been rebuilt in 1761, was made available from 1763 to theatre companies subsidized by the court, and was a home to a newly constituted Italian opera company under the direction of Giuseppe Bustelli (1765–78), Antonio Bertoldi (1780–87) and Andrea Bertoldi (1787–1813). The theatre was also used for German and French plays. Friedrich August III's formal accession to power after he came of age in 1768 had a beneficial effect on musical life, partly because the elector himself was a distinguished connoisseur of music and an excellent keyboard player capable of playing from a full score. Under Friedrich August III the court orchestra, which as before fulfilled a threefold function in opera, church and chamber music, gradually revived. Successful Kapellmeister who worked with the orchestra during this period included J.G. Schürer, Domenico Fischietti, J.G. Naumann, Joseph Schuster, Franz Seydelmann, Ferdinando Paer and Francesco Morlacchi, while notable instrumentalists included the violinists J.B.G. Neruda, Franz Hunt and Cristoforo Babbi (Konzertmeister from 1781), the viola player Joseph Schubert, the cellists J.B. Tricklir and Friedrich Dotzauer, the double bass players J.C. Horn and F.A. Schubert, the flautist J.F. Printz and the oboist Carlo Besozzi. Naumann was the outstanding figure of the period; under his direction (1776–1801) the Kapelle regained its former reputation, while his numerous sacred compositions significantly enriched the repertory of church music at the Dresden court. Chamber music also began to flourish again under Schuster's direction. Unlike church music, which drew mainly on works by local composers, instrumental music became increasingly orientated towards Vienna. From the 1780s the repertory of the Kapelle included many of Haydn and Mozart's latest instrumental works (Mozart played his so-called Coronation Concerto, K537, at the Dresden court in 1789), as well as symphonies, concertos and chamber music by C.P.E. Bach, Clementi and others.

Many notable Italian singers sang at the court opera during this period, including Angiola Calori, Maddalena Allegranti, Domenico Guardasoni, Filippo Sassaroli, Francesco Ceccarelli, A.P. Benetti, Charlotte Haeser and Luigia Sandrini-Caravoglia. From the 1760s the emphasis shifted towards *opera buffa* and large-scale intermezzos, while at the end of the 18th century, following the general trend, *opera semiseria* became popular. Composers performed by the court opera included Anfossi, Galuppi, Cimarosa, Paisiello, Piccinni, Salieri and Paer (Kapellmeister from 1801 to 1807). *Così fan tutte* was given at the court theatre in 1791, but *Don Giovanni* and *Le nozze di Figaro* did not enter the repertory until 1813 and 1815 respectively.

From the 1770s the Dresden bourgeoisie developed an increasing interest in theatre- and concert-going. The production of Schuster's Singspiel *Der Alchymist oder der Liebesteufel* (to a libretto by A.G. Meissner) in March 1778 by a German troupe under Pasquale Bondini led to his forming a permanent Singspiel company in Dresden. Other theatre companies of the period, all of them enjoying financial support from the court, included those of J.G. Wäser (1770–72), C.T. Doebbelin (1774–5), A. Seyler (1775–7) and Franz Seconda (1793–1814). Singspiele by Hiller, Georg Benda, Schweitzer and others were performed in the Kleines Kurfürstliches Theater and in the Theater auf dem Linckeschen Bade. Richard Engländer's research indicates the encouragement that Seyler's company gave to German opera in the eyes not only of the public but of local composers. Schuster and Seydelmann both composed Singspiele and Naumann adapted several of his own works into German. From 1790 to 1817 the Gesellschaft der Deutscher Schauspieler of Joseph Seconda (brother of Franz) staged various operas in German for the Dresden public. These included several works by Mozart (*Die Entführung aus dem Serail*, 1791; *Die Zauberflöte*, 1793; *Le nozze di Figaro*, 1795; *Don Giovanni*, 1795; *La clemenza di Tito*, 1796), Gluck's *Iphigénie en Tauride*, Beethoven's *Fidelio* and Weber's *Abu Hassan* and *Silvana*. From 1813 to 1814 E.T.A. Hoffmann conducted the orchestra of Seconda's company.

Various concert activities were initiated in Dresden in the 1770s, including Schönberg's Donnerstags-Concerte about 1775, the Bassemann subscription concerts under Naumann's direction in 1779, and the Grosse Konzerte, which took place in the Hôtel de Pologne under Schuster's direction. Music was also privately encouraged in the homes of the bourgeoisie and aristocracy, and Naumann, Schuster, Seydelmann and other local composers wrote many accompanied songs for domestic performance. Numerous piano teachers worked in Dresden, of whom the most significant was Christoph Transchel, a pupil of J.S. Bach. The closing years of the 18th century also saw the beginnings of music publishing in the city. A Singekreis met at the home of a city councillor, C.G. Körner, from 1805, and two years later the court organist Anton Dreyssig founded a Singakademie (*see* §4).

Music flourished at the three main Protestant churches in the city, the Frauenkirche, Kreuzkirche and Sophienkirche. The choir of the Kreuzkirche, in particular, was renowned for its high standards; from 1755 its director was G.A. Homilius, several of whose sacred works remained popular into the 19th and 20th centuries. Homilius was succeeded by C.E. Weinlig (1785–1813) and his nephew, C.T. Weinlig (1814–17). The choir of the Kreuzkirche also sang at the opera, and took part in the first Dresden performance of Haydn's *The Creation* on 2 May 1800.

4. 1815–1914. At the turn of the 19th century there was a late flowering of Italian opera in Dresden, with the court Kapellmeister Ferdinando Paer (1802–6) and Francesco Morlacchi (1810–41) as its most prominent exponents. Italian opera was performed in the Kleines Hoftheater or Morettisches Theater, which ceased to be an independent institution in 1832. German Singspiel and French *opéra comique* (sung in German translation) were performed in the Theatre auf dem Linckeschen Bade. This theatre was taken over by the Hoftheater in 1816 and remained in use until 1858.

When the management of the Köngliche Kapelle and the Hoftheater decided to found a German opera company, Weber was appointed music director of the new 'Deutsches Department'. He took up the post in January 1817 and was promoted to Hofkapellmeister in September of that year. In 1817 the German opera had 16 solo singers and a chorus of 34. Morlacchi was Weber's colleague as Kapellmeister of the Italian opera, which

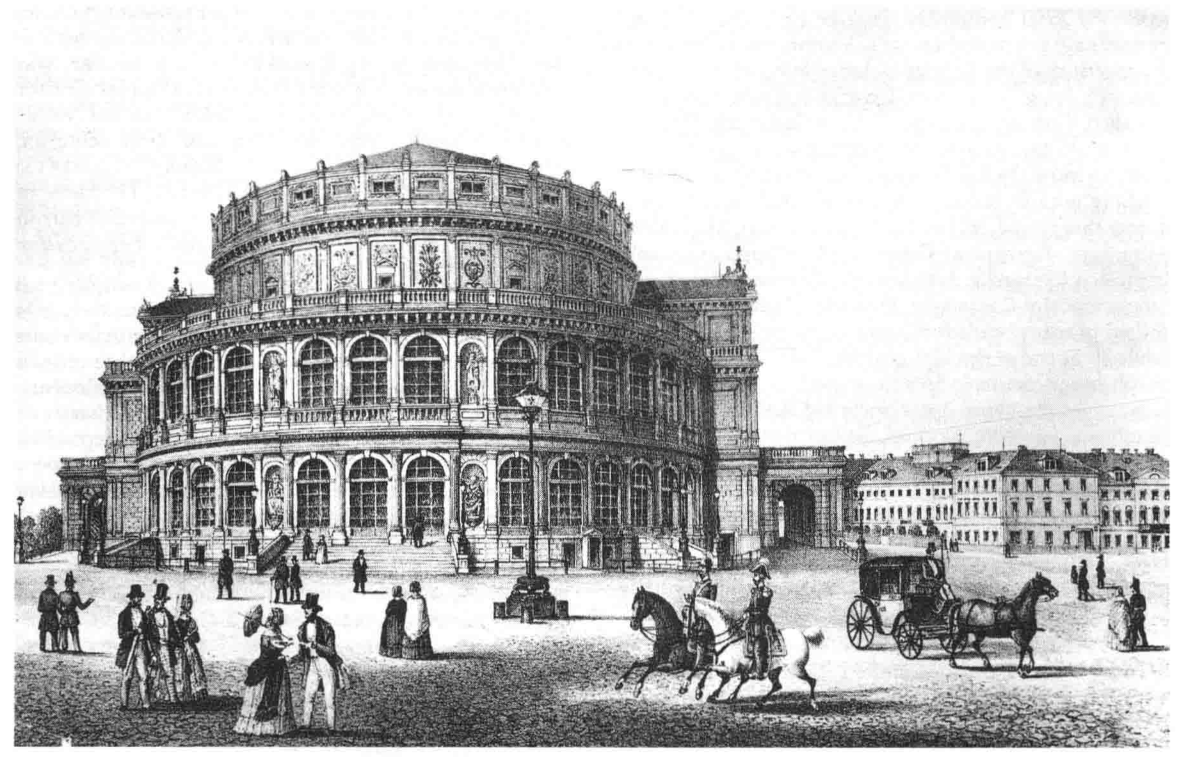
numbered 13 solo singers in 1817. In the same year the Königliche Kapelle consisted of 63 musicians with permanent posts and some 15 trainees. In 1826 Morlacchi set up a benevolent fund for the widows and orphans of musicians, the money to be provided by concerts. The first was a performance of Haydn's *The Creation* on 29 December 1826, and from 1827 these concerts were regularly held on the Sunday before Easter.

Weber composed *Der Freischütz*, *Euryanthe* and most of *Oberon* in Dresden. His early death in 1826 was a severe setback to the further development of the German opera. In 1824 Heinrich Marschner was engaged as music director of the German opera, but tension between him and Weber caused him to leave Dresden in 1826. After Weber's death C.G. Reissiger was appointed music director of the Dresden Hofoper in November 1826, holding the post of second Kapellmeister from 1828 to 1851 and of principal Kapellmeister from 1851 to 1859. A highly accomplished musician, he staged works by Mozart, Weber and others, invited Berlioz to give concerts in Dresden, added Verdi's *Nabucco* and *Ernani* to the repertory and on 20 October 1842 conducted the première of Wagner's *Rienzi*. Reissiger was also prominent as a composer and produced several of his own operas, including *Die Felsenmühle* (1831).

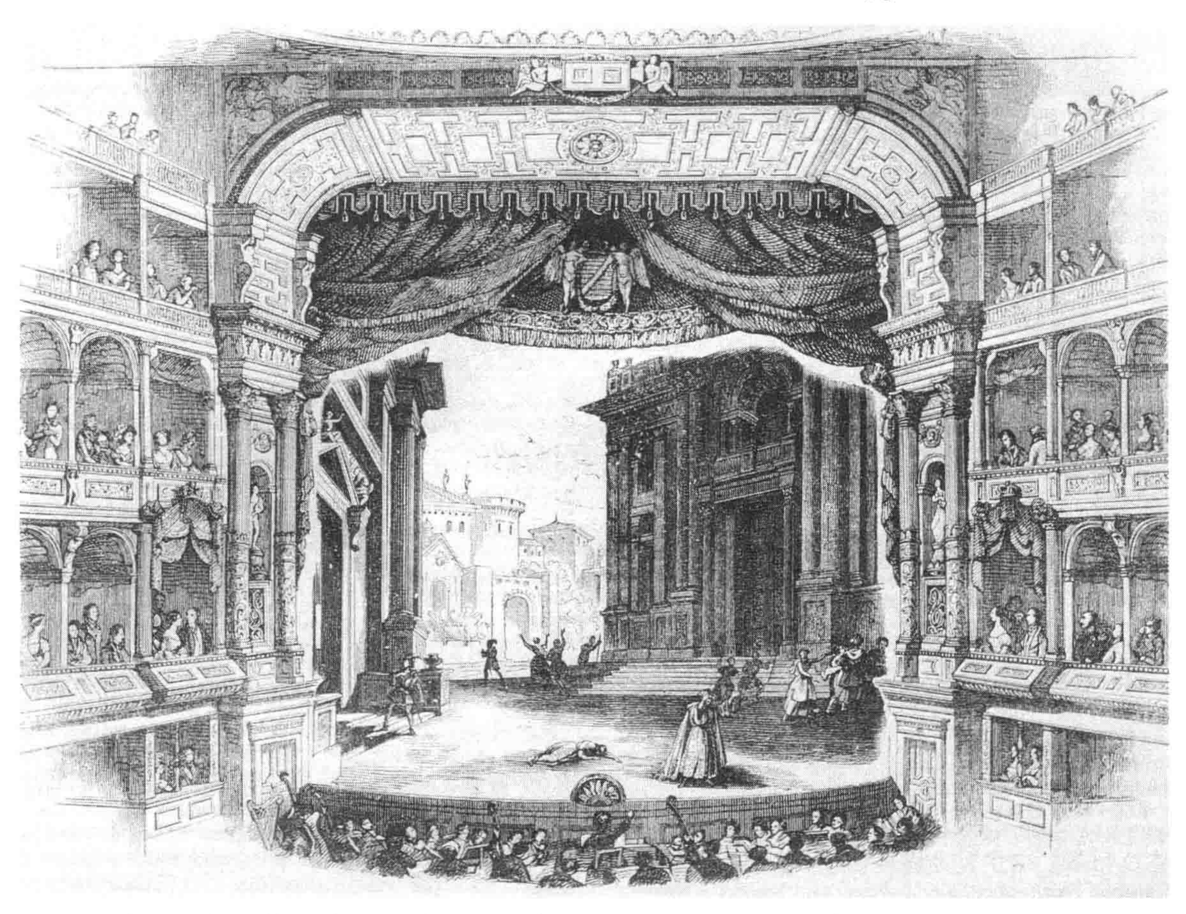
The Dresden Hoftheater usually had two Kapellmeister and one music director who shared conducting duties and provided church music for services in the Catholic Hofkirche. The Königliches Sächsisches Hoftheater, designed by Gottfried Semper and sometimes known as the Semper Opernhaus, was opened on 12 April 1841 (fig.10). In 1842 the orchestra consisted of 56 permanent members and 17 trainees, and included some famous virtuosos, among them the principal Konzertmeister K.J. Lipiński. Among the 20-strong ensemble of solo singers were Wilhelmine Schröder-Devrient, Henriette Wüst, Joseph Tichatschek and Anton Mitterwurzer. The chorus numbered 43 singers, and there were 17 dancers.

Wagner was second Hofkapellmeister in Dresden from 1843 to 1849. After the successful première of *Rienzi* (fig.11), two further Wagner operas received their premières in Dresden: *Der fliegende Holländer* on 2 January 1843, and *Tannhäuser* on 19 October 1845. On 28 April 1848, while he was still in Dresden, Wagner completed the score of *Lohengrin*. However, his active participation in the Dresden May Rising of 1849 forced him to flee the city. After Wagner's departure Dresden continued to be one of the leading German operatic centres. The repertory of the Hoftheater consisted of 35 to 40 operas a year, with as many as 15 new productions each season. Wagner was succeeded as Hofkapellmeister by K.A. Krebs (1850–72).

In 1850 Reissiger founded the 'Aschermittwochs-Konzerte' and from 1858 organized subscription concerts given by the Hofkapelle. In addition, the Musicalische Academien of the Hofkapelle were held in the rooms of the Hôtel de Pologne and the Hôtel de Saxe. These concerts featured many of the most celebrated singers and instrumental virtuosos of the period. Among composers engaged to conduct their own works in Dresden were Berlioz, Mendelssohn, Schumann and Liszt. During the winter season of 1845–6 in the Hôtel de Saxe a series of six subscription concerts was given on the initiative of Ferdinand Hiller and Schumann, who lived in Dresden from 1844 to 1850. Joachim and Clara Schumann were among the soloists, and on 4 December 1845 Clara gave the première of her husband's Piano Concerto in A Minor at a concert conducted by Hiller.



10. Königliches Sächsisches Hoftheater, designed by Gottfried Semper: lithograph



11. Interior of the Dresden Hoftheater during the closing scene of Wagner's 'Rienzi', Act 4: engraving from the 'Illustrirte Zeitung' [Leipzig] (12 August 1843)

On 24 May 1854 musicians of the Hofkapelle formed the Dresden Tonkünstlerverein. The prime purpose of this society was to play contemporary chamber music. Regular quartet societies made up by members of the orchestra were formed as early as 1811, so that chamber music must have been publicly performed since that time. The deputy Kapellmeister Franz Schubert was first violin in a string quartet from 1836, and Lipiński founded another quartet. From 1846 to 1850 Schumann organized matinée performances of chamber music in the Coselsche Palais, the Hôtel de Saxe and at other locations.

In 1856 the Dresden Conservatory was founded on the initiative of the chamber musician Friedrich Tröstler. It soon began to prosper, with such teachers of composition as Felix Draeske (from 1884).

Summer open-air concerts were a particular feature of musical life in Dresden at this time. They were given in the Grosser Garten, the theatre on the Linckescher Bad and on the Brühlsche Terrasse by military and civil bands and the Stadtmusikkorps.

Catholic sacred music was performed in the Catholic Hofkirche. Until the 1870s it was characterized by the performance of masses with orchestral accompaniment; but with the appointment of Franz Wüllner in 1877 greater prominence was given to *a cappella* music. The singers were exclusively male until 1864, when women were admitted as soloists.

The three main Protestant churches of Dresden, the Kreuzkirche, the Frauenkirche and the Sophienkirche, always had excellent church musicians. The Kantor of the Kreuzkirche was also *director musices*, and in that post supervised the sacred music of all three churches. In addition, he directed the choir of the Kreuzschule, which provided choral music at the Kreuzkirche, and on certain Sundays and church festivals also performed sacred music at the Frauenkirche and the municipal Sophienkirche. Until 1886 the choir of the Kreuzschule had 32 pupils and 22 'Kurrendaner' (members of a youth choir who sang in the streets for alms). The whole choir performed at the principal services in the Dresden Kreuzkirche; the pupils alone sang at the other services. Julius Otto, Kantor of the Kreuzkirche from 1828 to 1875, composed both sacred and secular music. Under Kantor Oskar Wermann (1875–1906), the choir of the Kreuzschule was reinforced in 1886 by 12 further 'Kurrendaner'. Wermann gave particular prominence to the works of J.S. Bach and to *a cappella* music from Palestrina to Brahms. He himself composed some 150 works. His successor Otto Richter (1906–30) founded the mixed-voice Dresden Bachverein in 1911.

Several outstanding organists played the Silbermann organ in the Frauenkirche. The church's excellent acoustics and imposing size made it a frequent venue for concerts of sacred music, benefit concerts and memorial concerts. The Sophienkirche was both the Protestant

court church and a municipal parish church. In its capacity as the Protestant court church, figural music was performed there by the Hofchor until 1828. From 1828 to 1874 this choir consisted of six choirboys and four trainees, as well as four tenors and basses who were studying at the Friedrichstadt teachers' seminary. From 1874 to 1882 the male choristers were temporarily replaced by eight members of the court opera chorus. In 1883 Wüllner recommended an increase in the number of choirboys and male choristers, and from 1895 the Protestant Kapellknabeninstitut had 48 choirboys, with an additional 12 trainees, while the number of seminary students in the men's choir rose to 36. The Kapellknaben institut continued in existence until 1923.

Dresden played a prominent role in the 19th-century German male-voice choir movement. Reissiger, Schumann and Julius Otto, among others, wrote many works for male chorus. In 1850 there were some 50 male-voice choirs in Dresden, the best known being the Orpheus, founded in 1834, and the Dresden Liedertafel, founded in 1839. The first major German male-voice choral festivals were held in Dresden in 1842 and 1843. Wagner, who was conductor of the Liedertafel from 1843 to 1845, conducted the première of his biblical scene *Das Liebesmahl der Apostel* in the Dresden Frauenkirche at the 1843 festival, with forces including 1200 singers from several Saxon male-voice choirs and 100 instrumentalists from the Dresden Hofkapelle. In July 1865 Dresden was also the location of the First German Sängerbundfest, in which 16,000 singers took part.

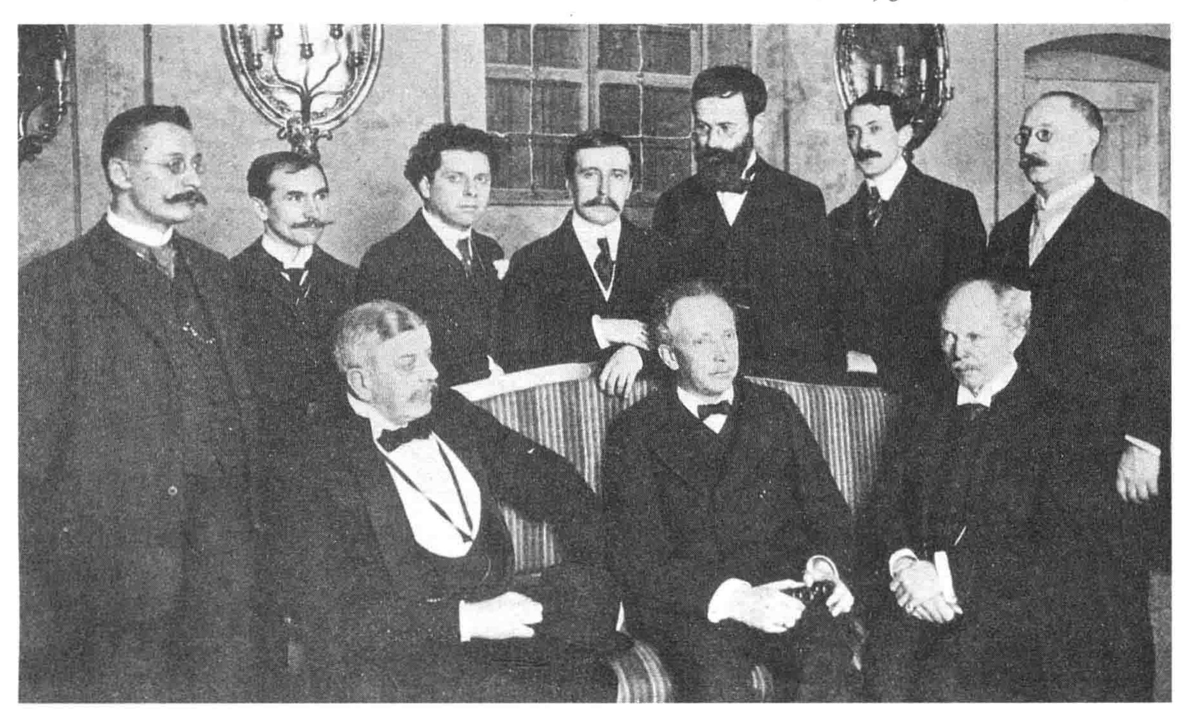
Following the example of the Berlin Sing-Akademie, the Dreyssigsche Singakademie was founded in Dresden on 5 March 1807 by Anton Dreyssig, organist at the Catholic Hofkirche. Sacred works and oratorios formed the nucleus of its repertory. The court organist J.G. Schneider, who directed the Dreyssigsche Singakademie from 1832 to 1857, was renowned for his performances of oratorio. He was also well known as organist of the Protestant court church, and shone as an organ virtuoso at the first World Exhibition in London in 1852. Another oustanding Dresden organist was G.A. Merkel (1827–85), a pupil of Schneider who held posts at the Kreuzkirche and the Catholic Hofkirche. He directed the Dreyssigsche Singakademie from 1867 to 1873 and composed many works for organ and piano. Schumann took over the musical direction of the Dresden Liedertafel from Hiller in 1847 and founded the Verein für Chorgesang the following year.

In 1860, the year after Reissiger's death, Julius Rietz became director of the Hofoper and orchestra; he was appointed the city's first Generalmusikdirektor in 1874. In 1872 Ernst von Schuch was appointed music director at the Dresden Hoftheater. He was promoted to Kapellmeister in 1873, and to principal Kapellmeister in 1879. As a consequence he had considerable influence on the shaping of the repertory and the choice of conductors. Franz Wüllner was appointed to Dresden in 1877 to succeed Rietz, but conflict soon developed between him and Schuch. Wüllner finally left the Dresden Hofoper in 1882 to concentrate on the music of the Catholic Hofkirche. On his departure Schuch reigned supreme. He was appointed Generalmusikdirektor in 1889 and built up an outstanding ensemble of soloists, restoring Dresden's status as one of the leading operatic cities of the world.

When Semper's famous round theatre was destroyed by fire in 1869, a wooden building served as a temporary stage for performances of opera and drama. It was used until Semper's second theatre was opened on 2 February 1878. Under Schuch many Italian operas had their first Dresden productions in the new theatre, among them works by Verdi, Puccini, Leoncavallo and Mascagni. Schuch also gave all of Wagner's 11 masterpieces, and sought to extend the repertory by staging the latest operas by Bungert and Draeseke, encouraging the production of operas by Slav composers, and conducting operas from earlier periods. In his concerts Schuch paid special attention not only to the Viennese Classical masters but also to his contemporaries Brahms, Bruckner, Mahler, Reger, Strauss and Skryabin. In 1900 he founded his famous Strauss ensemble (fig.12), and subsequently gave the premières of four Strauss operas: *Feuersnot* (1901), *Salome* (1905), *Elektra* (1909) and *Der Rosenkavalier* (1911). When Schuch died on 10 May 1914, a brilliant era in the history of music in Dresden came to a close.

In the first half of the 19th century the instrumentalists of the *Stadtmusik* were required to perform sacred music at the Kreuzkirche, Frauenkirche, Sophienkirche and Dreikönigskirche in turn, and from 1843 to 1861 these duties were extended to cover the Annenkirche and Matthäikirche as well. They played in oratorios and other performances by the choral societies of Dresden, and at outdoor concerts. Although the municipal ensemble, now known as the Stadtkapelle, had acquired an ideal hall in 1870 in the form of the newly opened Gewerbehaus, where they regularly gave symphony concerts, their director Erdmann Puffholdt resigned in 1872; the city council then abolished the post, and the Stadtkapelle ceased to exist as an institution. A successor, the Gewerbehaus Orchestra, was immediately formed, and eventually became the Dresden Philharmonic. Even in the 19th century the orchestra made tours of Russia, Poland, the Netherlands, Scandinavia and North America. Conductors included H.G. Mannsfeldt (1871–85), J.L. Nicodé (1885–8), Brahms, Strauss, Tchaikovsky, Dvořák, von Bülow, d'Albert, Mottl and Nikisch.

5. From 1914. In 1923 the orchestra, then under J.G. Mraczek, became known as the Dresdner Philharmonie. In 1924 it changed its constitution, becoming a cooperative instead of a private organization. Its earliest conductors were Eduard Mörike (1924–9), Paul Scheinpflug (1929–32) and Werner Ladwig (1932–4); in 1934 the Dutch Paul van Kempen took over, turning the orchestra into one of the most famous in the world. He performed both the Classical and Romantic repertories but concentrated particularly on contemporary music, establishing festivals of modern music (1935–42) and founding the tradition of a 'Dresden Musiksommer', in which the Staatsoper (as the court opera was called after World War I), the Kreuzchor and the conservatory also took part. In 1928 Erich Schneider, then Kantor at the Frauenkirche, had performed serenade concerts in the Zwingerhof, conducting the orchestra of the Dresdner Mozart-Verein; the practice was revived by the Philharmonie in 1935. Kempen was forced to leave in 1942 by the Nazi authorities. Otto Matzerath, Bernardino Molinari and, finally, Carl Schuricht, the new principal conductor, conducted the Philharmonie's concerts until the orchestra was disbanded following the declaration of total war in autumn 1944.

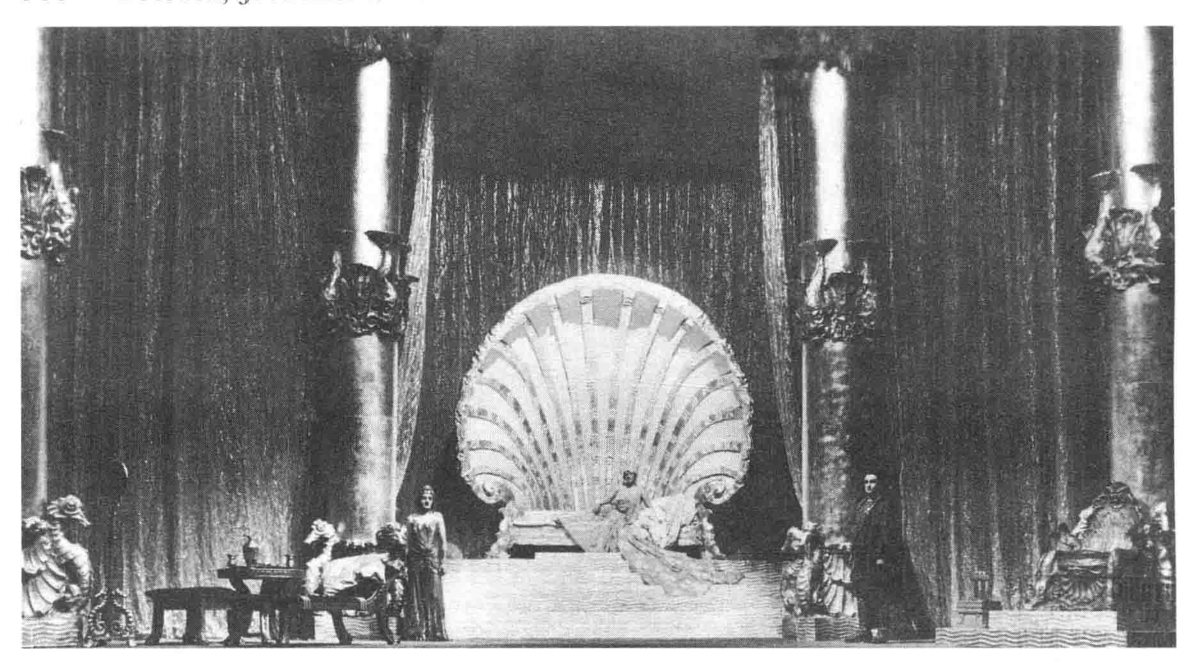


12. Richard Strauss with leading members of the Dresden Opera in 1910: (seated, left to right) Count Seebach (director general), Strauss, Ernst von Schuch (general music director); (standing, left to right) Max Hasait (technical director), Otto Altenkirch (scenic artist), Max Reinhardt, Hugo von Hofmannsthal (librettist), Alfred Roller (set designer), Leonhard Fanto (costume designer) and Georg Toller (director)

During and after World War I the Staatsoper had such eminent conductors as Hermann Kutzschbach (1898–1906, 1909–36), Kurt Striegler (1909–45, 1952–3) and Fritz Reiner (1914–21), who conducted the German première of Strauss's *Die Frau ohne Schatten* there in 1919. Fritz Busch became general musical director and director of the opera in 1922, remaining until driven from office by the Nazis in 1933. He further raised the orchestra's standards and in both the opera house and the concert hall gave particular encouragement to contemporary composers including Pfitzner, Busoni (*Doktor Faust*, 1925), Hindemith (*Cardillac*, 1926), Weill (*Der Protagonist*, 1926) and Schoeck (*Penthesilea*, 1927). He continued the Strauss tradition with the premères of *Intermezzo* (1924) and *Die ägyptische Helena* (1928; fig.13), the latter conducted by the composer; and with the general administrator Alfred Reucker he built up an ensemble of fine young singers, including Elisabeth Rethberg, Marta Fuchs, Maria Cebotari, Erna Berger and Paul Schöffler. After a brief interregnum, which witnessed the première of Strauss's *Arabella* (1933) under Clemens Krauss, Karl Böhm took over control of both the opera and the orchestra (1934–42). Strauss's *Die schweigsame Frau*, which had its première in 1935, was taken off by the authorities after four performances, because the librettist Stefan Zweig was a Jew. Böhm also conducted the premières of *Der Günstling* by Wagner-Régeny (1935), Strauss's *Daphne* (1938) and Sutermeister's *Romeo und Julia* (1940). Böhm's successor in 1943–4 was Karl Elmendorff, who conducted the première of Joseph Haas's *Die Hochzeit des Jobs* (1944) with Matthieu Ahlersmeyer and Elfride Trötschel in the leading roles. Semper's opera house, like all of the Dresden theatres, was destroyed by bombing in 1945.

The Tonkünstlerverein was presided over from 1914 to 1939 by Theo Bauer and then, until the 1944 ban, by Arthur Tröber, who was later the orchestra's manager for many years (1955–69) and who continued the society's traditions after the war with the Kammermusik der Staatskapelle Dresden in 1952. The leading chamber ensembles and soloists continue to shape this important aspect of Dresden's musical life, together with the chamber recitals of the Philharmonie players, as they did during the early decades of the 20th century. Particular mention should be made of the Gustav Havemann Quartet (1921) and those of Max Strub (1936) and Jan Dahmen. More recent chamber ensembles include the Dresden Piano Trio, the Ulbrich Quartet and the Siering Quartet.

In order to train a new generation of players in the traditions of the Dresden Staatskapelle the Orchesterschule der Sächsischen Staatskapelle (before World War I the Königliche Kapelle) was founded in 1923; its artistic control was entrusted to Fritz Busch and later to Karl Böhm. An opera school and seminary for music training were later incorporated with the orchestral school and the two bodies were amalgamated in 1937 as the Konservatorium der Landeshauptstadt Dresden, also known as the Akademie für Musik und Theater. After the war (as early as June 1945) teaching began again in the Staatliche Akademie für Musik und Theater; its rector from 1946 to 1951 was the Prague composer Fidelio F. Finke, who lived in Dresden until his death in 1968. The institute received university status in 1952, during the rectorship of the musicologist Karl Laux (1951–63), and was renamed the Staatliche Hochschule für Musik Carl Maria von Weber. A department of musicology under Gerd Schönfelder was established in 1974. Since 1992 musicology has also been taught at the Technische Universität. The Sächsische Landeskirchenmusikschule



13. Closing scene of Act 1 from Richard Strauss's 'Die ägyptische Helena', Staatsoper, Dresden, 6 June 1928, set and costume designs by Leonhard Fanto, with Elisabeth Rethberg (Helen, centre), Maria Rajdl (Aithra, left) and Curt Taucher (Menelaus)

was founded in Dresden in 1949 (now the Hochschule für Kirchenmusik). In 1995 several music colleges in the city merged to form the Heinrich Schütz Konservatorium.

The Dresden Philharmonie began giving concerts again on 8 June 1945, within a month of the end of the war. From 1947 to 1964 its artistic manager was Heinz Bongartz, who secured the orchestra's financial future as a state institution in 1950 and who raised it to new heights of artistic excellence. He gave further emphasis to the cycles of concerts founded by Mörike in 1925 in order to educate audiences, and increased the amount of time spent on foreign tours, thereby adding to the orchestra's international reputation. In 1961 the Philharmonie was appointed a founder-member of the Prague Dvořák Society and in 1966 its services on behalf of Mahler's works were rewarded with a gold medal from the International Gustav Mahler Society of Vienna. Bongartz's successors were H. Förster (1964–7) and Kurt Masur (1967–72); during Masur's tenure the orchestra, considerably enlarged, moved to a new permanent home in Dresden's imposing Palace of Culture (1969; fig.14). From 1972 to 1977 the orchestra's principal conductor was Günther Herbig, whose successors have been Herbert Kegel, Jörg-Peter Weigle, Michel Plasson and, from 2001, Marek Janowski.

The Staatsoper and Staatskapelle also survived the city's destruction in 1945 and continued for a time to perform in temporary halls until 1948, when the former Schauspielhaus was reopened as the Grosses Haus of the state theatre complex. From 1945 to 1950 both opera and orchestral concerts were conducted by Joseph Keilberth, supported by the producer Heinz Arnold and a fine ensemble which included Elfriede Trötschel, Christel Goltz, Joseph Herrmann, Kurt Böhme and Gottlob Frick. Keilberth, along with Arnold and several leading singers, left Dresden as a result of political pressure following the first East German performance of Orff's *Antigonae* (1950). He was succeeded by Rudolf Kempe (1950–53) and Franz Konwitschny (1953–5). Notable Dresden premières in the immediate postwar period included Blacher's *Die Flut* (1947) and Robert Obussier's *Amphytryon* (1951). Rudolf Neuhaus began his long association with the Staatskapelle, first as its conductor and from 1955 as general musical director and assistant principal conductor. Since the 1950s the orchestra has maintained its outstanding reputation through guest appearances abroad and through its many recordings. Lovro von Matačić was principal conductor from 1956 to 1958, followed by Otmar Suitner (1960–64), Kurt Sanderling (1964–7) and Martin Turnovský (1967–8). The composer Siegfried Kurz was one of the conductors from 1961; he was appointed Generalmusikdirektor in 1971 and from 1975 to 1983 was executive musical director of the state theatres. In 1975 Herbert Blomstedt assumed control of both the opera and the orchestra; he was succeeded by Hans Vonk (1985–90). The widely acknowledged revival in the fortunes of the Staatsoper was due largely to Harry Kupfer, director of opera from 1972 to 1981, and to Horst Seeger, who was Intendant from 1973 to 1984. Leading members of the ensemble during the 1970s and 1980s included the Dresden-born singers Peter Schreier and Theo Adam.

In 1977 the foundation stone was laid for the rebuilding of Semper's opera house, which opened in 1985 with a production of *Der Freischütz* directed by Joachim Herz, director of productions from 1985 to 1990. In 1991 Christoph Albrecht was appointed Intendant and the company renamed the Sächsische Staatsoper. Giuseppe Sinopoli became musical director of the Staatskapelle in 1992, broadening its repertory to include many contemporary works; he has also conducted several important productions at the Staatsoper. The activities of the Staatsoper are complemented by those of Staatsoperette, performing operettas and musicals, and the Landesbühnen Sachsen, a touring company based in nearby Radebeul.



14. Interior of the Dresden Palace of Culture, designed by W. Hänsch and H. Löschau, opened 1969

Besides the choir of the Kreuzkirche, there are a number of large amateur choirs including the Philharmonischer Chor (which grew out of the Städtischer Chor), the Singakademie and the Mozart-Verein.

The Dresdner Musiktage was inaugurated in 1949 and continued into the 1960s as a summer festival. A Dixieland festival was established in 1970. More recent annual festivals include the Dresdner Musikfestspiele, founded in 1978, and the Tage der Zeitgenössischen Musik, set up in 1987 by the Dresden Centre for Contemporary Music under its founder, Udo Zimmermann.

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WOLFRAM STEUDE (1), MANFRED FECHNER (2), HANS-GÜNTER OTTENBERG (3), HANS JOHN (4), DIETER HÄRTWIG/MATTHIAS HERRMANN (5)

Dresden, Sem (*b* Amsterdam, 20 April 1881; *d* The Hague, 30 July 1957). Dutch composer and teacher. The scion of a diamond-broking family, his father tried to suppress his musical interests; nevertheless he managed to study with Roeske and Zweers in Amsterdam. On the strength of a promising student piano piece, he was sent in 1903 to study composition and conducting under Pfitzner at the Stern Conservatory in Berlin. Pfitzner unexpectedly steered his compositional interests towards French Impressionism; he also encouraged Dresden to remain in Germany as an opera conductor. After two years, however, he returned to the Netherlands. There, aided by his wife Jacoba, a noted alto, he began a career as choral conductor; he also continued to compose. From 1914 to 1926 he directed the nine-member Madrigal Society, which earned international repute for its painstaking performances of Renaissance and contemporary choral music; it was succeeded, from 1928 to 1940, by a larger chamber choir in Haarlem. In 1919 he had been appointed head of composition at the Amsterdam Conservatory and was its director from 1924 to 1937. With Pijper in 1922 he established the Dutch ISCM chapter. His erudite articles in *De Amsterdammer* and *De Telegraaf* (1918–27) were a progressive influence in Dutch musical life.

Dresden was named director of the Royal Conservatory in The Hague in 1937 but served only three years before being dismissed, due to his Jewish ancestry, by German Occupation functionaries. He spent most of the war interned on an estate in Wassenaar; despite dangerous conditions he composed assiduously through these years. He resumed his post in The Hague after liberation, remaining until his retirement in 1949. Many noted Dutch musicians were his students, including Monnikendam, Godron, Smit, van Beinum, Felderhof, van Otterloo, Mul and Cor de Groot. Throughout his career Dresden served on numerous boards and committees, especially in choral education and music for youth. Such administrative functions together with composing occupied him after retirement. In his final hours, confirming the religious tendencies in his later works, he became a convert to Roman Catholicism.

The compositions written shortly after his return from Berlin show largely French influences, as in the four suites for wind and piano composed for the Amsterdam Concertgebouw Sextet. The impressionistic Sonata for Flute and Harp (1918), which emphasizes contrasting instrumental timbres, was acclaimed in both France and Holland. Dresden's later music is essentially tonal, but with modal twists and frequent added-note chords. An elastic use of metre may reflect his lifelong involvement with Renaissance polyphony. Long-arched, soaring melody is another hallmark, present in virtually every work from the Sonata for Flute and Harp onwards.

Through his choral experience he became fascinated with traditional Dutch songs, of which he made many popular arrangements. In addition, he used these tunes to generate themes in original compositions, either overtly (Quartet no.1) or as a form of musical punning or submerged quotation (Cello Sonata no.2, Piano Trio); Bizet and Wagner fragments are treated similarly in the Flute Concerto. This concern with motivic development carries over into the *Dansflitsen*, where a seven-movement dance suite grows out of one small motif. In the *Chorus tragicus* (1927), to a text by Vondel concerning the fall of Jerusalem, unusual choral techniques are used, with suggestive sound effects in the brass and percussion accompaniment. In this work, the *Chorus symphonicus*, *St Antoine* (written for an international congress of church music in Augsburg), *Psalm 84* and *St Joris*, Dresden emerges as his country's leading twentieth-century composer of oratorios and festive choral music. The *Chorus symphonicus*, his most monumental composition, was written during World War II. The texts, from the penitential psalms, reflect the hardships and bitterness of everyday life in those years. By contrast, the operetta *Toto*, about a little dog concealed from licensing authorities, is a humorous representation of Dresden's own existence during the Occupation.

Dresden's last composition was the one-act opera *François Villon*, to his own text. His pupil Jan Mul prepared the orchestral score after the composer's death, and the work was first performed during the 1958 Holland Festival. It was praised as the most striking Dutch opera to date.

WORKS
(*selective list*)

STAGE

Toto (operetta, 3, Dresden), 1944–5, ?unperf.; Dsjengis Khan (incid music, van den Does de Willebois), 1951; François Villon (op, 1, Dresden, after F. Villon), 1956–7, orchd J. Mul, Amsterdam, Stadsschouwburg, 15 June 1958

ORCHESTRAL

Theme and Variations, 1913; Vn Conc. no.1, 1936; Sinfonietta, cl, orch, 1938; Ob Conc., 1939; Conc., pf, ob, str qt, 1942, rev. as Pf Conc., 1945–6; Vn Conc. no.2, 1942; Fl Conc., 1949; Dansflitsen [Dance Flashes], 1951, arr. 2 pf, 1953; Org Conc., 1952–3

CHORAL

Wachterlied (14th century), SATB, 1918; Boerenfeest [Peasant Festival] (G.A. Bredero), SATB, 1923, completed 1953; Meilied (16th century), SATB, 1925; Chorus tragicus (J. van den Vondel), SATB, 5 tpt, 2 bugles, perc, 1927; Memoria judaeorum (C. Tacitus), male chorus, 1932; Hymnus matutinus (6th century), SATB, 1935; Assumpta est Maria, SATB, 1943; Chorus symphonicus (Ps cxxxix, lxix, lvii, xxxiv, S, T, SATB, orch, 1943–56; Gelukkig is het land [Happy is the Land] (B. Aafjes), SATB, wind, 1948; Ps xcix, SATB, org, 4 trbn, 1950; Beatus vir, male chorus, 1951; Fabel: den aap en de katte [Fable: the Monkey and the Cat] (Vondel), male chorus, 1953; St Antoine (G. Flaubert), sym.-orat, solo vv, SATB, spkrs, orch, 1953; 3

Vocalises, SATB, 1954; Ps lxxxiv, S, T, SATB, orch, 1954; De wijnen van Bourgondië (Dresden, after wine adverts), SATB, orch, 1954; Carnavals Cantate, S, TTBB, orch, 1954–5; St Joris [St George] (Dresden), S, Bar, SATB, 2 pf, perc, 1955, rev. with spkr, orch, 1956

SOLO VOCAL

1v, pf unless otherwise stated

43 early songs, before 1908; 4 songs (J. Schürmann), 1917–19, orchd; Treurig, treurig (J.K. Rensburg), 1919; 4 Vocalises, Mez, chbr orch, 1935; 4 liederen (A. Donker), 1942–5; Ausonius ad uxorem (A. van Duinkerken), 1951; Catena musicale (Bible: *Ecclesiastes*), S, 7 insts, orch, 1956; Rembrandts 'Saul en David', S, orch, 1956

CHAMBER AND SOLO INSTRUMENTAL

5 Little Pf Pieces, 1903–15; Suite, ww qnt, pf, 1911; Praeludium, scherzo and finale, 2 pf, 1912; Trio, 2 ob, eng hn, 1912; Suite, ww qnt, pf, 1913; Rameau Suite, ww qnt, pf, 1916, rev. 1948; Sonata no.1, vc, pf, 1916; Sonata, fl, hp, 1918; Suite, ww qnt, pf, 1920; Str Qt no.1, 1924; Str Qt no.2, 1938; Toccata, Chorale and Fugue, org, 1941, rev. 1946; Sonata no.2, vc, pf, 1942; Pf Trio, 1942–3; Sonata, vn, 1943; Suite, vc, 1943–7; 3 Pf Pieces, 1945, rev. 1947; Hor ai dolor, pf, 1950; Come fu. . ., pf, 1953

ARRANGEMENTS

30 choral arrs. of old Dutch songs; O Kerstnacht [O Christmas Night] (Vondel), SATB, str, trbn, 1939

MSS in NL-DHgm

Principal publishers: Doremus, Alsbach, Breitkopf & Härtel, Serat, De Wolfe

WRITINGS

Het muziekleven in Nederland sinds 1880 (The Hague, 1923)

ed.: *Algemene muziekleer* (Groningen, 1931, 12/1972)

ed.: *Gedenkboek uitgegeven ter gelegenheid van het 50 - jarig bestaan van het Amsterdamsch Conservatorium (1884–1934)* (Amsterdam, 1934)

Stromingen en tegenstromingen in de muziek (Haarlem, 1953)

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J. Kolsteeg: *Sem Dresden en de harmonische vernieuwingen in de Nederlandse muziek rond 1920* (diss., U. of Utrecht, 1988)

HARRISON RYKER

Drese, Adam (*b* Thuringia, *c*1620; *d* Arnstadt, 1701). German composer, viol player and teacher. He was the outstanding member of a dynasty of Thuringian musicians. Drese is first heard of in Merseburg as *collaborator* and cathedral musician. By 1648 he was serving as director of music to Duke Wilhelm IV of Saxe-Weimar at Weimar and played a major part in rebuilding the court musical establishment there after the ravages of the Thirty Years War. The musical life at the court benefited from his visits to Warsaw before 1649 to study with Marco Scacchi (returning via Jena), to Dresden in 1652 and 1656 to study with Schütz and to examine the court musical establishment and in 1653 to Regensburg and Coburg. An inventory of the Weimar court music that he compiled in 1662 shows that he played an important part in transmitting Italian musical traditions in particular from region to region. Duke Wilhelm's death the same year led to the dismissal of the court musicians and after applying unsuccessfully for a post to the Landgrave of Hesse-Darmstadt, Drese referred to himself as being 'without a position for some time'. But already by 1663, he went, possibly via Darmstadt, to Jena, where he served the court of Duke Bernhard as Kapellmeister and private secretary and the town as mayor. He strengthened the court musical establishment with some of the musicians who had previously served under his direction at Weimar. He also maintained his connections with Weimar by working there as well as at Jena as a director of operatic and other theatre music. He also had connections with Jena University: for example, he wrote a work to celebrate the duke's installation as rector of the university, and in 1677 a 'sacred comedy' by him on Christ's resurrection caused a scandal at a student performance; both works are now lost. He was also active as a teacher; Christian Demelius was one of his numerous pupils.

After Duke Bernhard's death in 1678, Drese moved to Arnstadt to become Kapellmeister to the Count of Schwarzburg and he remained there until his death. There he came into close contact with musicians of the Bach family and others who, like himself, were outstanding viol players. This move caused a decisive change in his life. Whereas he had previously been concerned chiefly with secular music-making, including uninhibited theatre music, he now became a devout advocate of the Pietism of Philipp Jakob Spener. The conventicles of Pietist sympathizers that met in his house aroused the disfavour of their intolerant opponents, and so Drese (who described himself in 1697 as 'a loyal old Saxon servant approaching the grave') found that his last years were tinged with bitterness.

Most of Drese's music is lost, including many works listed in his inventory of 1662 (*D-WRtl*) and in the Erlebach catalogue (*D-RUl*). Most of his surviving music awaits proper investigation, as does his influence on his contemporaries; in this respect it is unfortunate that among his lost works is a treatise on music. The motet *Wie seelig sind die Toten* was composed 'as the result of *Invention* having given advantage to *Music* and to the *Trumpet*' (title-page). The trumpet invention was (according to Downey) the development of the single SLIDE TRUMPET. The musical invention was a form of dramatic dialogue that radically expanded techniques found in Schütz's *Musicalische Exequien* (1636). The Pietism of his last years is foreshadowed to some extent in the melodies that he contributed to collections of sacred verse in the 1650s. His chorale *Seelenbräutigam*, which was printed in a Darmstadt songbook of 1698, is very well known as *Jesu, geh' voran*: this text was later written to it by Zinzendorf.

WORKS

Erster Theil etlicher neuen Balletten, Capriccien, Couranten und Sarabanden, 1–3 va, bc (Jena, 1645)

Trauer- und Begräbnüslied (Wie seelig sind die Toten), 6vv, 5–6 slide tpt, timp, bc, 2 July 1648 (Erfurt, 1648)

Flos passiones oder geistliche Creutz-Bluhme (Jena, 1666)

Erster Theil etlicher Allemanden, Couranten, Sarabanden, Balletten, Intraden und Arien (Jena, 1672)

Several songs in M. Franck: Friedensdankfest (Coburg, 1650); 14 songs, 1v, bc, 1657[3]

Seelenbräutigam, chorale (Darmstadt, 1698)

Trauermusik auf Rat Michel. Wirth, *D-STOm*

Das Himmelreich ist gleich einen König, 4vv, 5 va, org, *S-Uu*

Allemande, courante, a 4, *D-Kl*

Lost: 10 concs., formerly *NO*; 12 motets, 4–5vv, listed in Erlebach catalogue, Rudolstadt; 14 motets, 4–13vv, some with 2 insts; funeral motets; 1 aria; 3 hunting songs; Theatralische Vorstellung; Adam und Eva (op), 1676; Die erhöhte Dienstbarkeit, Weimar, 1697; 7 dance movts, a 4; treatise on music theory: all listed in Drese catalogue, Weimar

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BlumeEK; WinterfeldEK

A. Aber: *Die Pflege der Musik unter den Wettinern* (Bückeburg and Leipzig, 1921)

E.W. Böhme: *Die frühdeutsche Oper in Thüringen* (Stadtroda, 1931/*R*)

H. Koch: 'Adam Drese, ein thüringischer Komponist', *Thüringisch Fähnlein*, iv/10 (1935)

P. Downey: 'Adam Drese's 1648 Funeral Music and the Invention of the Slide Trumpet', *Irish Musical Studies*, i, ed. G. Gillen and H.M. White (Dublin, 1990), 200–17

G. KRAFT/PETER DOWNEY

Dresher, Paul (Joseph) (*b* Los Angeles, 8 Jan 1951). American composer and performer. As a teenager he played the rock guitar and wrote songs. He studied at the University of California, first at Berkeley (BA 1977) and then at San Diego (MA 1979), where his teachers included Robert Erickson, Oliveros, Roger Reynolds and Rands. During his Berkeley years he came in contact with Steve Reich, Terry Riley and Lou Harrison; he also studied African drumming, Balinese gamelan and Indian *sitār* music, interests that were furthered by a trip to India and Indonesia (1979–80) funded by an NEA grant. He has built Javanese gamelans in Berkeley, San Diego and Seattle, where he taught at the Cornish Institute (1980–82). In 1984 he formed the Berkeley-based Paul Dresher Ensemble, which performs his own works and those of other composers (including the opera *Ravenshead* commissioned by the ensemble from Steven Mackey).

Much of Dresher's output is music for the theatre, including opera, music theatre, dance scores and incidental music. In the early 1980s he collaborated with the experimental director George Coates on a number of innovative theatre pieces, including *The Way of How* (1981) and *Seahear* (1984). These were followed by a varied operatic trilogy produced in partnership with Rinde Eckert, most notably *Slow Fire* (1985–8), a monodrama about a hired killer. He has also created evocative dance scores for such choreographers as Margaret Jenkins and Brenda Way. Other works include pieces for his own ensemble (a mix of electric and acoustic instruments) and commissions for traditional ensembles.

Dresher's music offers a hypnotic, rhythmically charged blend of minimalism, rock and the music of Africa and East Asia. Much of it is constructed from intricately layered repetitions of tonal harmonic patterns and euphonious, diatonic melodies; the works he has written for himself and/or his ensemble often involve the use of a real-time tape-delay of his own devising. In his stage works his style is often mediated by the nature of the project, resulting in greater rhythmic regularity in the dance scores, or a maniacally energetic performing style in works composed with Eckert. Some of his instrumental scores invoke non-Western traditions more explicitly, as in the gamelan-inspired *Double Ikat* (1989).

WORKS

Stage: The Way of How (music theatre), 1981, collab. G. Coates; Channels Passing (dance score, choreog. N. Carp), chbr ens, 1982; Wintergreen (dance score, choreog. W. Rogers), tape, 1982; are are (music theatre), 1983, collab. Coates; Seahear (music theatre), 1984, collab. Coates; Slow Fire (op, R. Eckert), 1985–8; Figaro Gets a Divorce (incid music), 1986; Home (Pt 2) (dance score, choreog. M. Jenkins), tape, 1986; Once it Touches the Rain (dance score, choreog. Jenkins), tape, 1987; Rhythmia (dance score, choreog. S. Mordine), tape, 1987; Shelf Life (dance score, choreog. Jenkins), 1987; Tamina (dance score, choreog. B. Way), tape, 1987; The Tempest (incid music, W. Shakespeare), 1987; Loose the Thread (dance score, choreog. Way), chbr ens, 1988; Power Failure (op, 2, Eckert), 1989; Pioneer (op, Eckert), 1990, collab. T. Allen, J. Harvey Allen, J. Duykers and R. Woodruff; Secret House (dance score), tape, 1990; Age of Unrest (dance score, choreog. Jenkins), elec str qt, 1991; Awed Behavior (op), 1992–3; The Gates (dance score, choreog. Jenkins), 1993; Outawak (dance score), 1997

Other works: Gui Qt, 1975; This Same Temple, 2 pf, 1976–7; Where We are Now, 2 gui, 1977; Night Songs, S, 2 T, chbr ens; Liquid and Stellar Music, elec gui, elecs, 1981; Casa Vecchia, str qt, 1982; Dark Blue Circumstance, elec gui, elecs, 1982; Destiny, elec ens, 1983; Other Fire, tape, 1984; re:act:ion, orch, 1984; Was Are/Will Be, elec ens, 1985; Water Deams, tape, 1986; Double Ikat, vn, pf, perc, 1989, rev. 1990; Mirrors, elec b gui, elecs, 1989; Opposites Attract, chbr ens, live elecs, 1989; Cornucopia, chbr orch, 1990; Fail Safe, elec gui, elecs, 1993; Din of Iniquity, elec ens, 1994; Blue Diamonds, pf, 1995; Stretch, chbr ens, 1995; Cage Machine and Chorale Times Two, vn, elec orch, 1996; Retrodisrespective, elec gui, elecs, 1997; Race, vn, pf, 1998

Recorded interviews in *US-NHob*

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K. Gann: *American Music in the Twentieth Century* (New York, 1997), 344–5

JOSHUA KOSMAN

Dressel [Dressler, Drechsler]. German family of organ builders. Tobias Dressel (bap. Falkenstein, Vogtland, 25 April 1635; *d* Buchholz [now Annaberg-Buchholz], 29 May 1717) left home at an early age after the death (1646) of his father, a baker and freeman of Falkenstein, and became a journeyman. In Kulmbach, Bavaria, he was assistant to the distinguished master organ builder Matthias Tretzscher, with whom he built the organ in the Petrikirche (1657). He also worked in Forchheim, Lanzendorf (near Bayreuth), Schweinfurt and at Strasbourg Cathedral. On 2 August 1680 he was married (for the second time) in Buchholz, where he took up permanent residence. He built about 15 organs; in addition he was a respected judge and councillor.

Christoph Dressel (*b* Falkenstein; *d* Falkenstein, 6 Aug 1686), Tobias's nephew, may have been apprenticed to him. On 14 May 1679 he married the daughter of the mayor of Leipzig. For the Leipzig Thomaskirche he built a harpsichord and rebuilt the organ. He also built an organ in the Johanneskirche, Zittau (1685).

Johann Tobias (*b* Buchholz, 18 March 1687; *d* Buchholz, 24 Nov 1758) and Johann Christian Dressel (*b* Buchholz, 18 March 1687), twin sons of Tobias, were apparently apprenticed to Gottfried Silbermann. In 1727 they tuned the Holbeck organ in the Michaeliskirche at Hof, Bavaria, to equal temperament. In 1715 they built an organ in Schmiedeberg whose attractive façade still survives; they also built organs in Grossolbersdorf, as well as in the Schlosskapelle, Weesenstein.

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WALTER HÜTTEL

Dressel, Erwin (*b* Berlin, 10 June 1909; *d* Berlin, 17 Dec 1972). German composer and pianist. He attended the Scharwenka-Klindworth Conservatory, where from 1919 he was a pupil of Klatte. In 1923 his incidental music to *Much Ado about Nothing* was used at the Berlin Staatstheater. He continued his studies with Juon at the

Berlin Hochschule für Musik (1925) and at the Schule am Goetheanum, Dornach, Switzerland (1925–6). Returning to Germany, he began a long-lasting collaboration for the stage with the poet Arthur Zweiniger. Their first success was the satirical opera *Der arme Columbus*, composed after a period when Dressel had served as theatre conductor in Hanover (1927–8). Subsequently, apart from an interruption during the war, he worked as a freelance composer, pianist and arranger of music for the radio. He was also music director for the Hamburg Junge Bühne (1946–8) and vocal coach at the Deutsche Staatsoper, Berlin (1948–9).

WORKS
(*selective list*)

Ops: Der arme Columbus (A. Zweiniger), Kassel, 1928; Der Kuchentanz (Zweiniger), Kassel, 1929; Der Rosenbusch der Maria (Zweiniger), Leipzig, 1930; Die Zwillingsesel (Zweiniger), Dresden, 1932; Jery und Bätely (Dressel, after J.W. von Goethe), Berlin, 1932; Zweimal Karamazov (T. Burger and H. Elsner, after F.M. Dostoyevsky), Vienna, 1936; Die Laune der Verliebten (lyrische Oper, 1, after Goethe), Leipzig, 1949; Der Bär (after A.P. Chekhov), Berne, 1963

Orch: 4 syms., 1927, 1929, 1932, 1948; Conc., ob, cl, bn, orch, 1951; Divertimento, fl, hn, 2 pf, str, 1952; Cassation, 1961; Cl Conc., 1961; Variationen-Serenade, pf, orch, 1962; Caprice fantastique, 1963; Conc., s sax, a sax, orch, 1965; Südliche Serenade, 1969; Va Conc., 1969

Choral works, many songs, 2 str qts, other chbr music, pf pieces, arrs. for radio, popular music

JOSEPH CLARK

Dresser [Dreiser], **(John) Paul** (*b* Terre Haute, IN, 22 April 1858; *d* New York, 30 Jan 1906). American songwriter, lyricist, publisher and performer. He was the brother of the novelist Theodore Dreiser. He learned the guitar and piano, and at the age of 16 joined a travelling show, adopting the pseudonym Dresser. From 1885 he performed with the Billy Rose Minstrels, composed sentimental songs and wrote and acted in five plays. After his first successful songs, *The Letter that Never Came* (1886) and *The Outcast Unknown* (1887), he became one of the first American performers to enter music publishing, as a staff composer for Willis Woodward Co. He continued to write songs (e.g. *The pardon came too late*, 1891), and about 1894 helped found the George T. Worth Co. (eventually Howley, Haviland & Dresser, 1901). The company thrived, mostly on Dresser's tragic and sentimental ballads such as *On the Banks of the Wabash* (1897), the Indiana state song; some were prompted by his disintegrating marriage with the burlesque performer May Howard. A protégée, Louise Kerlin, who took his surname for her stage name, introduced many of his works on the vaudeville stage. From 1902 his songs were less popular and his publishing company failed in 1905 despite the success of his last and best-known song *My Gal Sal*.

Dresser was the leading American writer of sentimental ballads in the late 19th century, and he 'inaugurated and sustained the new school of weeping balladry' in Tin Pan Alley popular song (Goldberg). Though much of his work is maudlin or cloying, the best songs have a sensitive poetic feeling. Through them the popular sheet-music industry established a counterpart, readily accepted by the white, Christian middle and lower classes, to the more frolicsome styles of the 'Gay Nineties'. The songs have much the same melodic simplicity, nostalgic texts and naive, direct appeal as the songs of Stephen Foster earlier in the 19th century, though the harmonic language is slightly more complex, particularly in some of the chromatic passages at phrase endings (*My Gal Sal* has remained a favourite of barbershop quartets). A film biography of Dresser, *My Gal Sal* (1942), was written by Dreiser, with music composed and arranged by Ralph Rainger. Some of Dresser's letters and other papers are in the libraries of Indiana University and the University of Pennsylvania.

WORKS

Edition: *The Songs of Paul Dresser*, ed. T. Dreiser (New York, 1927)

all lyrics by Dresser; all printed works published in New York

*c*50 songs, incl. The Letter that Never Came (1886); The Outcast Unknown (1887); The pardon came too late (1891); Take a seat, old lady (1894); Just tell them that you saw me (1895); On the Banks of the Wabash (1897); Our country, may she always be right (1898); We are coming, Cuba, coming (1898); Come home, Dewey, we won't do a thing to you (1899); The Curse of the Dreamer (1899); The Blue and the Gray (1900); My heart still clings to the old first love (1901); The boys are coming home today (1903); My Gal Sal (1905)

Principal publisher: Howley, Haviland & Dresser

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A.R. Markle: 'Some Light on Paul Dresser', *Terre Haute Tribune and Terre Haute Star* (14 April 1940)
D. Ewen: *The Life and Death of Tin Pan Alley* (New York, 1964)
V. Dreiser: *My Uncle Theodore* (New York, 1976)
C. Hamm: *Yesterdays: Popular Song in America* (New York, 1979)

DEANE L. ROOT

Dressler. *See* DRESSEL family.

Dressler, Ernst Christoph (*b* Greussen, nr Sondershausen, 1734; *d* Kassel, 6 April 1779). German writer on music, tenor and composer. He first studied theology in Halle and Jena (1751–3) and then law, poetry (under Gellert), the violin and singing in Leipzig. After the Margravine Sophie Wilhelmine of Bayreuth admired his singing he was able to complete his musical education under the singer Signora Turcotti and became the margrave's chamber secretary and a member of the Hofkapelle. In 1763 he went to Gotha as secretary and chamber musician to the Duke of Saxe-Gotha and later became director of the Prince of Fürstenberg's Hofkapelle in Wetzlar (1767). He lived in Vienna from 1771 to 1775, where he sang for the emperor, and he became an opera singer at the court in Kassel in 1775.

Although he was a respected singer, Dressler is best remembered for his writings on music, in which he outlined possible ways of improving German opera. His earlier publications, *Fragmente einiger Gedanken des musikalischen Zuschauers* (Gotha, 1767) and *Gedanken, die Vorstellung der Alceste … betreffend* (Frankfurt and Leipzig, 1774), led up to a comprehensive description of German opera, the *Theater-Schule für die Deutschen, das ernsthafte Singe-Schauspiel betreffend* (Hanover and Kassel, 1777, including a reprint of his *Gedanken*). This work reflects the spirit of *Empfindsamkeit* ('He who wants to move people with art must himself be moved'), and includes many practical suggestions, such as founding permanent opera troupes and music schools; he warned against the stiffness and exaggeration embodied in da capo arias and word-painting, and called for naturalness and correct declamation to intensify the plot without making the music obtrusive. Although he favoured strong accentuation of the text and relegation of music to a

descriptive role (traits associated with melodrama), he advocated keeping songs in opera as a means of imparting fresh life to the expression of emotion on the stage. His only known compositions are vocal works (often settings of his own poetry), including a few lied collections (*Melodische Lieder für das schöne Geschlecht*, Frankfurt, 1771; *Freundschaft und Liebe in melodischen Liedern*, Nuremberg, 1774–7) and several separately published songs.

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M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

GERHARD ALLROGGEN

Dressler, Gallus (*b* Nebra, Thuringia, 16 Oct 1533; *d* Zerbst, Anhalt, between 1580 and 1589). German composer and theorist. He is first heard of in 1557 when he enrolled at the academy (later the university) at Jena. He must have attended school at Nebra, after which he probably spent some years in the Netherlands studying music, perhaps with Clemens non Papa, to whose compositions he frequently referred in his theoretical works. In 1558, after only one year's study at Jena where he got to know Leonhart Schröter and P.M. Schede, he became Kantor at the grammar school at Magdeburg. This school had an outstanding reputation for music as a result of the work of Martin Agricola, whose music for the reformed church was widely known. Dressler was Agricola's immediate successor, the post having been kept vacant during the two years following his death. Practically the whole of his extant work dates from his years there. In 1570 he took the master's degree at Wittenberg and in 1575 became a deacon at Zerbst. Wittenberg University was at the time dominated by the Philippists (i.e. followers of Philipp Melanchthon), who were engaged in heated debate with the orthodox Lutherans. Dressler wrote a number of occasional compositions while he was at Magdeburg which show that he was in close touch with the Philippists, and it is significant that when Wittenberg went over to the orthodox Lutheran cause about 1574–5, through the intervention of the Elector of Saxony, he should have accepted a position in Anhalt, which espoused the cause of the Philippists. Little is known of him after this, except that he acted as an adviser in various musical capacities and was well regarded at Zerbst.

Most of Dressler's works are polyphonic settings of Latin sacred texts in a Netherlandish idiom, freely composed without the use of cantus firmi. He is chiefly remembered, however, for his contribution to the early development of the German-language motet. He chose texts from the Old Testament, including complete psalms and extracts from psalms, and also from the Gospels, his settings of which proved to be the forerunners of later collections of settings of central passages from the Sunday gospels covering the church's year, by Melchior Franck, Melchior Vulpius and others. The style of his German motets is characterized by expressive treatment of the words, interesting contrasts of polyphony and homophony and, as with Lassus in his German settings, the repetition of words for emphatic purposes. Unlike most of his Protestant contemporaries, Dressler paid little attention to the Lutheran hymns. As a theorist he was particularly interested in the relationship of music to words and thus in the disciplines of the Trivium rather than in the numerically based Quadrivium. In this connection he adopted the term 'musica poetica', first used by Listenius in his *Musica* (1537), defined by Heinrich Faber in his *Compendiolum musicae* (1548) as 'ars fingendi musicum carmen', and treated it as a separate discipline within composition to be taught alongside those of *musica theorica* and *musica practica*. For discussion of his contribution to modal theory *see* Mode, §III, 2.

WORKS

Aliquot [7] psalmi latini et germanici, 4–6vv, 1560, *D-HB*

Zehen deudscher Psalmen, 4, 5, 8vv (Jena, 1562); 1 ed. in Cw, xxviii (1934/*R*); 1 ed. in Die Motette, no.631 (Stuttgart, 1983)

XVII cantiones sacrae, 4, 5vv (Wittenberg, 1565; 2/1567); ed. in PÄMw, xxiv (1903/*R*)

Epitaphium piissimae et honestissimae matronae Magdalenae conjugis . . . Christophori Petzelii (Wittenberg, 1566)

XVIII cantiones, 4 and more vv (Magdeburg, 1567); 1 ed. in Die Motette, no.630 (Stuttgart, 1982)

Das schöne Gebet, Herr Jesu Christ, 4vv (Magdeburg, 1569)

XIX cantiones, 4, 5vv (Magdeburg, 1569); 1 ed. in Cw, xxviii (1934/*R*)

XC cantiones, 4 and more vv (Magdeburg, 1570) [78 repr. as Sacrae cantiones (Nuremberg, 1574); rev. 2/1577 as Opus sacrarum cantionum, 3/1585]; 1 ed. in Cw, xxviii (1934/*R*); 8 ed. in Crockett

XVI Geseng, 4 and more vv (Magdeburg, 1570); 2 ed. in Cw, xxviii (1934/*R*)

Magnificat octo tonorum, 4vv (Magdeburg, 1571)

Ausserlesene teutsche Lieder, 4, 5vv, insts (Nuremberg, 1575; 2/1580)

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Practica modorum explicatio (Jena, 1561)

Praecepta musicae poeticae (MS, *D-MAl*, 1563); pr. by B. Engelke, *Geschichtsblätter für Stadt und Land Magdeburg*, xlix–l (1914–15), 213–50

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Dretzel [Dretzl, Tretzel, Drechsel, Trechsel]. German family of musicians. Appearing under various names (corresponding to the changing orthography of the times), they played an active part in the musical life of Nuremberg for four generations, from the very end of the 16th century to the second half of the 18th. They were organists and instrumentalists, and three of them – discussed separately below – were also composers. The family's progenitor, Valentin (i) (*d* 1599), lived in Nuremberg as a respected merchant. His sons, all born and dying there, were

Michael, (1) Valentin (ii) and Wolfgang (i). Of the younger Valentin's five sons, also all born and dying at Nuremberg, three became known as musicians: the eldest, Hieronymus, the fourth, Georg (i), and the youngest, Johannes. Wolfgang (i) was himself the progenitor of a line of musicians extending over at least three generations. His sons (2) Georg (ii), Georg Wolf and Paul were among them, and the lutenist Wolfgang Dretzel (ii) may have been another. Georg (ii)'s son Georg Heinrich, also a musician, was the father of (3) Cornelius Heinrich, who was the most important musician of the entire dynasty.

(1) **Valentin Dretzel (ii)** (*b* Nuremberg, bap. 30 May 1578; *d* Nuremberg, bur. 23 March 1658). Composer, organist and instrumentalist. As early as 1599 he was a musician at the Frauenkirche, where he met many respected Nuremberg musicians, music lovers and patrons. He performed there as an instrumentalist and in 1604 also received a fee as an organist. Late in 1616 he was recruited to stand in as organist of the Spitalkirche for Caspar Hassler, who moved to St Sebaldus after his brother-in-law Hans Christoph Haiden had been summarily dismissed. When Johann Staden took over the position at St Sebaldus after Hassler's death in 1618, Dretzel succeeded him as organist of St Lorenz. After Staden died in 1634, Dretzel succeeded him at St Sebaldus; this was the highest position an organist could attain in Nuremberg, and Dretzel held it until his death. That he was able to acquire two houses during the ensuing years shows that he was financially well off. At various times the town council sought his expert advice at organ trials. It was in this way that in 1607 he came into conflict with Caspar Hassler, who also saw him as a rival because of his skill as an organist. Hans Leo Hassler tried in vain to smooth over disputes between the two organists over fees for playing at weddings. In what he said and did Caspar Hassler was easily led by his emotions, and it is evident that he was jealously concerned to maintain his professional reputation and his material advantage. At first Dretzel also had difficulties with Johann Staden; a stern admonition to him from the town council, however, was enough to iron them out. Later the two men became very friendly and even published some music together. These good relations also extended to Staden's son Sigmund Theophil, who in 1637 dedicated his new edition of H.L. Hassler's *Kirchengesäng* to Dretzel, among other Nuremberg organists, and five years later Dretzel sent his youngest son Johannes to S.T. Staden for instruction.

Dretzel must have been a virtuoso organist. His playing on Hans Haiden's celebrated Geigenwerk during the course of the Nuremberg peace banquet on 25 September 1649 was greatly admired: in the elaborate festival music directed by S.T. Staden he led the second of the four instrumental groups placed at the corners of the festival hall. He seems to have struck up a particularly close friendship with the Nuremberg town councillor Georg Volckamer and dedicated to him several of his compositions, among them his principal publication, *Sertulum musicale* (1620), which even includes Volckamer's portrait. In contrast to Renaissance collections it is not the motets for many voices but those for only three that are placed at the end, as a contribution to the new style of music. The volume includes two four-part ricercares and two canzonas, one in four parts and one in eight, which provide evidence of Dretzel's instrumental style. There are suggestions of the sacred concerto in an introductory symphonia and in occasional directions concerning the distribution of instruments. Between 1625 and 1630 Dretzel dedicated a musical greeting to Volckamer at the turn of each year. For the first two years the greeting took the form of simple, homophonic German songs in two and four parts. From 1627 on he added a Latin aria with continuo, thereby demonstrating his knowledge of the new monodic style. In 1630, with the Thirty Years War showing no signs of ending, the greeting consisted of a plea for peace in the form of a dialogue in 27 verses and a three-part fugue on the chorale *Erhalt uns, Herr, bei deinem Wort.*

WORKS

pubd in Nuremberg

4 teutsche geistliche Gesänglein, 4, 5vv (1618)
Magnificat oder Lobgesang, 8vv (1620) [with J. Staden]; ed. in DTB, xii, Jg.vii/1 (1906)
Sertulum musicale ex sacris flosculis contextum, 3–8vv, insts, bc (1620)
2 Geistliche Bet-Gesäng zu dem hl. Kindlein, 5vv (1621) [with J. Staden]
Ein schön new Gebet-Gesänglein, den Frieden zu erlangen, 4vv (1624)
Ein schön Neu Jahr-Gesänglein, 4vv (1625)
Lobsinget Gott: ein schön Neu-Jahr-Gesänglein, 4vv (1625)
2 schöne Neu-Jahr-Gesänglein, 2, 4vv (1626)
2 schöne Geistreiche Neue Jahrs Gesang, 2, 4vv, enlarged with bc (1627)
2 schöne Geistreiche Neue Jahrs-Gesang, 2, 4vv, bc (1628)
2 schöne Neu Jahr Gesänglein, 2, 4vv, bc (1629)
Dialogus oder Neu Jahr Gesänglein (1630)
Unser Leben wäret 70 Jahre, funeral song, 2vv, bc, in Leich-Sermon bey der Bestattung dess … Wilhelm Kressen … auch dess Jobst Kressen (1640)
Über dich, du theurer Mann, funeral song, 4vv, in Christliche Traur- und Leichpredigt … bey … Leichbestattung … Johannis Sauberti (1647)
Christlicher, tröstlicher Abschied dess Herrn Matthaei Lunssdorffers, 1647[6]
Trauergesänge über den seel Abschied 1651 den 7. September, 4vv (n.d.) [for Susannah Fussel; with S. Staden]

(2) **Georg Dretzel (ii)** (*b* Nuremberg, 1608–12; *d* after 1676). Organist and composer, nephew of (1) Valentin Dretzel (ii). In 1640 he became organist of St Michael, Schwäbisch Hall, in place of Kindermann, who was unable to take up the post because of ill-health. Early in 1651 he was dismissed, ostensibly on account of 'his wayward temperament and evil slander', and was succeeded by one of his pupils. In an unsuccessful application for a post as organist at Rothenburg ob der Tauber he described himself as a musician 'qualified in composition and well-practised and experienced in the organist's art'. He returned to his native Nuremberg, where by his own account he had in his younger days played the organ at St Sebaldus and St Lorenz, probably as a deputy. It is not known whether he can be identified with the Georg Dretzel who in 1660 was organist of St Michael, Fürth, since further research is needed to distinguish him from an instrumentalist of the same name (*d* 1683) who was also active in Nuremberg at that time. It is possible that the description of him as 'organist at Schwäbisch Hall' that appears in records relating to the birth of a child in 1656 and to a son's wedding in 1676 was intended simply as a means of distinguishing him from the other Georg Dretzel by reference to his former career, for there is no evidence of his having returned to Schwäbisch Hall during his later years. Of his music only two occasional works survive, a four-part funeral ode (Schwäbisch Hall, 1642)

and a New Year song for two sopranos and continuo (Nuremberg, 1655).

(3) **Cornelius Heinrich Dretzel** (*b* Nuremberg, bap. 18 Sept 1697; *d* Nuremberg, 7 May 1775). Composer, organist and writer on music, grandson of (2) Georg Dretzel (ii). As well as by his father he may have been taught by Johann Pachelbel's eldest son, Wilhelm Hieronymus, whom he succeeded as organist of the Egidienkirche, Nuremberg, in 1619. He had already played the organ at the Frauenkirche at the age of 14. It is not certain whether C.F.D. Schubart's reference (in *Ideen zu einer Ästhetik der Tonkunst*, Vienna, 1806, p.207) to 'Drexel, a pupil of the great Sebastian Bach and indeed one of his best' is to be associated with him – Eitner related it to the Augsburg Cathedral Kapellmeister Drexel (*d* 1801). But it is possible that he studied with Bach at Weimar for a short period before 1717; that he schooled himself thoroughly in Bach's style is shown by the fact that his *Harmonische Ergötzung* was long considered to be by Bach. In Nuremberg he rose through the accustomed succession of organists' posts, from the Egidienkirche to St Lorenz in 1743 and thence to the most important of all, at St Sebaldus, where on 8 June 1764 he succeeded W.H. Pachelbel.

Dretzel's *Divertimento armonico consistente in un concerto per il cembalo solo … Harmonische Ergötzung, bestehend in einem Concert, auf das Clavier gesetzt* (Nuremberg, n.d.) was believed lost until Ahlgrimm discovered a copy, which had once belonged to Haydn (in *H-Bn*). The concerto, written, like Bach's Italian Concerto, for solo harpsichord, is likewise in three movements. The slow movement is the original of the Prelude in A minor BWV897 for keyboard (wrongly attributed to Bach). Since Dretzel described himself on the title-page as organist of the Egidienkirche, the work must have been printed between 1719 and 1743, probably after Bach's Italian Concerto (1735); that the Italian form of the title precedes the German points to the Italian taste popular at the time. This work at least has survived to support the high claims that his contemporaries made for Dretzel: for example, G.A. Will (*Nürnbergisches Gelehrten-Lexikon*) called him 'one of the greatest virtuosos of his time in playing and composition, so that his name and reputation are also very great outside his native country'. He was esteemed above all as a distinguished contrapuntist and composer of fugues, but besides the concerto the only evidence of this aspect of his activities known to survive is an imitative *Alla breve* that C.G. von Murr published in the issue dated 17 March 1763 of his weekly Nuremberg magazine *Der Zufriedene*.

Dretzel's *Des evangelischen Zions musicalische Harmonie, oder Evangelisches Choralbuch* (Nuremberg, 1731; examples in *ZahnM*) is of hymnological importance. It contains over 900 melodies with basso continuo, most of them appearing in print for the first time, in the various versions in which they were sung at Nuremberg, Bayreuth and Ansbach. For songs without a traditional melody Dretzel wrote new versions 'in the traditional manner' ('auf ordinaire Art'). His preface, in which he presented his work 'to the glory of God' and for 'the furtherance of true devotion' and 'the pleasure of gentlemen dilettantes', is a comprehensive historical discussion of the origin and development of the chorale; as a practising musician he took up positions on many questions of liturgical interest and ended the discussion with detailed instructions about thoroughbass.

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I. Ahlgrimm: 'Cornelius Heinrich Dretzel, der Autor des J.S. Bach zugeschriebenen Klavierwerkes BWV 897', *BJb 1969*, 67–77

LINI HÜBSCH-PFLEGER

Dreux (*b* mid-18th century; *d* 1805). French composer and keyboard player. He is sometimes listed as 'C. Dreux', but the 'C.' is probably merely an abbreviation for 'citoyen'. He may have been related to René-Joseph Dreux (*b* early 18th century; *d* 1787), who is cited in the Paris archives, 1787, as '*professeur de clavecin*, deceased'. The two men have been treated as a single person (and have been confused with Jacques-Philippe) by many reference sources; both were freemasons, but they belonged to different Parisian lodges. Dreux's most important work is his *Principes du clavecin ou du pianoforte* (Paris, ?1796). Some of the works listed below may be by René-Joseph.

WORKS

all published in Paris

Vocal: Règne, amour, duo (1772); Ce matin dans une bruyère, in *Journal hebdomadaire* (1788)
Orch: Conc., hpd/pf solo (1777)
Kbd: 2me potpourri, pf (?1797) (3 other potpourris cited in *FétisB*); Les soirées agréables de la campagne, 7me recueil de contre danses, etc., arr. pf (?1798); La bataille de Marengo, pf (*c*1800); other works; arrs. in *Journal hebdomadaire* (1783–90)

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A. Le Bihan: *Francs-maçons parisiens du Grand Orient de France* (Paris, 1966)

MICHAEL BARNARD

Dreux, Jacques-Philippe (*b* France, *c*1670; *d* Amsterdam, bur. 4 Feb 1722). Dutch composer of French extraction. He had moved to Amsterdam by 1690, perhaps as a consequence of his Huguenot faith, and in 1697 he edited Carl Rosier's *Quatorze sonate* for Estienne Roger. He was probably the first person to compose music specifically for the chalumeau and the clarinet. In his catalogue of 1704, Roger announced the sale of chalumeaux in connection with that of Dreux's first book of *fanfares*, a connection maintained in his 1708 catalogue but dropped in 1712. Dreux's *Airs à deux clarinettes* of 1715 may have been the first music to specify the clarinet as the first choice of instrument. It is possible that Dreux was the editor of anthologies published by Roger that contain music similar to his own, for example *Airs anglais pour le chalumeau* (1707–8; now lost) and *Airs à deux chalumeaux, deux trompettes, deux clarinelles ou deux cors de chasse, livre premier, second* (1715). The extant chalumeau parts show a range of from *d′* to *a″*, with the D major triad predominating in the lower octave, thus allowing the music to be played on trumpets and horns as well as on oboes and chalumeaux.

WORKS

all published in Amsterdam

Fanfares pour les chalumeaux et les trompettes, livre 1e (1704), partially extant
Fanfares pour les chalumeaux et les trompettes, livre 2e (1706), partially extant

Fanfares et autres airs propres à jouer sur 2 chalumeaux ou 2 trompettes, livre 3e (1714), lost
Airs à 2 clarinettes ou 2 chalumeaux (1715), lost

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RUDOLF A. RASCH

Dreves, Guido Maria [Uhlenhorst, Ulrich von] (*b* Hamburg, 27 Oct 1854; *d* Mitwitz bei Kronach, 1 June 1909). German hymnologist and poet. At the age of 15 he joined the Jesuit order, which in 1885 commissioned him to write a history of the Latin hymn. That was never finished, but the preparatory work for it survives in the form of the series Analecta Hymnica Medii Aevi (Leipzig, 1886–1922) in 55 volumes. From 1896 (vol.xxiv) he was joined in the editorship by his fellow Jesuit Clemens Blume, who continued the series independently from 1911 (vol.liii), after Dreves's death. From 1902 (vol.xl), H.M. Bannister was also involved in editing certain volumes, but was never named as an editor of the series. As an enormous collection of medieval sacred Latin verse, the Analecta Hymnica remains a basic tool for any student of medieval music, though few of the volumes contain notation.

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Drew, David (*b* London, 19 Sept 1930). English writer on music. He was educated at Harrow and Cambridge. From 1959 to 1967 he was music critic of the *New Statesman*, and in 1971 he became editor of *Tempo*. He has been particularly concerned with contemporary music: a series of three substantial and searching articles on Messiaen in *Score* (1954–5) did much to draw that composer's music to wider attention in Britain; he also contributed important articles to *Score* on Gerhard and Stravinsky and a penetrating chapter on French music to *European Music in the Twentieth Century*. Drew's main study, however, has been Kurt Weill: he has edited several of his works for publication, reconstructed his Divertimento for Chamber Orchestra (first performed in 1972), and in 1956 embarked on an extended survey of his life and works. He became director of publications at Boosey & Hawkes in 1975.

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'Roberto Gerhard: the Musical Character', *The Score*, no.17 (1956), 39–49 [incl. catalogue of works]
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'Stravinsky's Revisions', *The Score*, no.20 (1957), 47–58
ed.: *The Decca Book of Ballet* (London, 1958)
'Topicality and the Universal: the Strange Case of Weill's "Die Bürgschaft"', *ML*, xxxix (1958), 242–55
'Brecht versus Opera: some Comments', *The Score*, no.23 (1958), 7–10
'Musical Theatre in the Weimar Republic', *PRMA*, lxxxviii (1961–2), 89–108
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Kurt Weill: a Handbook (London, 1987)
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'The Bürgschaft Debate and the Timeliness of the Untimely', *'A Stranger Here Myself': Kurt Weill-Studien*, ed. K.H. Kowalke and H. Edler (Hildesheim, 1993), 159–84
'Schoenberg and Weill', *Sundry Sorts of Music Books: Essays on the British Library Collection presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 346–53
'Der Weg der Verheissung and the Prophecies of Jeremiah', *Tempo*, no.206 (1998), 12–20

STANLEY SADIE

Drexel, Johann Chrysostomus [Johann Evangelist] (*b* Epfenhausen, nr Landsberg, 24 Jan 1758; *d* Augsburg, 9 Feb 1801). German composer. He served at Augsburg cathedral from 1769, first as a treble, then from 1776 as a Marianer (chorister). At the same time he studied at the Jesuit Gymnasium of St Salvator, and he was ordained priest in 1790. After writing some early works for the cathedral and for the theatre of the Jesuit Gymnasium, he studied composition from 1786 to 1788 in Salzburg with Michael Haydn, who recommended him for further study in Italy, but the Augsburg chapter refused permission. Drexel became music director of the cathedral in 1790 and Kapellmeister in 1797.

Drexel's masses in symphonic style (including ten settings of the missa solemnis and five pastoral masses) show progressive features in their instrumentation and harmonies. His music was not widely distributed until after his death, but was then performed until the change of style brought about by the Cecilian movement.

WORKS

STAGE

Singspiele (all perf. at Augsburg, St Salvator; only libs extant): Pythias und Damon (2), in Der Patriotismus (Trauerspiel, 3), April 1781; Die kleinen Wagehälse (2), in Die Kinderzucht (Lustspiel, 3), May 1785; Cyrillus der Kappadozier (2), in Paulinus von Nola (Trauerspiel, 3), 2 Sept 1785; Joseph, der Unterkönig in Aegypten (2), in Georgius, der grosse heilige Martyrer (Trauerspiel, 3), 4 Sept 1786; Paulus in Banden (2), in Manasses, König in Juda (Trauerspiel, 5), 1 Sept 1789; Die kleinen Himmelsstürmer (2), in Die verbesserte Kinderzucht (Lustspiel, 3), 26 June 1797
Op arias, incl. 'No, che non ha la sorte . . . Vo solcando un mar crudele' (P. Metastasio: Artaserse), *D-Rp*

SACRED

Asperges me (Augsburg, n.d.); hymns in G.C. Carli, ed., Katholische Kirchengesänge (Augsburg, 1800) and other collections (see Ullrich); 31 masses, 3 requiem settings, 1 orat, 2 Passions, 4 grads, 6 offs, 4 Stabat mater, 5 Vespers settings, 2 ants, 2 Bs, 6 lits, 2 Mag, 7 psalm settings, 2 TeD, 3 Libera me, 2 Tantum ergo, 5 arias, 1 duet: *A-KR*, *Wgm*; *CH-E*; *D-Ed*, *Il*, *Rp*, private collection, Augsburg

INSTRUMENTAL

Str Qt, C, 1790, private collection, Augsburg; Melodien zu den katholischen Kirchengesängen von Georg Caspar Carli, org (Augsburg, 1800); Str Qt, B♭, *D-Mbs*; 3 Duos, vn, vc (Augsburg, n.d.)

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HERMANN ULLRICH

Dreyer, Giovanni Filippo Maria ['il Tedeschino'] (*b* Florence, *c*1703; *d* Florence, 13 April 1772). Italian castrato soprano, *maestro di cappella* and composer. He was an opera singer in Italy between 1721 and 1726, after which

he sang for four seasons in Breslau [now Wrocław], where he composed and served as impresario during the 1727–8 season. Following the 1729–30 season, when he was in Prague at the Sporck theatre, he was one of a group of singers recruited for the imperial theatre in Moscow. He remained in Russia until 1734, when he returned to Florence by way of Dresden and Vienna. On 6 October 1737 he joined the Servants of Mary in Florence, becoming a novice on 13 April 1738. From 31 January 1739 he was *maestro di cappella* for that order in SS Annunziata, their church.

Surviving works by Dreyer (in *I-Fc* and *FA*) include introits *a* 4, masses, offertories, a *Miserere* and a piece for three voices and instruments, *Il ponte a Santa Trinità in tempo d'estate*. A *Missa a* 4 with organ (in *I-PS*) may be by him or by the later Johann Melchior Dreyer. A violin sonata (in *US-BEm*) is attributed to 'Sigr. Tedeschino'.

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D.E. Freeman: *The Opera Theater of Count Franz Anton von Sporck in Prague* (Stuyvesant, NY, 1992), 87–8

JOHN WALTER HILL

Dreyer, Johann Melchior (*b* Röttingen, Württemberg, bap. 24 June 1747; *d* Ellwangen (Jagst), 22 March 1824). German composer. The youngest son of a smith, he studied at the Jesuit Gymnasium in Ellwangen. Both courtly and sacred music flourished at the imperial collegiate church in Ellwangen, and Dreyer absorbed this tradition as he grew up. In 1767 he became a schoolmaster; he also composed music for performance by a variety of small ensembles (including children) at the parish church of St Maria; these works became equally popular in village churches, small convents and important centres of sacred music. He was appointed organist in the collegiate church in 1779; from 1790 he was also choirmaster and from 1802 Kantor. After the secularization of the foundation in 1802–3, Dreyer remained in his post as town organist and Kapellmeister. He was succeeded as organist by his son Heinrich Dreyer; another son, Johann Baptiste Dreyer, was Chorvikar at the Ellwangen church and later the town chaplain.

Dreyer was one of the most successful composers of sacred music of his time. His music was distributed throughout Europe and as far afield as North America and Russia; almost every south German Catholic music collection of the 18th and 19th centuries contains something by him. His only known *a cappella* composition is a sensitive homophonic *Stabat mater*; he also wrote chamber music and organ sonatas in the *galant* style, symphonies for both liturgical and concert performance, and music for Singspiele (now lost).

An oboe sonata ascribed to J.M. Dreyer (*F-Pn*) is probably by Giovanni Filippo Maria Dreyer (1703–72), who was active in Florence. After a period in which Dreyer's music went out of fashion as a result of the Cecilian movement and its after-effects, new interest is now being shown in his tuneful, lively and well-constructed compositions.

WORKS

printed works published in Augsburg, unless otherwise stated

STAGE

all performed at the Jesuit Gymnasium, Ellwangen; music lost, texts in D-NEhz

Prol to Gusmann (Trauerspiel), 3 Sept 1790
Die verfinsterte Sonne (Spl, 2), in Der Prinzenraub (Trauerspiel, 3), 4 Sept 1791
Paul, ein heiliger Blutzeug Jesu Christi aus Japon (Spl, 2), in Paulin, der heilige Bischof von Nola (Trauerspiel, 3), 2 Sept 1793
Der wahre Menschenfreund (Spl, 2), in Ein Gemählde von Schatten und Licht, oder Die kontrastirende Härte und Milde (Redespiel), 17 Oct 1793
Damon und Pythias (Spl, 3), in Martinez, oder Die besiegte Rachbegierde (Trauerspiel, 3), 1 Sept 1794
Der Weindieb (Spl, 2), in Der Obstdieb (Lustspiel, 2), 2 Sept 1795

VOCAL

for 4 voices and instruments unless otherwise stated

Sacred: 3 Salve regina, S, 2 vn, va, b (Speyer, 1782); 6 Tantum ergo (1782); 6 Missae breves et rurales, op.2 (1790); 6 Miserere, op.3 (1791); 28 Psalmi vespertini, op.4 (1791); 24 vesper hymns, op.5 (1791); 6 Missae . . . breves et rurales, op.6 (1792); 6 Requiem, 3 Libera me, op.7 (1792); 8 Missae rurales, 8 Offs, 1v, org obbl/1v, vn ad lib, op.8 (1793); Stabat mater, 4 vv, 1793, *D-EW*; 12 Tantum ergo, op.9 (1794); 6 Lytaniae lauretanae, op.10 (1796); 6 Missae breves ac rurales, op.11 (1796); 5 Vesperae, 4 Psalms, op.12 (1797); 12 Offs, op.14 (1800); TeD, op.16 (1800); 6 Missae breves ac rurales, op.17 (1802); 12 Tantum ergo, op.18 (1802); Deutsche Messe (1803); 6 Missae rurales, 6 Offs, 1v, org obbl/B, 2 vn ad lib, op.19 (1803); 6 Requiem, 3 Libera me, op.20 (1804), *Bsb*; 13 arias, Terzetto, *Bsb*
Secular: song, private collection

INSTRUMENTAL

3 Str Qts, op.1, also as Sonatas, clavecin/pf, vn, va (Mannheim, 1782); 6 symphoniae, op.13 (1799); 12 Sonatas, org, op.15 (1800); 12 Sonatas, org (1803); 6 symphoniae, op.21 (1808)

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E. Häussinger: 'Johann Melchior Dreyer: Verzeichnis der gedruckten Kompositionen und ihrer Verwahrungsorte', *Ellwanger Jb*, xxiii (1969–70), 315–20
G. Grünsteudel, E. Michler and H. Ullrich: *Johann Melchior Dreyer: ein ostschwäbischer Kirchenmusiker um 1800* (Nördlingen, 1996)

HERMANN ULLRICH

Dreyfus, George (*b* Wuppertal, 22 July 1928). Australian composer of German origin. After fleeing Nazi persecution in 1939, he and his family settled in Melbourne. He trained as a bassoonist and began a career as an orchestral musician, playing in theatre orchestras and in the Victorian (now Melbourne) SO (1953–64). His uneasy relationship with the Australian Broadcasting Commission (now the Australian Broadcasting Corporation), which administered the Victorian SO, and with Clive Douglas, one of the ABC's conductor-composer-administrators, is referred to in the ironic title of his overture for concert band, *You're Remember'd Well, Clive Douglas!* (1998). He began to establish a reputation as a composer with the fizzy velocity and Françaix-like neatness of the Woodwind Trio (1956) and with his song settings. *Galgenlieder* (1957), a cycle on poems by Christian Morgenstern, matches in style and abruptness the sometimes ruthless and macabre fancies of the texts. *From Within Looking Out* (1962), based on an Annamese street song, shows the influence of advanced European styles and cool jazz. In the opera *Garni Sands* (1965–6),

he explored modernism further, drawing particularly on German Expressionism and Henze's operatic scoring.

Upon the opera's completion, Dreyfus turned his back on advanced idioms and decided in 1965 to become a freelance composer. His First Symphony (1967) is already aggressive in its traditionalism. At the same time, he developed a vein of self-lacerating humour and irreverent comedy that unified his musical output and his public persona to an extent unique among Australian composers. His theatre pieces moved towards fable, comedy and revue; his account of the rejection of the opera *The Gilt-Edged Kid* (1970) became a set piece of the surrealistically entertaining, often musically punctuated, monologues that constituted part of his public identity. During the 1970s and 80s, Dreyfus was busy with music for films, television and theatre. His exuberant adaptation of a traditional 19th-century song for the title theme of *Rush* (1974), a television goldrush adventure series, became popular on both radio and recording. Australian Aboriginal tradition entered his concert music with the Sextet (1971) for *didjeridu* and wind quintet, which maintains the independence of a rhythmicized *didjeridu* drone within the activity of Western wind instruments. He also used a *didjeridu*, an Italian *zampogna* and a Chinese *suona* in the instrumentation of *Rathenau* (1991–2), a large operatic score. Based on a German language libretto by Volker Elis Pilgrim, the opera uses simultaneously sung texts to invoke a theatrical meditation on the career of a German industrialist (a surrogate for Dreyfus's own father) who became too patriotic for the good of his own German-Jewish identity. With this work, and its successor, *Die Marx Sisters* (1994–5), Dreyfus returned to his origins without neglecting the traits of his adopted homeland.

WORKS

STAGE

Garni Sands (op, 2, F. Kellaway), 1965–6, Sydney, 1972; The Takeover (school musical, 1, Kellaway), 1969, Canberra, 1969; The Gilt-Edged Kid (op, 1, L. Strahan), 1970, Melbourne, 1976; The Lamentable Reign of Charles the Last (pantopera, 1, T. Robertson), 1975, Adelaide, 1976; The Sentimental Bloke (musical, 2, G. Blundell, after C.J. Dennis), 1985, Melbourne, 1985; Rathenau (op, prol, 1, V.E. Pilgrim), 1991–2, Kassel, 1993; Die Marx Sisters (op, 1, Pilgrim), 1994–5, Bielefeld, 1996

INSTRUMENTAL

Orch: The Adventures of Sebastian the Fox, nar, small/str orch, 1963; The Illusionist (R. Reid), ballet suite, 1965; Serenade, small orch, 1967; Sym. no.1, 1967; Jingles, 5 pieces, 1968; Peace, hp, str, 1969; Reflections in a Glass-House 'An Image of Captain James Cook' (Strahan), spkr, children's vv, marching band, orch, 1969; ... and more Jingles, 5 pieces, 1972; The Grand Aurora Australis Now Shown (Strahan), spkr, orch, 1973; Marion, hp, str, 1973; A Steam Train Passes, hp, pf, str, 1974; Rush, orch/(fl, orch)/str; Break of Day, suite, 1976; Hallelujah for Handel, timp, cymbal, str, 1976; Let the Balloon Go, 1976; Nellie's Theme, str, 1976; Power Without Glory, 1976; Sym. no.2, 1976; Lawson's Mates, small orch, 1978; Symphonie concertante, bn, vn, va, vc, str, 1978; Dimboola Water Music and Waltz, 1979; Mary Gilmore Goes to Paraguay, brass, str, perc, 1979; We Belong, 1979; Grand Ridge Road, suite, small orch, 1980; Folk Music, 1982; Tender Mercies, hn, str, 1982; Waterfront, 1983; German Teddy, sym., mand orch, 1984; Euroa Horray!, ov., concert band [after R. King]; Great Expectations, 1986; Larino, Safe Haven, fl/ob, str, 1990; Sound Sculptures, 1991 [from Rathenau]; Lighthouse, 1993; Love Your Animal, small orch, 1996; Aufschrei/Outcry, small orch, 1998; Mr Lewis Comes to Wuppertal, didjeridu, orch, 1998; You're Remember'd Well, Clive Douglas!, ov., concert band, 1998

Brass: Expo 70, 1969; Rush, 1974; Hallelujah for Handel, 1976; Lawson's Mates, 1978; Roaring Days, 1982; Tender Mercies, 1982; Tree of Liberty, 1985; Great Expectations, 1986; Salutation on Australia Day, brass, perc, 1993; Festmusik der Stadt Wuppertal, brass, org, 1998

Chbr and solo inst: Trio, fl, cl, bn, 1956; The Adventures of Sebastian the Fox, suite, various, 1963; The Seasons, fl, va, 2 perc, 1963; Ned Kelly Ballads, fl, vc/bn, gui, 1964; Nullabor Hideout, fl, vc/bn, gui, 1965; Wind Qnt, 1965; Stant litore puppes, org, 1967; Wind Qnt, 1968 [after J.-G. Noverre]; Sextet, didjeridu, wind qnt, 1971; Marion, fl, vc/bn, gui, 1973; Old Melbourne, bn, gui, 1973; Rush, various, 1974; Lawson's Mates, fl, vc/bn, gui, 1978; Kyrie and Agnus Dei, hn, pf, 1979 [from Australian Folk Mass]; Tender Mercies, (hn, pf)/(fl, vc/bn, gui), 1982; In Memoriam Raoul Wallenberg, suite, cl, pf, 1984; For 4 Bn, 1988; Song and Dance for Gabor, cl, taganing, db, 1988; Sonata, vn, va, 1989; Larino, Safe Haven, (2 ob, eng hn)/(fl, vc/bn, gui), 1990; Odyssey, bn, 1990; There is Something of Don Quixote in All of Us, gui, 1990; Homage à Victor Bruns, bn qt, 1994

VOCAL

Choral: Homage to Igor Stravinsky, 10vv, 1968; Song of the Maypole (cant., Kellaway), children's choruses, orch, 1968; Under the Gum Trees at Sunrise, anthem, 4 solo vv, 2 5-pt choruses, 1968; Ballad of the Drover (H. Lawson), tr vv, acc., 1975; Terrigal (D. Stewart), (2-pt mixed chorus, orch)/(tr vv, gui, db, kbd), 1977; An Australian Folk Mass, unison vv, orch, 1979; Celebration, female vv, orch, 1981; Pss c, cl, unison vv, orch, 1981; Visions (Bible), unison vv, orch, 1983; Charles Rasp (M. Sainisch), ballad, pop singer, children's vv, male vv, concert band, 1984; The Box Hill Gloria (D. Adams, cant.), pop singer, children's vv, mixed vv, pipe band, brass band, concert band, str, 1985; Lifestyle (R. Otzen), tr vv, 1988; The Song of Brother Sun (St Francis), tr vv, hp/kbd, 1988; Auscapes (Otzen), tr vv, 1990; Else (Pilgrim), Ct/A, boys' vv, men's vv, 1993; Praise (from Pss xlvii, lxxxi, cxix), tr vv, 1993; arrs., incl. Advance Australia Fair, Song of the Republic; see also ORCH [Reflections in a Glass-House, 1969]

Other vocal: Galgenlieder (C. Morgenstern), 7 poems, Bar, fl, cl, vn, bn, 1957; Songs Comic and Curious (anon., W. de la Mare, L. Carroll), Bar, wind qnt, 1959; Music in the Air (R. McCuaig), Bar, fl, va, perc, 1961; From Within Looking Out (anon.), S, fl, va, vc, vib, 1962; Ned Kelly Ballads (T. Burstall), folk singers, 4 hn, rhythm section, opt. str, 1964; Mo, music hall songs, Bar, str, cont, 1972; Ein Kaffeekonzert (Ger. texts), S, pf trio, 1977; 4 Italian Songs (trad.), S, pf, 1983; Heidelberg 1890, S, fl, perc, 1990

Principal publisher: Allans

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ROGER COVELL

Dreyfus, Huguette (*b* Mulhouse, 30 Nov 1928). French harpsichordist and fortepianist. After graduation from the Paris Conservatoire in 1953, she studied the harpsichord with Ruggero Gerlin in Siena until 1957. She made her début in Paris in 1960 and has since been active as a soloist and chamber musician in Europe, North and South America and Japan. In addition to the 18th-century harpsichord repertory, she has performed many 20th-century works. Her numerous recordings include the complete harpsichord music of Rameau, as well as much Bach, Couperin and Scarlatti. On the fortepiano she has recorded sonatas by C.P.E. Bach and Haydn trios. Dreyfus has taught at the Schola Cantorum in Paris and at the Institut de Musicologie at the Sorbonne, as well as at a number of other French conservatories. She has also given summer courses and masterclasses in France, Britain,

Canada, Germany, Brazil and Japan. Her playing is characterized by rhythmic vitality, technical brilliance and elegance of phrasing.

HOWARD SCHOTT

Dreyfus, Laurence (*b* Boston, 28 July 1952). American cellist, viol player and musicologist. He studied the cello with Leonard Rose at the Juilliard School (1969–70), then took the BA in political science at Yeshiva University. Pursuing graduate studies in musicology at Columbia University, he received the MA in 1975, the MPhil in 1976 and the PhD in 1980 (with Christoph Wolff). From 1979 to 1981 Dreyfus studied the viol with Wieland Kuijken at the Brussels Conservatory; he graduated with the *diplome supérieur* in 1981. Dreyfus began his teaching career in 1979 as a lecturer at the University of Wisconsin, Madison. He was a Mellon Fellow in the Humanities at Columbia University (1979–81), then held appointments at Washington University, St Louis (1981–2), Yale University (1982–9), the University of Chicago (1989–90), and Stanford University (1990–93). In 1992 he moved to King's College, University of London, initially in association with the Royal Academy of Music. He was made professor of performance studies in music in 1992, head of the King's College music department in 1995, and Thurston Dart Professor of Performance Studies in Music in 1996.

Dreyfus has written extensively on J.S. Bach, particularly on performing practice, analysis and criticism. His other academic studies include the examination of the Early Music movement, Wagner and Jewish Wagnerism, Mozart and Schenker. As a cellist and viol player, Dreyfus has made numerous solo and chamber recordings of Baroque music, including works by Bach, Marais, Rameau, Byrd and Purcell. He has participated in recitals, masterclasses and festivals throughout Europe and North America, often appearing with the harpsichordist Ketil Haugsand and with Phantasm, a consort of viols which he founded in 1994.

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PAULA MORGAN

Dreyschock, Alexander (*b* Žáky, 16 Oct 1818; *d* Venice, 1 April 1869). Czech pianist and composer. He appeared in public at the age of eight and went to Prague in 1833 to study the piano and composition with Tomášek. Five years later he began a series of long European tours as a virtuoso: Germany (1838); Russia (1840–42); Paris (spring 1843) and London; the Netherlands, Austria and Hungary (1846); Denmark and Sweden (1849). In 1862 he was appointed to a piano professorship at the St Petersburg Conservatory; he was appointed director of the Imperial School for theatrical music, and court pianist in 1865. Unable to endure the Russian climate, he was sent to Italy in 1868, where he died. He was buried in Prague, at his family's wishes.

Although his repertory included many classical works, Dreyschock mainly performed his own pieces, which had no lasting success. But as a virtuoso, he possessed astonishing technical ability. J.B. Cramer, who late in his life heard him in Paris, exclaimed: 'The man has no left hand! here are two *right* hands!' In spite of this skill, or perhaps because of it, Dreyschock had a reputation for loud playing, as Hallé reported from London in 1843. In Classical music Dreyschock performed with faultless precision, but could be cold and prosaic.

His brother Raimund Dreyschock (1824–69) was a violinist who accompanied Alexander on several tours. In 1850 he was made second Konzertmeister of the Leipzig Gewandhaus Orchestra and became a professor of violin at the Leipzig Conservatory.

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EDWARD DANNREUTHER/DAVID CHARLTON

Driessler, Johannes (*b* Friedrichsthal, Saarland, 26 Jan 1921). German composer and teacher. While at school he studied the organ, choral conducting and theory with Karl Rahner. In 1940 he went to the Cologne Musikhochschule, where he studied composition with Wilhelm Maler; during his army service in the war he was able to pursue sporadic musical activities. In 1946 Maler, director of the Nordwestdeutsche Musikakademie in Detmold, invited him to take a class in church music. He also taught theory and composition at the academy, of which he was director from 1960 to 1983. Driessler's reputation rests above all on his church music. His success, however, has been limited to a small circle within western Germany. His music shows him to be a traditional composer preferring a tonal contrapuntal style; his great talent is

for choral composition, which he has developed in oratorio and even opera, but without having won a lasting place in the German repertory.

WORKS
(*selective list*)

Operas: Claudia amata, 1952; Prinzessin Hochmut (Märchenoper), 1952; Der Umfried (youth op), 1957; Doktor Luzifer Trux, 1958

Orch: Pf Conc., op.27, 1953; Vc Conc., op.35, 1954; Conc., str trio, op.54, orch, 1963; Sym. no.1 'Dum spiro spero', op.55, 1964; Sym. no.2 'Dum ludo laudo', op.60, 1966; Sym. no.3 'Amo dum vivo', op.63, str, perc, 1969

Orats: Dein Reich komme, op.11, 1949; Gaudia mundana, op.19, secular, 1951; De profundis, op.22, solo vv, small chorus, large chorus, wind, pf, timp, 1950–52; Darum seid getrost, 1954; Der Lebendige, 1956; Der grosse Lobgesang, op.45, S, chorus, wind, 1959

Other vocal works: Denn dein Licht kommt, cant., solo vv, 2 choruses, insts, 1947; Sinfonia sacra, 6vv, 1948; Christe eleison, Passion motet, op.9, 1948; 12 Spruchmotetten und 10 Spruchkanons, vv, 1950; Balduin Brummsel, cant., solo vv, orch, 1952; Altenberger Messe, op.33, 7vv, 10 wind, 1955; St Mark Passion, vv, 1955; Ikarus, sym., op.48, 2 solo vv, chorus, orch, 1960

Org: 20 Choralsonaten, op.30, 1954–5

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HANSPETER KRELLMANN

Driffelde [?Robert] (*fl* ? Salisbury, 1424–68). English church musician and composer. He is probably to be identified with Robert Dryffelde, who was admitted as priest vicar-choral of Salisbury Cathedral on 9 November 1424 and remained in that office until 1468; from 1428 to 1435 he served in addition as Instructor of the Choristers. A paired setting of Sanctus and Agnus Dei (only the latter is ascribed) survives in, respectively, *I-TRmp* 90, *I-TRcap* (Trent 93), and *I-TRmp* 92. The tenor of each movement is based on the cantus firmus *Eructavit cor meum*, the verse of the responsory *Regnum mundi*; the manner in which the music of all but one section of the Sanctus duplicates that of the first and third sections of the Agnus Dei may indicate some degree of contrafaction, perhaps in compensation for lacunae in transmission. The music is in the style of a younger contemporary of Dunstaple.

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ROGER BOWERS

Drigo, Riccardo (*b* Padua, 30 June 1846; *d* Padua, 1 Oct 1930). Italian conductor and composer. He studied with Jorich and Bresciani in Padua, and with Buzzolla at the Venice Conservatory. He taught the piano and established a modest reputation as a conductor in his native town and the northern Italian provinces. He was appointed conductor of the Italian Opera in St Petersburg in 1879 and in 1886 he took up the important post of conductor and composer to the Imperial Ballet. He worked with most of the leading dancers and choreographers in Russia at that time, and conducted the first performances of Tchaikovsky's *Sleeping Beauty* and *Nutcracker*, and of Glazunov's *Raymonda* (1898); he made a new version of *Swan Lake*, for which he orchestrated some of Tchaikovsky's piano pieces. His own workmanlike ballet scores were popular in their day; *Arlekinada* (also known as *Harlequin's Millions*), first performed in 1900, enjoyed international renown. The once celebrated Serenade from this ballet was published in every kind of arrangement and is still occasionally included in concerts of light music. Drigo made regular visits to Italy during his voluntary exile, and in 1920, when working conditions in post-Revolutionary Russia became too difficult, he returned to Padua, where he produced his last opera in 1929.

WORKS

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La moglie rapita (comic op, E. Golisciani), St Petersburg, 1884

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Talisman (ballet, M. Petipa), St Petersburg, 1889

Volshebnaya fleyta [The Magic Flute] (ballet, L. Ivanov), St Petersburg, 1893

Probuzhdeniye florï [The Flowers' Reawakening] (ballet), St Petersburg, 1894

La côte d'azur (opera-ballet, Prince of Monaco), Monte Carlo, 1895

Prelestnaya zhemchuzhina [The Lovely Pearl] (ballet), Moscow, 1896

Arlekinada (Harlequin's Millions) (ballet), St Petersburg, 1900

Le porte-bonheur (ballet, L. Tornelli), Milan, 1908

Roman butona rozï [Romance of the Rosebud] (ballet), Petrograd, 1919

Flaffy Raffles (operetta, R. Simoni)

Il garofano bianco (op, Golisciani, after A. Daudet), Padua, 1929

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JENNIFER SPENCER

Dring, Madeleine (Winefride Isabelle) (*b* Hornsey, London, 7 Sept 1923; *d* Streatham, London, 26 March 1977). English composer and actress. Born into a musical family, she won a violin scholarship to the junior department of the RCM, where the director, Angela Bull, channelled her theatrical talent into children's plays; Percy Buck was another early mentor at the RCM. Later, when she won a scholarship to study there as a senior student, her teachers included Howells, Vaughan Williams and Gordon Jacob for composition, and Topliss Green for singing. Dring also studied drama and mime and sustained a lifelong love of the theatre; she both wrote and composed for it (mostly incidental music and songs) and sang, played the piano and acted on the stage, combining modesty with a lively sense of wit and mimicry.

In a light style, Dring composed unpretentious and attractive chamber and instrumental works (several for her husband Roger Lord, a professional oboist), teaching pieces and songs. An affinity with Francis Poulenc, whom she admired, showed in her combination of a frank enjoyment of vernacular idioms such as Latin American

rhythms with a harmonic and melodic fastidiousness. Her work has been taken up and published in the USA, and compared with Gershwin's, while the *Five Betjeman Songs*, classic encapsulations of the poet's observations of the British and their surroundings, serve as a prime memorial to her personality and his. A six-volume partial edition of her songs has been published by Thames (London, 1993–9).

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(*selective list*)

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DRAMATIC

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Fresh Airs (revue), 1955; Child's Play (revue), 1958; The Buskers (incid music), 1959; Little Laura (cartoon series), BBC TV, 1960; The Jackpot Question (incid music), Associated TV, 1961; Four to the Bar (revue), 1961; The Whisperers (incid music), Associated TV, 1961; The Provok'd Wife (incid music), 1963; The Lady and the Clerk (incid music), Associated TV, 1964
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SONGS WITH PIANO

3 Shakespeare Songs (1949); Thank you, Lord (L. Kyme) (1953); The Pigtail (A. von Chamisso), duet (1963); Dedications, 5 poems (R. Herrick), 1967; 5 Betjeman Songs, 1976 (1980); 4 Night Songs (M. Armstrong), 1976 (1985); Love and Time, cycle (Dryden, Sheffield, anon.)
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STEPHEN BANFIELD

Drinker, Henry S(andwith) (*b* Philadelphia, 15 Sept 1880; *d* Merion, PA, 9 March 1965). American music scholar. A lawyer by profession, he devoted himself in his spare time to music and from 1930 to 1960 he held informal gatherings (known as the 'Accademia dei Dilettanti di Musica') at his home to study and perform vocal music of the 17th to 20th centuries. (He also conducted larger groups on Sunday evenings.) Concerned that the words should be understood but also fit the music, Drinker began a series of translations remarkable for their craftsmanship and sheer number: between 1941 and 1954 he translated many Bach works (212 cantatas, the *St Matthew Passion* and the *St John Passion*, the Easter and Christmas oratorios and the *Magnificat*), all Brahms's vocal works, all Mozart's choral works, all Schumann's and Medtner's songs, all the solo songs of Wolf, Musorgsky and Schubert and all Schubert's partsongs. Drinker's devotion and scholarship were recognized in honorary degrees awarded him by the University of Pennsylvania (1942), Oberlin College (1944) and Haverford College (1949), as well as in his appointments as adviser to the Juilliard School of Music, the Westminster Choir College, the Philadelphia Musical Fund Society, the American Choir Foundation and the Settlement Music School of Philadelphia.

His sister, Catherine Drinker Bowen (1897–1973), was a well-known biographer, whose works include *Friends and Fiddlers* (Boston, 1935), *Beloved Friend: the Story of Tchaikovsky and Nadejda von Meck* (New York, 1937/*R*), *Free Artist: the Story of Anton and Nicholas Rubinstein* (New York, 1939/*R*) and her account of her family members, *Family Portrait* (Boston, 1970).

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JON NEWSOM

Drinker [née Hutchinson], **Sophie Lewis** (*b* Haverford, PA, 24 Aug 1888; *d* Chestnut Hill, PA, 6 Sept 1967). American writer on women in music. Her relatively casual girlhood interest in music was stimulated when she met Henry S. Drinker, a Philadelphia lawyer and dedicated amateur musician and musicologist. They married in 1911 and established a household that became nationally known for its engagement in amateur musical activities. In 1928 the couple began what would be a 30-year tradition of singing parties (called by the family the 'Accademia dei dilettanti di musica') to which friends and acquaintances were invited, sometimes more than a hundred at a time, to play and sing Bach cantatas and other choral repertory.

Drinker's work as a historian of women in music was sparked by these musical activities, and by her experience with a women's chorus, the Montgomery Singers. Despite her lack of formal education, over a 20-year period she researched a global history of women's relationship to music. The resulting book, *Music and Women: the Story of Women in their Relation to Music* (New York, 1948/*R*, 2/1995), was the first – and for some 30 years the only – attempt to address the history of women in music. In recognition of this work, she was awarded an honorary doctorate in music by Smith College in 1949. Drinker authored several other publications, including *Brahms and his Women's Choruses* (Merion, PA, 1952) and many magazine articles, on musical topics ranging from choral singing, to family music-making, to Cecilia as patron

saint of music; she also wrote an unpublished memoir (*c*1965). Her research papers for *Music and Women* are in the Sophia Smith Collection, Smith College, and at the University of Pennsylvania; personal papers, other publications and research materials on other projects are at the Schlesinger Library, Radcliffe College.

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RUTH A. SOLIE

Drischner, Max (*b* Prieborn, nr Breslau [now Wrocław], 31 Jan 1891; *d* Goslar, 25 April 1971). German church musician and composer. He studied theology at the universities of Leipzig and Breslau, where he also took up music under Paul Hieschler and Hermann Lilge. In Berlin he then studied with Arthur Egidi; he also studied the harpsichord with Landowska and the organ with Schweitzer. In the early 1920s he was active in concerts devoted to the revival of old music. Drischner's main position, from 1924 until the end of World War II, was at St Nicholas in Brieg (now Brzeg), where he was organist and Kantor. The Engler organ there was restored under his direction from 1926 to 1928. After the war he lived in Erfurt, Herrenberg and finally settled in Goslar in 1955. His published compositions are mainly sacred choral and organ music. The organ music in particular is based on older models, especially in the use of chorales. Much of the published sacred vocal music is intentionally simple; often the accompaniment may be played on the harmonium or piano in place of the organ.

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WILLIAM D. GUDGER/KLAUS KIRCHBERG

Driver, Paul (William) (*b* Manchester, 14 Aug 1954). British music critic and writer. He read English at St Edmund Hall, Oxford (BA 1975, MA 1982). He wrote music criticism for the *Financial Times* (1979–81), the *Daily Telegraph* (1981–3) and the *Boston Globe* (1983–4), becoming music critic for the *Sunday Times* in 1984. He is a member of the UK editorial board of *Contemporary Music Review* and has contributed numerous articles and reviews to many journals, including *The Listener*, the *London Review of Books*, *Musical Times*, the *New York Times Book Review*, *Tempo* and the *Times Literary Supplement*.

Driver's principal interest is 20th-century music, especially that by British composers, and he has done much to promote, with insight and enthusiasm, the music of Britten, Tippett, Goehr, Maxwell Davies, Birtwistle and Finnissy. His work is also concerned with the exploration of the various kinds of overlap between music and literature. *Manchester Pieces* (1996), a book of stories, essays and prose pieces, attempts to render a variety of musical forms (sonata, variations, toccata etc.) in a verbal way and is structured as a quasi-musical whole; it also describes his experiences in the Manchester musical world during the 1960s and early 1970s.

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'*The Knot Garden*', *Michael Tippett, O.M.: a Celebration*, ed. G. Lewis (Tunbridge Wells, 1985), 155–60

'A Ritual of Renewal', *The Operas of Michael Tippett*, ed. N. John (London, 1985), 19–24 [ENO opera guide; on *Midsummer Marriage*]

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ROSEMARY WILLIAMSON

Driving. A 17th-century term for syncopation. A 'driving note' is a syncopated note.

Droardus Trecensis. An otherwise obscure figure, Magister Droard of Troyes is named in the 12th-century Calixtine manuscript (*E-SC*) as author of two florid two-part settings of the *Benedicamus Domino*.

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SARAH FULLER

Droghierina, La. *See* CHIMENTI, MARGHERITA.

Dromal [Dromael, Droumael], **Johannes** (*b* after 1600; *d* Tongeren, 6 March 1684). Flemish composer. He was successively a choirboy (from 17 August 1615), priest (from June 1627) and choirmaster (from *c*1629) at the collegiate church of Ste Croix, Liège. Nothing is known of his activities between 1655 and 30 September 1667, when he became a bass singer at the collegiate church of Our Lady, Tongeren, where his brother was also a singer. He remained in this post until old age.

Dromal's music, exclusively sacred, is italianate and concertante in style, sometimes employing ternary (A–B–A) form with virtuoso *passaggi* and alternation of duple and triple metre. Some works paraphrase Gregorian chant (e.g. the *Veni creator*) and include passages of *falsobordone*, and some of the motets include parts for two violins and bass violin (or bassoon, or bass viol). His 1640 volume seems to have been composed on the occasion of the centenary of the Jesuit order. Inventories

in St Truiden, Oudenaarde and Ghent indicate that his music circulated to some extent.

WORKS
all incomplete

Sertum musicum quorundam sanctorum, 4–6vv, bc, op.1 (Antwerp, 1640)
Convivium musicum, 2–6vv, insts, bc, op.2 (Antwerp, 1641)
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EUGEEN SCHREURS

Drone (i) (Fr. *bourdon*; Ger. *Bordun* or, with bagpipes, *Stimmer, Brummer*; It. *bordone*; Lat. *bordunus*). A sustained droning sound, or a musical instrument or part of an instrument which produces such a sound and maintains it throughout a piece or section of music. Instrumentally produced drones generally accompany melodies played on the same instrument or on another, and are usually tuned to the keynote of the melodies and often to its 5th also. Traditionally the term is best known in connection with bagpipes, most of which comprise one or more drones. It has also been used to denote the drone strings of a hurdy-gurdy.

Studies of non-European musics and European traditional musics have brought the terms 'drone' and 'bourdon' into wide use, e.g. for sustained open-string techniques on folk fiddles and lutes; the held tonic required by most Indian music and often supplied by a separate performer; a deep note hummed by a flautist while playing; the monotone of Tibetan trumpets; or the continuous sound produced on a string drum or Provençal tabor. The term has also been employed in historical studies in connection with early organs.

The origins of the drone are uncertain. It occurs in many local musical traditions throughout the world, but is by no means ubiquitous. The drone probably became established during the early growth of musical systems in western Asia, though there is no strong evidence for it before Hellenistic times, when it had a place in at least some kinds of popular music (*see* BAGPIPE).

ANTHONY C. BAINES

Drone (ii). *See* BUMBASS.

Dropa, Matthias (*b* ?1646–50; bur. Lüneburg, 26 Sept 1732). German organ builder. He was born in the Siebenbürgen region (Romania), a descendant of German Saxons who had emigrated there in the 12th century. His date of birth is not known. From 1680 onwards he was working in Hamburg as a journeyman to Arp Schnitger (1648–1719). He set up independently in Hamburg in 1692. Information about his work is scarce, but in 1696 he built a new organ for the church on the island of Finkenwerder in the Elbe near Hamburg. Dropa provided new wind-chests for the *Rückpositiv* and pedal of the baroque organ at Altenbruch near Cuxhaven in 1698. In 1705 he was commissioned by the Michaeliskirche in Lüneburg to build a great organ with three manuals and pedal. This organ made his name, and from then on he lived in Lüneburg. The case-front of this organ, with its pipes, has been preserved. In 1712 Dropa was commissioned to renovate the great organ of the Johanneskirche in Lüneburg. The organist Georg Böhm designed the specification of 46 stops on three manuals and pedal; Dropa had to build 21 new stops. He fitted two pedal towers to the fine Renaissance front of 1551, built new tracker-actions, keyboards and windpipes, and extended the compass of the instrument by adding D♯, F♯, G♯, *g*♯″, *b*″ and *c*‴. This organ has been largely preserved. In 1726 Dropa petitioned the Johanneskirche for a retirement pension, saying that he would 'nearly be 80 years old and was too ill to work'. His request was granted. We may conclude from this that he was probably born between 1646 and 1650. He died in 1732, and was buried in the graveyard of the Johanneskirche in Lüneburg. Dropa's career is discussed in G. Fock: *Arp Schnitger und seine Schule* (Kassel, 1974).

GÜNTHER SEGGERMANN

Drossdorf, Heinrich. *See* TRAXDORF, HEINRICH.

Droste-Hülshoff, Annette von (*b* Hülshoff, nr Münster, Westphalia, 14 Jan 1797; *d* Meersburg, 24 May 1848). German poet and composer. She came from a musical family and studied the piano and singing, beginning to compose around 1820. Largely through the influence of her brother-in-law, Lassberg, she became interested in collecting old *Volkslieder* and contributed to the collections of Ludwig Uhland and August Haxthausen. This interest culminated in her arrangement of the Lochamer Liederbuch for voice and piano (*c*1836). In addition, she composed many lieder to poetry by herself and others (e.g. Goethe, Brentano and Byron). Her literary talent was so highly respected that Robert Schumann, through Clara, requested an opera libretto from her in 1845. She began composing several operas of her own, but these were never completed. Compared to that of contemporary lieder, Droste-Hülshoff's style is simple, showing the influence of the *Volkslied*, and with the voice usually dominating the piano. A few lieder are recitative-like in texture (e.g. *Wer nie sein Brot*), while others contain occasional awkward melodic dissonances and harmonic cross-relations. Collections of her songs have been edited by Christoph Schlüter (*Lieder mit Klavier-Begleitung*, Münster, 1877) and by K.G. Fellerer (*Lieder und Gesänge*, Münster, 1954).

Although Droste-Hülshoff considered composition more important than writing poetry, she has been deemed more central to literature, recognized as a leading German Romantic poet. Perhaps (as Focher suggests) her approach to amalgamating poetry and music can best be viewed as Romantic individualism.

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MARCIA J. CITRON

Drottningholm. Opera house on Lake Mälaren, just outside Stockholm, in the Swedish royal palace. The first theatre there was built in 1754; it burnt down in 1762 and was replaced by a larger building, designed by C.F. Adelcrantz and completed in 1766, with changes in 1791 by L.-J. Desprez. Its heyday began in 1777 when Gustavus III inherited the palace. The repertory included spoken drama, operas in French, Italian and Swedish and pantomime ballets. After the assassination of Gustavus in 1792 the theatre fell into disuse. Not until the 1920s was it investigated, by the theatre historian Anje Beijer. The original wooden machinery, by Donato Stopiani, was found to be in good working order, needing only to be fitted with new ropes (electrical wiring was also installed); it includes a windlass for changing the side flats, a wind machine, a thunderbox (containing rolling stones), two machines for flight chariots, rollers for clouds, a wave-machine, trapdoors and footlights and sidelights movement with controlled by wheel systems. Several original flats and backcloths survive, by Desprez, Carlo Bibiena and J.D. Dugourc. The theatre (cap. 454) has a single, raked floor with small side boxes; the main seating is on benches, in 32 rows. The building is 57 metres by 23, with a stage depth of 19·8 and a proscenium width of 8·8 and height of 6·6. Drottningholm is generally regarded as the best-preserved theatre of the 18th century, in particular for its machinery.

The theatre reopened in 1922. An annual festival was founded in 1953, in which some 50 performances are given in brief seasons between May and September, drawing chiefly on an 18th-century repertory, including works by Handel, Haydn, Gluck, Cimarosa and Mozart, as well as composers historically connected with Sweden such as Kraus and Naumann. The first newly commissioned work given at Drottningholm was Jonas Forssell's *The Garden* (1999). Artistic directors have included Gustaf Hilleström (1946–67), Bertil Bokstedt (1968–79), Arnold Östman (1980–91), Elisabeth Söderström (1993–6) and Per-Erik Ökrn; Charles Farncombe was music director, 1970–79, followed by Östman, who conducted a notable series of Gluck's mature operas in the 1990s. Östman was succeeded by Nicholas McGegan in 1993. At performances the orchestra wears period costume, and period instruments have come to be preferred although performances have not usually adopted period-style staging.

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STANLEY SADIE

Drouet, Louis(-François-Philippe) (*b* Amsterdam, ?14 April 1792; *d* Berne, 8 Sept 1873). French flautist. He played at the Paris Conservatoire at the age of seven, and though he did not study his instrument at that institution, it is recorded that he worked at composition with Méhul and Reicha. In the early 1800s he made successful concert tours with his father, and about 1808 he was appointed soloist to the King of Holland. In 1811 came an invitation from the emperor to visit Paris, where he received a similar appointment. Drouet's success in Paris was immense, though in the opinion of many he remained second to Tulou. After the restoration of Louis XVIII he was appointed first flute in the royal chapel. Success and honours in France did not, however, reduce his desire to appear as a travelling virtuoso.

In 1817 Drouet paid his first visit to England, where he caused a sensation, though he had to contend with the rivalry of Charles Nicholson, whose fluency and huge tone had greatly influenced English taste. Some said Drouet disguised poor intonation by sheer technical brilliance. About 1818 Drouet set up a flute business in London, and instruments were made to his specification by Cornelius Ward, but after a year this failed in the face of the popularity of Nicholson's type of instrument. Late in 1819 Drouet went again on his travels in Europe, once more with great success. For three years he stayed in Naples as director of the royal theatres, and then returned to the Netherlands, where he lived in some obscurity. In 1828 Mendelssohn persuaded him out of retirement, and the next year he again went to England. Between then and 1860 he went to Paris, Gotha (where he remained for 15 years), London again, New York and Frankfurt.

Drouet never used nor recommended a flute with more than eight keys, though by 1827 (when he produced an admirable tutor in parallel columns, French and German) he was using an up-to-date French-type flute with pillar-mounted keys. His method of double-tonguing did not always meet with approval though it seems to have served him well. It is said that he used the word 'territory' in demonstrating it to English pupils.

In addition to his tutor, Drouet left a large number of compositions, none of great musical merit though admirably conceived as vehicles for virtuoso performance. His *Cent études pour la flûte* is, however, a remarkable work running to 321 folio pages, and was reprinted several times. His other works include several flute fantasias, variations on opera themes, a *Grande sonate* for flute and piano op.40 (*c*1815) and ten flute concertos; some of his duos, composed expressly as technical studies, are still valuable. For further information see R.S. Rockstro: *A Treatise on the Construction, the History and the Practice of the Flute* (London, 1890).

PHILIP BATE/FIONA CLAMPIN

Droumael, Johannes. *See* DROMAL, JOHANNES.

Drozdov, Anatoly Nikolayevich (*b* Saratov, ? 23 Oct/4 Nov 1883; *d* Moscow, 10 Sept 1950). Russian composer and musicologist. Drozdov was mostly not mentioned in the USSR so information on him is contradictory and indefinite; even his year of birth is unsure, though early sources give 1883. He apparently studied at the Ecole de Droit in Paris (1902–4) and then simultaneously at the law faculty and the conservatory in St Petersburg. In 1905 he took part in the revolutionary unrest at the conservatory, from which he graduated in 1909 as a piano pupil of Nikolay Dubasov. He graduated from the university in 1910. From that year he worked as a lecturer and writer on music, holding appointments as director and piano

teacher at the Ekaterinodar Music Institute (1911–16), teacher of the theory of musical expression at the Petrograd Conservatory (1916–17), professor of history at the Saratov Conservatory (1918–20), teacher at the Moscow Conservatory (1920–24), piano teacher at the Skryabin Musical Technical College, Moscow (1922–31, director 1927–8), lecturer and pianist at the Moscow Philharmonic Society (1932–44) and piano teacher at the October Revolution Music Teaching Institute (1941–6).

Drozdov composed orchestral works, piano pieces, chamber music, choral pieces and songs, influenced by Wagner, Liszt and contemporary French composers; he was stylistically closer to Rachmaninoff or Lyapunov than, for example, Skryabin. As an editor and arranger he concentrated on Ukrainian folk music.

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Chbr and solo inst: Tanets utesheniya [Dance of Joy], op.9 [from mimodrama Mladimi palomid], pf (1922); Sonata-fantasia, op.10, vc, pf, 1919; Pf Qnt, op.11 (1928); Sonata, pf, 1921; Trio, fl, cl, pf, 1922; Pf Sonata no.2, 1923; Pf Trio (1930)

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Principal publishers: Muzgiz, Universal

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'Sovremenniy muzïkal'no-khudozhestvenniy krizis' [The contemporary musical-artistic crisis], *Khronika* (1917), no.19

'Muzïkal'naya istoriya i muzïkal'noye ispolneniye' [Music history and musical performance], *Muzïkal'naya nov'* (1924), no.4

'A.N. Drozdov o svoyom tvorchestve' [Drozdov on his work], *Sovremennaya muzïka*, no.11 (1925)

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'Frants List', *Muzïka i revolyutsiya* (1926), nos.7–8, pp.36–40

'N.K. Metner', *Muzïka i revolyutsiya* (1927), no.4, pp.19–21

'S. Prokof'yev i yego opera "Lyubov' k tryom apel'sinam"', *Muzïka i revolyutsiya* (1926), no.10, pp.15–18

'Lektsiya-kontsert L.S. Termena' [Theremin's studio concert], *Muzïka i revolyutsiya* (1927), nos.5–6, pp.38–9

Mikhayl Fabianovich Gnesin (Moscow, 1927)

'Pamyati Edvarda Griga' [In memory of Grieg], *Muzïka i revolyutsiya* (1927), no.9, pp.17–21

'Klod Debusiy', *Muzïka i revolyutsiya* (1928), no.3, pp.19–23

Aleksandr Sergeyevich Dargomïzhskiy (Moscow, 1929)

'Gektor Berlioz', *Muzïka i revolyutsiya* (1929), no.1, pp.20–25

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'Vospominaniya o A.N. Skryabine' [Reminiscences about Skryabin], *SovM* (1946), no.12, pp.71–4

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DETLEF GOJOWY

Drozdowski, Jan [Jordan, Jan] (*b* Kraków, 2 Feb 1857; *d* Kraków, 21 Jan 1918). Polish writer on music, pedagogue and pianist. His father fought in the Revolution of 1831, after which he settled in Kraków and founded one of the first piano factories in Poland. Drozdowski studied music at Kraków with Kazimierz Hofman, Antoni Płachecki and Władysław Żeleński, at Warsaw with Aleksander Michałowski and at the Vienna Conservatory with Julius Epstein, Dachs and Bruckner. From 1889 until his death he taught the piano at the Kraków Conservatory and lectured on the history and theory of music. He was also a music critic, occasionally writing under the pseudonym Jan Jordan.

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Uwagi nad mechanizmem gry na fortepianie [Remarks on the mechanism of piano playing] (Kraków, 1893)

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PEDAGOGICAL WORKS

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Systematyczna szkoła gry na fortepian [Systematic school of piano playing] (Kraków, 1897, 2/1898)

Szkoła gry na fortepian z uwzględnieniem motywów ludowych polskich [School of piano playing including Polish folk motifs] (Kraków, 1905)

Ćwiczenia przygotowawcze na fortepian [Preparatory exercises in piano playing] (Kraków, n.d.) [in Pol. and Fr.]

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ELŻBIETA DZIĘBOWSKA

Druckman, Jacob Raphael (*b* Philadelphia, 26 June 1928; *d* New Haven, CT, 24 May 1996). American composer. He studied the piano and violin, played trumpet in jazz ensembles and was composing by the age of 15. After receiving thorough training in solfège, harmony and counterpoint with Renée Longy and Louis Gessensway, he was accepted by Copland into the composition class at the Berkshire Music Center (summer 1949); in the autumn of that year he entered the Juilliard School, where his teachers included Peter Mennin, Vincent Persichetti and Bernard Wagenaar. A Fulbright Fellowship (1954) took him to Paris for study at the Ecole Normale de Musique. After completing the master's degree (1956) he returned to teach at Juilliard and remained there until 1972. He also taught part-time at Bard College (1961–7), was associated with the Columbia-Princeton Electronic Music Center (1965–71), and served for one year (1971–2) as director of the electronic music studio at Yale University. From 1972 to 1976 he was associate professor of composition at Brooklyn College, CUNY, and in 1976 was appointed chair of the composition department and director of the electronic music studio at Yale.

He served as composer-in-residence for the New York PO (1982–6), a capacity in which he organized festivals on the New Romanticism and Music and Theater, and was appointed president of the Koussevitzky Foundation (from 1980) and the Aaron Copland Fund for Music (from 1991). His honours include two Guggenheim Fellowships, a Brandeis Creative Arts Award, election to the American Academy and Institute of Arts and Letters,

and commissions from the principal orchestras of Baltimore, Boston, Chicago, Cleveland, New York, Philadelphia, Radio France and St Louis, among others.

Druckman's earliest published works, such as *Divertimento* (1950), tend towards neo-classicism. With the *Animus* series for musicians and tape (1966–77), however, he moved towards an abstract expressionist aesthetic. In electronic music he discovered a theatre of imagery in which to compose vivid, even ritualistic character studies of musical and psychological complexity. His works, with or without sung texts, have the nature of contests that engage powerful sonic images with deeply flowing forces. *Windows* (Pulitzer Prize, 1972) was the first of a series of works in which he used the orchestra as his principal medium. He also began to incorporate material from compositions by other composers, skilfully integrating quotations into the total soundscape of a piece. The three movements of *Prism* (1980), for example, include music from Medea operas by Charpentier, Cavalli and Cherubini. Quoted tonal passages appear as if refracted through the surrounding non-tonal context, drawing the listener into a liminal world of fragmentary, interflowing images driven by an intense psychological dramaturgy. His term 'New Romanticism' marked a polemical stance against abstractionism and indicated a renewal of the kinetic power of the musical image from synaesthetic correspondences among sound, speech, gesture, colour and character. For Druckman this took the form of an investigation of musical symbolization at deep levels of human experience.

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Unpubd: Music for the Dance, 1949; Conc., str, 1951; Suite (ballet), 1953; Volpone Ov., 1953; Conc., vn, small orch, 1956; Performance (ballet, J. Limón), 1960; Measure for Measure (incid music, W. Shakespeare), 1964; Odds and Evens: a Game, children's orch, 1966

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VOCAL

Laude (medieval), Bar, fl, va, vc, 1952; 4 Madrigals (F. Beaumont, B. Jonson, J. Donne, R. Herrick), SATB, 1958; The Simple Gifts (Shaker), SATB, pf; Dark upon the Harp (Pss), Mez, brass qnt, 2 perc, 1962; Antiphonies I, II, III (G.M. Hopkins), double chorus, 1963; Dance of the Maidens, SATB, org, perc, 1965, unpubd; Hymnus referamus (Ps), SATB, org, perc, 1965, unpubd; Ps lxxxix, SATB, org, perc, 1965, unpubd; The Sound of Time (N. Mailer), S, pf, 1964 [arr. S, orch, 1965]; Sabbath Eve Service 'Shir Shel Yakov', T, SATB, org, 1967; Lamia (Ovid, R. Wagner, trad.), S, orch, 1974, rev. 1975; Bō (Chin.), 3 female vv, b cl, hp, mar, 1979; Vox humana (orat, Bible), S, Mez, T, Bar, SATB, orch, 1982–3; Nor Spell (W. Shakespeare), Mez, eng hn, 1990; Counterpoise (E. Dickinson, G. Apollinaire), S, orch, 1994; see also OTHER WORKS (with tape) [Animus II, 1968; Animus IV, 1977]

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Chbr and solo inst: Str Qt no.1, 1948, unpubd; Duo, vn, pf, 1949; Divertimento, cl, hn, hp, str trio, 1950; Spell (ballet), 2 pf, 1951, unpubd; Interlude, ballet music, fl, cl, timp, 1953, unpubd; The Seven Deadly Sins, pf, 1955; Str Qt no.2, 1966; Incenters, 13 insts, 1968, orchd 1973; Valentine, db, 1969; Other Voices, brass qnt, 1976; Str Qt no.3, 1981; Tromba marina, 4 db, 1981; Reflections on the Nature of Water, mar, 1986; Dance with Shadows, brass qnt, 1989; Come Round, 6 insts, 1992; 4 Preludes, fl, hp, va, 1993 [arr. of Debussy]; Dark Wind, vn, vc, 1994; Duo, vn, vc, 1994; Glint, fl, vn, pf, 1995

With tape: Animus I, trbn, tape, 1966; Animus II, S/Mez, 2 perc, tape, 1968; Animus III, cl, tape, 1969; Look Park (film score), tape, 1970; Orison, org, tape, 1970; Traité du rossignol (film score), tape, 1970; Synapse, tape, 1971; Delizie contente che l'alme beate, wind qnt, tape, 1973 [after F. Cavalli]; Animus IV, T, vn, trbn, pf/elec pf, elec org, perc, tape, 1977

MSS in *US-NHob*

Principal publisher: Boosey & Hawkes

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AUSTIN CLARKSON

Drum (Fr. *tambour*; Ger. *Trommel*; It. *tamburo*; Port., Sp. *tambor*). A MEMBRANOPHONE (or occasionally an IDIOPHONE), usually with a resonating cavity, sounded by percussion (more rarely by friction or plucking). It has been made in many varieties and has been known in almost every age and culture.

I. Overview. II. Non-tunable Western drums.

I. Overview

1. General. 2. Drums struck directly: (i) Kettledrums (ii) Tubular drums (a) Conical and cylindrical drums (b) Barrel and double-conical drums (c) Hourglass drums (d) Goblet drums (iii) Spherical drums (iv) Water-drums (v) Ground drums (vi) Frame drums. 3. Rattle drums. 4. Friction drums.

1. GENERAL. Most drums are membranophones composed of a skin or skins (or plastic material) stretched over a frame or body-shell of wood, metal, earthenware or bone. (Certain instruments incorporating 'drum' in their names, notably BRONZE DRUM, SLIT-DRUM and plucked drum (*see* VARIABLE TENSION CHORDOPHONE) belong to other classification categories.) Drums are sounded in two ways: percussion, where they are struck with the bare hands or with beaters, or shaken as in the case of rattle drums in India and Tibet; and friction, where the membrane, or a stick or cord in contact with it, is rubbed or the drum is whirled on a cord. Most drums, however, are struck, and may be classified according to the shape of their body-shell as follows: kettledrums, where the body is bowl-shaped; tubular drums, subdivided into those with cylindrical, barrel-shaped, double-conical, hourglass-shaped, conical, spherical or goblet-shaped bodies (the term 'cylindro-conical' is used to indicate drums whose sides are parallel for most of their length but taper at one end); and frame drums (see figs.1, 2, 3, 4 and 5). Tubular drums may be further subdivided into those which have a single skin and are open-ended, a single skin and are closed, or a double skin. The membrane in each case may be glued, nailed, pegged, laced or lapped to the body of the drum, or attached by a combination of these methods. In kettledrums and tubular drums the body-shell acts as a resonator.



1. Examples of non-Western drums: (a) ḍholak (laced, double-headed barrel drum), Jaipur, North India; (b) nihass (kettledrums), Sudan; (c) tyepondo-pinge (footed drum) with barrel-shaped bodies and single, pegged heads), Senufo people, West Africa; (d) kendang oncer (cylindrical drums with double, laced heads), Indonesia

In many areas, in addition to their use as message drums and rhythm instruments, drums serve numerous sacred or ritual purposes and are credited with magical powers. The drum has been and still is indispensable in many parts of the world, and remains the most compelling and significant of all percussion instruments. In the most ancient civilizations the popularity of drums is established by numerous representations of the instrument in a variety of shapes and sizes in the art of Egypt, Assyria, India and Persia. Membrane drums in the form of the TYMPANUM, the tambourine and other frame drums were known to the Greeks and Romans, and cylindrical drums were known in South Asia by the 2nd or 1st century BCE. Small kettledrums in pairs (hemispherical or egg-shaped) were being used in Spain by the Moors in the early 8th century.

2. DRUMS STRUCK DIRECTLY.

(i) Kettledrums. A kettledrum has an egg-shaped or hemispherical body acting as a resonator (for comparative illustration of drum shapes see figs.4 and 5 below). The



2. *Examples of non-Western drums: (a) changgo (double-headed hourglass drum), Korea; (b) donno (laced, double-headed hourglass drums, with curved beaters) of the royal mpintin ensemble, Ghana; (c) frame drum, Ladakh; (d) rnga (double-headed frame drum, with handle and crooked beater), Bhutan; (e) thōn (goblet drum) and roumanea (frame drum), Cambodia*

single skin is tensioned over the open end of the body by various means. Material for the body ranges from tortoise shells and kettle-shaped hollow tree-trunks to clay or metal bowls. Kettledrums are known in Europe, the Middle East, Central and South Asia, the Far East, East and West Africa and South America.

While the terms 'kettledrums' and 'TIMPANI' have been considered synonymous in Western music, the timpani – parabolic in shape and tuned to specific pitches, with the drumhead lapped over a hoop and tensioned with threaded screws or bolts – are only one form of kettledrum. Non-Western kettledrums have existed in a variety of shapes and sizes, including small ceramic instruments of central Asia (called *diplipito* in Georgia); the clay *duggī* of Uttar Pradesh; the shallow conical Araucanian KULTRÚN of Chile and Argentina; and the large metal drums of Pakistan (*bher*), Bihar (*nagaṙa*) and Nepal (nagārā). Kettledrums, most often of wood and with laced or pegged heads, are widespread in Africa, where they have often served as emblems of power (*see* TAMBARI).

A ritual text of *c*650–300 BCE on tablets found at Uruk (now in the British Museum) and dealing with priestly instructions for the preparation of a bull's hide for use on a large drum may concern a covering for a bronze drum rather than a drumhead. However, the Chinese history *Shiji* (1st century BCE) reports the use of kettledrums and trumpets by the Huns in the 3rd and 2nd centuries BCE; and the wood-bodied *rhoptron* used by the Parthians to


(a)


(b)


(c)

3. Examples of non-Western drums: (a) Zarb (goblet drum) of Iran: Qajar-style painting, 19th century (Victoria and Albert Museum, London); (b) water-drum and drumstick of the Zuni Pueblo Indians of New Mexico (National Museum of the American Indian, New York); (c) South Indian ḍamaru (hourglass drum)

strike fear into the Roman army may have been a kettledrum-like instrument with snares.

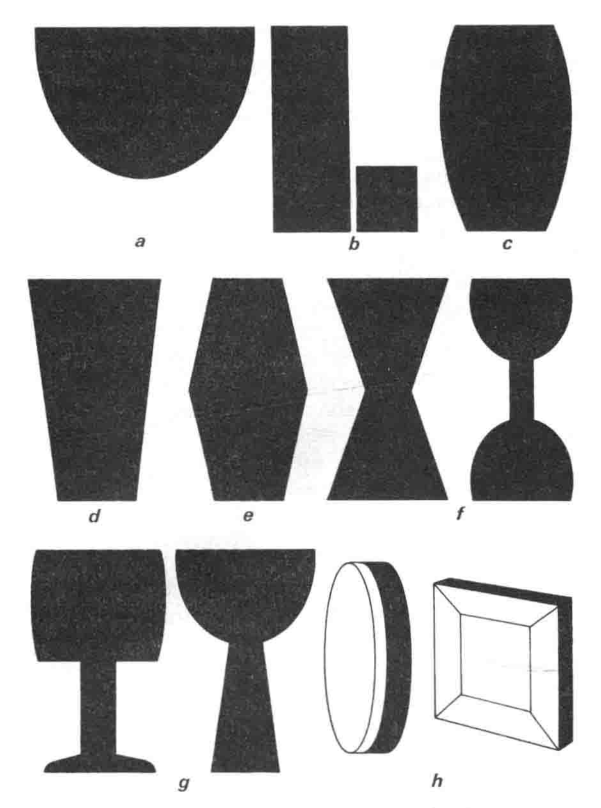
Large kettledrums used in pairs had been an integral part of Mongolian, Turkish and Muslim instrumental ensembles long before the era of the Crusades (the late 11th century to the late 13th), when their use both terrified and fascinated the Christian forces, leading to their adoption by European ensembles. The Eastern ensembles consisted of some combination of trumpets, oboes, drums and cymbals; the kettledrums also served as a rallying point and their capture by the enemy was seen as a grievous loss (*see* JANISSARY MUSIC and NAQQĀRA). This type of drum and the method of thong tensioning were still used by various peoples of the Middle East at the end of the 20th century, and one such drum, the *kabaro*, had an important place in Ethiopian liturgical music, where it was used to emphasize the rhythm of the chanting (*see* ETHIOPIA, §II). Smaller Arab kettledrums were also exported to Europe, where they became known as NAKERS; these drums, like the larger ones, were usually used as a pair. In India, a small thong-tensioned kettle-drum constitutes the lower drum of the TABLĀ.

(ii) Tubular drums.

(a) Conical and cylindrical drums. Drums in conical or cylindrical shape are found in most parts of the world (they were not traditional among the Inuit, nor in Australia, and there are few in China and Japan). They exist in a wide variety of types. The tall drum, a cylindrical, cylindo-conical or hourglass shaped drum usually made of wood, often of a hollowed out branch, and either single or double headed, is found in many parts of Africa. Such drums may be stood or leaned on the ground, set on built-in feet, laid horizontally on the ground, slung across the shoulder or balanced on the lap or the knees. Most are played with the hands. Shorter cylindrical drums are also common in South-east Asia: some forms of the *gendang* (used in ensembles in Malaysia and Indonesia) are double-headed drums in this shape (one or both heads played with a stick), and the *kendang oncer* is slung across the player's shoulder and played while dancing (see fig.1*d*). The European tambourin (*see* TAMBOURIN (ii)) also has this shape. Some cylindrical drums are closer in proportion to the Western tenor drum and side drum. These, often played with sticks and sometimes provided with snares, are found in Europe, throughout South-east Asia and in the Americas, and include the GANGA of West and North Africa and the ṬABL of the Middle East. In Africa and also in South America cylindrical and especially conical drums are often played in sets of varying sizes and pitches: the conical *atabaque* of Brazil (single-headed) and the *bata* of Nigeria (double-headed) are played in sets of three, while the Afro-Cuban BONGOS are joined in a pair. In larger sets the drums may be a variety of shapes: in the *ingoma* ensemble of Rwanda (played in sets of up to 25; *see* NGOMA) the drums vary from cylindrical to conical. Large, cylindrical drums with a narrow shell include the LAMBEG DRUM of Northern Ireland and the DAVUL of the Middle East.

(b) Barrel and double-conical drums. Drums distinguished by having a larger diameter at the middle than at the ends. The barrel drum has a curvilinear body while the double-conical drum has an angular profile (fig.4). Barrel drums are known in West and East Africa and in Latin America (*see* CONGA DRUM), and they are among the characteristic drums of South-east and East Asia, where they exist in a variety of forms. Shallow barrel drums include the *trống nhạc* of Vietnam, used in the *đai nhạc* ensemble, and the Japanese *shimedaiko*. Deeper types include the *bedhug*, an instrument of the Javanese gamelan suspended and beaten with a mallet, the Afro-Cuban *agbosí*, the Japanese *daibyōshi* (in some traditions suspended from the shoulder and played while dancing) and *ōdaiko* (on which a large variety of effects is created through the use of many different drumsticks), the large ḌHOL (India) and *duhl* (Pakistan) and the smaller ḌHOLAK, the Korean *yonggo* and the *tang gu* of the Hán Chinese. Very large barrel drums, which may be mounted on a stand, are used in religious ritual; the double-headed Korean *chin'go* (about 155 cm in length, with heads 110 cm in diameter) is played at the half-yearly sacrifice to Confucius and other important ceremonies.

The best known double-conical drum (some types are barrel-shaped) is the Indian MṚDAṄGAM, a tuned, finger-played, double-headed wooden drum of asymmetrical shape used in hindustani and karnatak music. Drums of this type have sophisticated composite heads designed to allow the production of a large variety of tone colours. On the *pakhāvaj* (northern *mṛdaṅgam*), the two heads are of different thickness, the right thinner than the left. Over each is stretched a second skin, cut away to leave a circle of the lower skin exposed. A circle of permanent tuning paste (iron oxide in a glue of boiled rice) is applied



4. *Silhouettes of drum shapes: (a) kettledrum; (b) tubular or cylindrical; (c) barrel; (d) conical; (e) double-conical; (f) hourglass; (g) goblet; (h) frame*

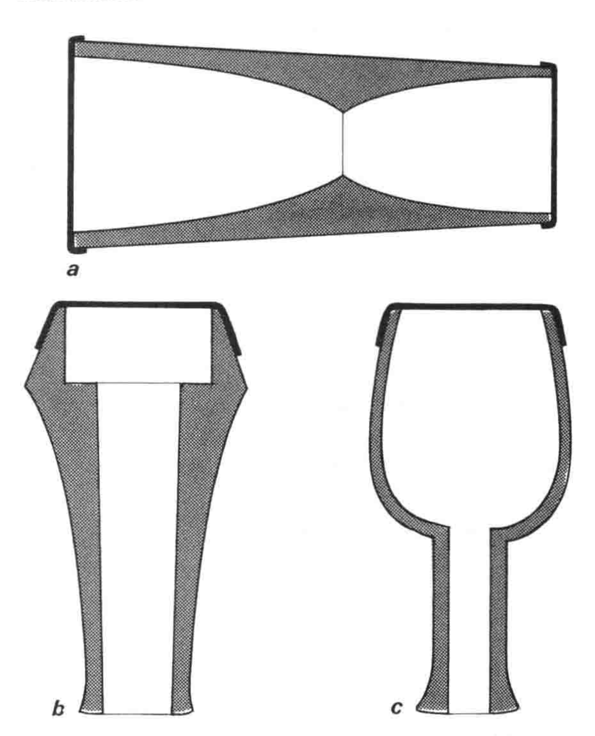
to the centre of the right head; a pancake of dough is applied to the left head to tune it. The southern *mṛdaṅgam* is similar, but with split reeds inserted between the membranes of the right head to create a buzzing effect; it does not always have a dough patch.

(c) Hourglass drums. Hourglass-shaped drums are found in a wide area stretching from about 40° north of the equator to 15° south, from Africa in the west to Japan and the Pacific islands in the east. They are perhaps the most distinctively shaped of all the tubular drums: the body of each instrument has a constricted waist and open cup ends (figs.4 and 5). The length of these drums varies from about 30 cm, as with the Yoruba *kanango*, to 90 cm or more in the case of the Korean CHANGGO, the largest of the family. The body may be made of wood, wood cased in metal, metal or earthenware. The drum may be single- or double-headed, and the skins may be glued, nailed, laced or lapped to the body. The *kundu*, a narrow, single-headed hourglass drum, is the characteristic membranophone of New Guinea and northern Island Melanesia.

The most complicated type is the hourglass pressure drum, also known as the variable tension drum. It is distinguished from the general family of hourglass-shaped drums by the lacing which attaches the skins to the body and at the same time controls the tension of the drumheads. It has two forms: a double-headed drum with hoops at either end and a continuous tensioning thong laced back and forth between the two skins at equal intervals around their circumference (see fig.2*b*); and a single-headed drum, similarly laced, with the tensioning thong threaded between the hoop and the skin at one end, and through holes drilled around the open cup of the body at the other. The hourglass pressure drum is a portative instrument; other hourglass-shaped drums may be portative or nonportative.

In Africa the hourglass pressure drum is characteristically hung from the left shoulder so that it lies in an almost horizontal position under the left arm (e.g. the Hausa KALANGU). The player is able to alter the skin tension, and thus the pitch of individual drumstrokes, by the pressure of an arm or hand on the central lengths of the tensioning thong. If only a single pitch is required, the drum may be tuned by tying a belt around the lengths of the tensioning thong at the instrument's waist. It may be beaten by hand, with a stick, or by hand and stick: if a stick is used, it is often a hooked beater with a flattened head at right angles to the main shaft; if it is beaten by hand, a snare or a central ring of tuning-paste, or both, may be added to the skin.
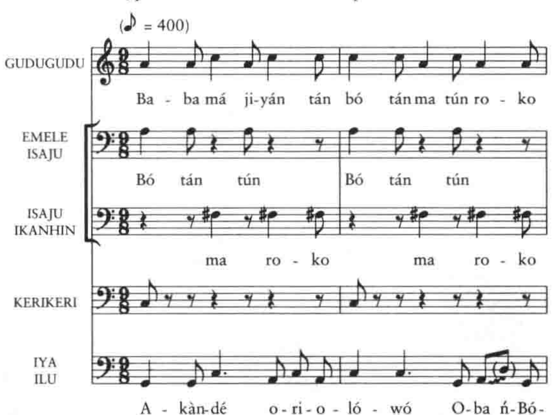
The West African hourglass pressure drum is often used as a 'talking' drum, and has been inaccurately described as the principal talking drum in an area where almost every instrument, including rattles, can be made to 'talk'. Its tonal flexibility and its range of about an octave have made it increasingly popular since its first appearance from the north in the late 16th century. In many areas its use has superseded that of older more traditional instruments which survive in some cases as rural curiosities. The hourglass pressure drum is used as a solo instrument, or in a variety of combinations with such instruments as cylindrical drums, frame drums, kettledrums, bells, castanets, rattles, bowed and plucked lutes and wind instruments.
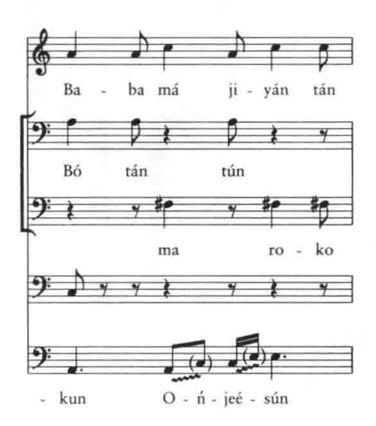


5. *Various internal drum shapes in cross-section: (a) conical drum with hourglass-shaped interior (kendang, Bali, Indonesia); (b) single-skin drum (engalabi, Ganda people, Uganda); (c) goblet drum internal shape (ntimbo, Nyoro people, Uganda)*

Strokes on the pressure drum lead to notes either level in pitch or gliding. A level note results from striking the skin without subsequently altering arm or hand pressure on the tensioning thong, while a gliding note results from striking the skin and increasing or decreasing pressure on the tensioning thong to produce a rising or falling glissando, or both. These tonal capabilities have made the hourglass pressure drum an ideal 'talking' instrument for tonal languages in which syllables are not only placed on individual pitch levels, but may also rise or fall from these levels. The use of the drum in this way to perform a Yoruba *oriki* (traditional praise text) is shown in ex.1, in which high-tone syllables are marked with an acute accent, low-tone syllables with a grave; mid-tone syllables are unmarked.

A number of hourglass pressure drums are used in South and East Asia. The *huḍukkā* [*huṙuk*, *uḍukkai*], a wide-headed hourglass pressure drum of India, appears in various forms, some provided with jingles. The *iḍakka*, a temple drum of Kerala, south-west India, has drumheads about twice the diameter of the openings; the heads are mounted on hoops which are laced together and tightened by a central cross lacing. It is provided with a snare. The *iḍakka* has a large range and is sometimes played melodically. In Japan, hourglass pressure drums include the *kotsuzumi* ('small hourglass drum') and the *ōtsuzumi* ('large hourglass drum'), which have lacquered wooden bodies and heads about twice the diameter of the openings and lapped to iron rings. The *kotsuzumi* is held on the right shoulder with the left hand, which squeezes the tension rope around the middle, while the right hand strikes the drumhead. It is capable of great tonal variety and plays more than 200 named patterns. The *ōtsuzumi* is held on the left thigh and has somewhat less tonal variety.





Ex.1 From an *oriki*, performed on Yoruba *dundun* pressure drums

(d) Goblet drums. Single-headed goblet-shaped drums with a membrane head that may be laced, pegged or glued; the body of the drum may be of wood, metal or pottery. They are of particular importance in the Islamic world and its vicinity but most of all in the Arab countries (*see* DARABUKKA). The Iranian *tombak* or *zarb* is a virtuoso solo instrument, played with a range of beating methods and sonorities; it exists in two forms: an instrument with a wooden body, a skin drumhead covering the larger end and the smaller end open has been used in classical and popular music; and a larger earthenware version is used to accompany athletic exercises in the *zur-khāne* (gymnasium).

Goblet drums are used in many parts of Africa, especially East Africa, as royal or ceremonial instruments. In West Africa, the *atumpan*, the principal talking drum of the Akan people of Ghana, is goblet shaped with an open foot. In South-east Asia goblet drums appear in Myanmar (the *ò-zi*, about 3 metres in length), Thailand (where the *klǫng yāō* is used in ceremonial processions and the larger *klǫng āē* in Buddhist temples) and elsewhere. The *dadabuan* and the *dĕbakan* are used in the Philippine *kulintang* ensemble.

(iii) Spherical drums. Drums of spherical or near-spherical shape, made of clay, as in the *enya dukan* and *dikki* of Nigeria and the *māṭā* of Rajasthan, North India, or of a calabash, as in the Nigerian *batta*. A membrane is stretched over a hole or slit in the top or side. Such drums are rare; they are found only in West Africa and North India.

(iv) Water-drums. Percussion instruments making use of the special sound-conducting qualities of water. There are two types: a vessel floated upside down in water and beaten with a spoon or a stick (an idiophone: *see* WATER-DRUM); and a single-headed drum of the Amerindians of North America and the Chaco of Argentina and Paraguay, having as a distinctive feature a hollow body containing water (see fig.3*b*). The volume of water is adjusted for tuning purposes, and, among the Iroquois and Ojibwa, the head is made wet before use, usually by inverting the drum. The body may be of wood, or may be an earthen or iron pot, or a kettle (the Seminole drum was a kettle with a buckskin head, played with a padded wooden beater about 25 cm long). Wooden drums may have a bung-hole in the side so that the quantity of water can be changed without removing the head. A padded wooden stick is generally used as a beater, but the Iroquois use an unpadded stick for their small *ka'nohko'wah* drum, and the Chaco of Paraguay sometimes use a gourd or the hand.

Water-drums have been found in eastern North America among the Chickasaw, Creek (*tamamápka*), Delaware, Cherokee, Iroquois (*ohgiwe ka'nohko'wah*), Seminole, Shawnee (now in Oklahoma, but formerly in the north-east) and Yuchi (*dīdané*). Elsewhere in North America the water-drum has a scattered distribution: it is found in the western Great Lakes region among the Ojibwa (*miti'gwakik*); on the Plains among the Omaha (*ne'xegaku*) and, more recently, in ceremonies of the

Native American Church (Peyote drum); and in the southwest among the Apache (*'ísal dádestl'ooni*) and the Navajo (*'ásaa'yilghaalí*).

(v) Ground drums. A ground drum is made up of a series of poles stuck in the ground with a membrane stretched across them; the membrane is struck with a stick. The instrument is known in southern Africa, where it is called *ingqongqo* by the Xhosa.

(vi) Frame drums. Drums with one or two heads stretched over a frame or hoop. They have been played throughout Asia and the Middle East, in many parts of Europe, in East Africa, and in North and South America. The many types vary in shape, size, and method of attaching the skins, which may be pegged, glued or tensioned with a network of cords. Some types are fitted with a handle, notably a group of ritual drums of Central and northern Asia and North America. Others, such as the Irish BODHRÁN, the *tppumin* of the Flathead people, Montana, and the *hets* of Mongolia, are held by wires, sticks or cords across the open back. Larger frame drums are generally beaten with a stick, usually on the head itself (see fig.2*d*) but sometimes on the frame, as among certain Inuit groups. Small drums are usually hand-beaten, principally with the fingers or knuckles: this is particularly true of the single-headed frame drums of the Middle East (*see* BENDĪR; DAFF; and ṬĀR). The larger MAZHAR is also hand-beaten. The European TAMBOURINE (introduced from the Middle East) and the *kañjīrā* of south India are among the many examples of frame drum to have jingling devices such as metal rings, discs or pellet bells. The Arab RIQQ, a small circular frame drum with ten pairs of small cymbals grouped in two small slits, is a virtuoso instrument on which a variety of tone colours is produced by striking and shaking alternately and in combination.

The earliest frame drums may appear in the ritual animal dances depicted on wall paintings at Çatal Höyük in Anatolia (6th millennium BCE), where two of the dancers may be holding a round instrument. In Mesopotamia they are well attested in terracotta female figurines from Ur in the neo-Sumerian period (*c*2150–1800 BCE); dancers now used the drum rather than clappers in ritual performances, and it flourished in western Asia until the end of the ancient era. The Egyptian frame drum was either round, or rectangular with concave sides. Both shapes attained popularity in the New Kingdom (1567–1085 BCE), the rectangular being much used at banquets and always played by women. Archaeological evidence and ethnographic parallels suggest that the *tuppim* (the Hebrew plural of *tof*) mentioned in Genesis xxxi.27 may have been round frame drums without jingles. The instrument appears in English translation as tabret or timbrel and corresponds to the modern Arabic *daff* (for variants of this term *see* DAFF). The TOF, as also the *duff*, was frequently played by women, as in Miriam's song of triumph. Double-headed frame drums containing rice grains are mentioned in early Chinese writings; they are still used in Asia and were known to North American Indian peoples. Other double-headed frame drums included ancient Greek *tympanon* (*see* TYMPANUM (i)), the CAJA of Spain and South America and the *rnga* of Tibet. (For further illustration *see* MESOPOTAMIA, fig.5.)

3. RATTLE DRUMS. Drums struck indirectly by pendants, pellets or similar objects. Such drums are known in South, East and inner Asia. The *ḍamaru*, an hourglass pressure drum of South Asia, has cords threaded with pellets of wood, lead, clay, etc. attached to the centre of each head; the drum is twirled to and fro so that the pellets strike the skin (see fig.3*c* ; *see also* INDIA, §III, 6(iii)). The *thad-rnga* of Tibet is a *ḍamaru* made from two skullcaps. The Korean *nogo* consists of two barrel drums mounted at right angles, each pierced by a shaft through the body, to which knotted leather thongs are attached; it is played by twirling and shaking. The Japanese *furitsuzumi* is similar to the *nogo*.

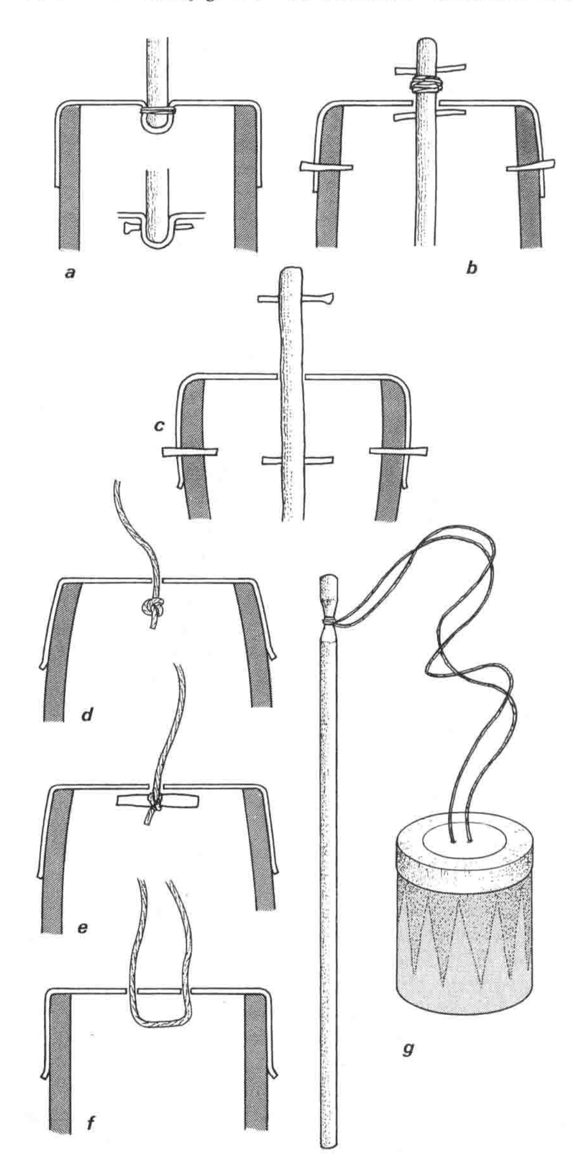
4. FRICTION DRUMS (Fr. *tambour à friction*; Ger. *Reibtrommel*, *Brummtopf*; It. *caccavella, puttiputi*; Sp. *tambor de fricción*, *zambomba*). Membranophones sounded by friction, either direct or indirect. The membrane on direct friction drums is rubbed either by the hand, which may be wet or rosined, by a leather 'plectrum' or by a stick which passes back and forth through a hole in the membrane. The membrane on indirect friction drums is made to vibrate by friction on a cord or stick in contact with the drumhead.

If a stick is used, the membrane is vibrated by rubbing the stick with wet or rosined fingers, twirling it between the palms or pulling it to and fro. Pressure on the stick varies the pitch. In the indirect method, the stick either stands upright, pinned or tied to the centre of the unbroken membrane (fig.6*a*), or it extends (and is secured) through a hole in the membrane into the resonating chamber and is vibrated from below (fig.6*b*). In other types (e.g. the Brazilian CUÍCA) both direct and indirect friction are used; the stick itself is rubbed and is also used to rub the membrane (fig.6*c*). If a cord is used it is either threaded through the membrane and knotted (as in fig.6*d*) or tied to a small peg or disc (fig.6*e*), or threaded through one hole and out of another (fig.6*f*). The cord may be made of horsehair and may be waxed, rosined or rubbed by wet or rosined fingers (*see* STRING DRUM). In some types of drum the cord is fastened round the neck of a stick (as in fig.6*g*); when the instrument is whirled around, friction between the stick and the cord makes the drumhead vibrate.

The friction drum in its various forms has been found in Africa, South Asia, Europe and South America. Because of the rather unearthly character of its sound, it is often associated with religion, ceremony and similar rites, especially in Africa. Its connection with specific occasions in European traditions dates from the 16th century onwards: a Flemish friction drum, the *rommelpot* ('rumble-pot'; *see* LOW COUNTRIES, §II, 3, fig.5) is particularly associated with Christmas, as was the Maltese *rumbaba*; in Italy the *caccavella* is connected with vintage time; the Spanish *zambomba* and the German *Brummtopf* ('growling-pot'), now better known as *Reibtrommel*, are also connected with festive occasions. In the Western orchestra occasional use is made of a friction drum; the Brazilian *cuíca* has been used in Latin American dance bands and in the orchestra. *See also* BOMBO (ii); ḌHĀK; ḌHOL; DOUBLE-HEADED DRUM; DRUM-CHIME; KENDANG; NGOMA; REBANA; TABLĀ; KUMI-DAIKO; TALKING DRUM; TAMBORIL; TAMBOUR; TOM-TOM and ACOUSTICS, §V.

II. Non-tunable Western drums

In the standard Western orchestra, membrane drums are either of definite musical pitch (for the most important member of this category, *see* TIMPANI), or of indeterminate pitch (the bass, side and tenor drums; see §§1–3 below).



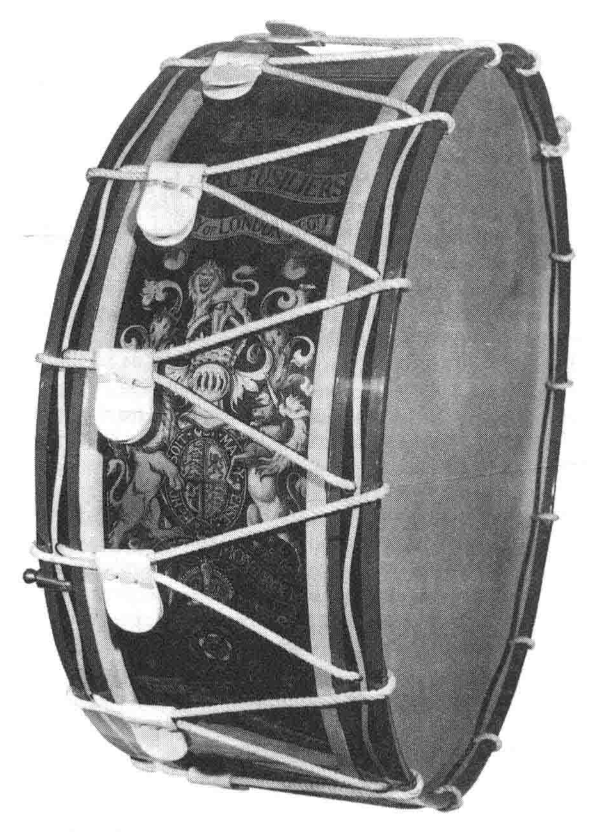
6. Examples of the varying methods of sounding friction drums

1. Bass drum. 2. Side drum [snare drum]. 3. Tenor drum.

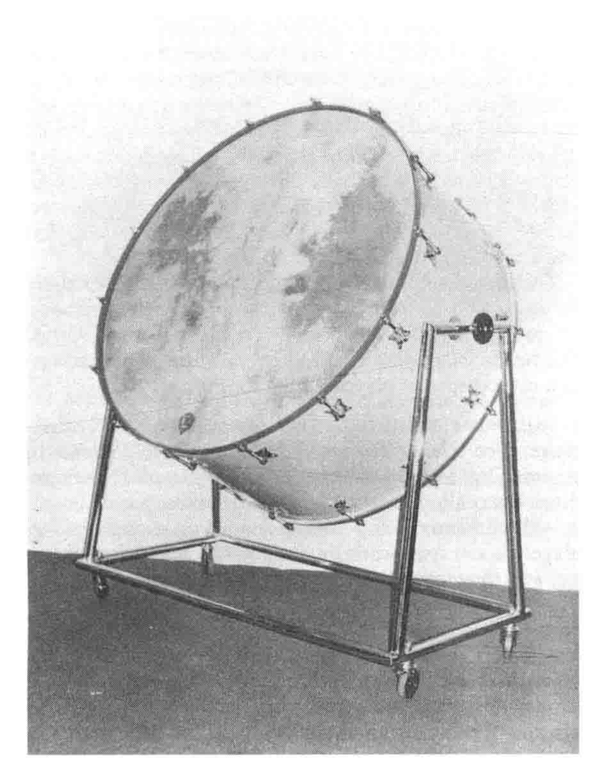
1. Bass drum (Fr. *grosse caisse*; Ger. *grosse Trommel*; It. *gran cassa, gran tamburo*). The largest of the orchestral drums of indefinite pitch, consisting of a cylindrical shell of wood with two heads (hide or plastic) lapped onto hoops placed over the open ends of the shell and secured by counter-hoops. The heads are tensioned by means of threaded rods which lie across the shell. (Rope-tensioning is now almost exclusive to regimental drums; fig.7.) This screw-tensioning is arranged in two ways: single tension, in which each rod runs from hoop to hoop and the heads are drawn up together; and separate tension, in which each head is drawn up independently. The single-headed bass drum known as the gong drum, popular for over a century (particularly in England), has become comparatively rare. It has a narrow shell open on one side, the other side being closed with a screw-tensioned drumhead. Despite its admirable resonance, a single-headed bass drum fails in certain respects, for unless the diameter of the head is exceptionally large, the instrument tends to give off a definite note (as do all single-headed drums). There is also a slight lack of depth in the tone produced from a drumhead mounted on a narrow open cylinder compared with that produced when a deeper cylinder is enclosed with two drumheads. However, the single-headed bass drum is ideal for certain works and situations. The double-headed bass drum used by most British and North American symphony orchestras has a head diameter of 90–100 cm, though smaller ones may sometimes be used. In Europe, probably for historical reasons, bass drums with a smaller head diameter (around 81 cm) but much greater depth (about 66 cm) have been popular; at the end of the 20th century these were sometimes used in Britain. The latter type tends to sound like a very low tom-tom, a quality not always desirable.

In the orchestra the bass drum is normally supported on a stand or suspended in a frame with a swivel attachment so that the drum may be played at any angle the player desires (fig.8). The mallets are usually large and felt-headed, with sufficient weight to extract the full tone. The orchestral bass drum should have a calfskin head on the playing side; the opposite head should ideally also be of the same material. (But plastic heads are a great asset to the marching band, being unaffected by the vagaries of the weather.) The head is generally struck with a glancing blow midway between the centre and the rim; in a marching band it is struck in the centre, with an audible 'crack' that gives the beat to those marching behind.

The beater is usually held in the right hand, the left hand (in the case of a single-headed drum) controlling the length of the note where required. With a double-headed



7. Military bass drum (unbraced) by H. Potter, London, c1930



8. Orchestral bass drum on swivel stand by the L.W. Hunt Drum Co., London, c1935

drum, the fingers of the right hand 'still' the vibrations, while the left hand controls the reverberation of the opposite head. In a succession of short notes, the drum is struck in the centre to minimize the sonority. A tremolo is produced (as is the roll on the timpani) by single beats from hand to hand. Less bulky beaters, such as those used on the timpani, are frequently used for the roll; other beaters to suit particular purposes include those with heads of hard felt or wood. Occasionally, a sustained note is effected by means of a double-headed beater (formerly called a tampon). Here, a rapid oscillating movement of the wrist of one hand brings both heads of the stick into contact with the drumhead. (This effect was called for by Dukas in *L'apprenti sorcier*, and by Stravinsky in *The Firebird*.) A roll is produced with a double-headed beater when one player combines cymbals with bass drum; this orchestral practice infuriated Berlioz, who considered the result an ignoble noise, fit only for bands at tea-gardens.

In the East, ancestors of the Middle Eastern *davul*, a large thong-braced, double-headed cylindrical drum, were known in South Asia by the 2nd or 1st century BCE. The *davul* (or *tabl turki*), the ancestor of the bass drum, was first recorded in the eastern Mediterranean in the 14th century. In Europe, the drum described by Isidore of Seville (*c*600 CE) as *symphonia*, 'a hollow wood, covered with skin on either end, that the musicians strike with sticks from both sides' suggests a form of bass drum. An early 16th-century painting by Carpaccio (fig.9) shows a Turkish musician playing a drum almost exactly the same shape and size as the modern military bass drum; the instrument was known as the Turkish drum until the early 19th century. A large cylindrical drum supported on the player's chest is seen on a mid-16th-century German engraving.

The bass drum remained a rarity in Europe until the 18th century when the imitation of the Turkish Janissary bands became fashionable in European military bands (*see* JANISSARY MUSIC and BAND (i), §II, 2(i)) and, on appropriate occasions, in orchestral music. Early experiments are seen in Freschi's opera *Berenice vendicativa* performed in 1680, and in an early 18th-century work by Gottfried Finger entitled *Concerto alla turchesta*. Among the Classical composers Gluck seems to have made the earliest use of the bass drum, in *Le cadi dupé* (1761). He was followed by Mozart in *Die Entführung* (1782), by Haydn in his 'Military' Symphony (1793–4) and by Beethoven in his Ninth Symphony (1822–4). The drum used in the orchestra until well into the 19th century could have been the narrow Turkish type with one or two heads, or a double-headed drum with a cylindrical shell of wood, longer from head to head than was its diameter which was approximately 50 cm. This instrument was known in England as the long drum. It was rope-tensioned in the manner of many medieval drums; the cord passed through holes in the counter-hoops and across the shell in 'V' formation, and was tightened by leather braces known as buffs or tug-ears. Since the time of Haydn and Mozart a long drum has frequently been illustrated as



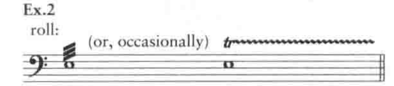
9. Bass drum: detail from the 'Triumph of St George' by Vittore Carpaccio, 1502 (Scuola di S Giorgio degli Schiavoni, Venice)

being struck in the oriental fashion, that is with a stick on one side, and a switch of twigs or a split-rod on the other side, or at times the switch striking the frame of the drum; this effect was indicated in the notation by the use of both up and down tails, the upward tails being for the switch. The long drum continued as an instrument of the military band and elsewhere throughout the 18th century and the early part of the 19th. It was eventually displaced by the 'military' bass drum, a rope-tensioned drum with a narrow shell. Screw-tensioning was applied to instruments of this type before 1850. Kastner in his *Manuel général de musique militaire* (1848) illustrated a *grosse caisse – nouveau modèle* with 15 tensioning rods.

In 1857 the British firm of Distin built the 'world's largest drum', a single-headed drum with a diameter of about 240 cm. There are now larger drums, such as the 'Disneyland Big Bass Drum' built in the USA in 1961. This instrument has a diameter of around 370 cm. While instruments of this description are rarely seen on the concert platform, it has become customary to use the largest available bass drum in Verdi's Requiem, and consequently a large orchestral drum is often referred to as a 'Verdi *gran cassa*'.

The bass drum appears frequently in orchestral scores from Gluck onwards, in early instances as a timekeeper. Berlioz, Liszt (who is credited with having introduced the roll in *Ce qu'on entend sur la montagne*, 1848–9), Wagner, Verdi and Sibelius used the instrument extensively. Berlioz in his *Grand traité d'instrumentation* (1843) referred to the gloomy and menacing sound of the bass drum if the instrument be well made and of large size. In the 'Tuba mirum' of his *Grande messe des morts* (1837) he asked that the *grosses caisses* be struck with padded drumsticks alternately on each side ('avec deux tampons'). Wagner made effective use of the roll on the bass drum, as did Sibelius. In the latter's *En saga* (1892) the timpani are silent, and the bass drum (played with timpani sticks) figures constantly in the manner expected of the timpani. The writing for the bass drum in Vaughan Williams's *Sinfonia antartica* (1949–52) and his arrangement of the 'Old Hundredth' is exemplary. Stravinsky's use of it in the finale of *The Rite of Spring* remains one of the instrument's finest moments. In the revision of this work Stravinsky wrote a passage where the bass drum is played at the edge with a wooden stick. Britten specified the side-drum stick in *Peter Grimes* (1944–5). In *Madama Butterfly* (1904), Puccini wrote 'colla bacchetta di ferro' (with an iron rod). In the 'Dies irae' of Verdi's Requiem the *gran cassa* is to be 'well tensioned so that the off-beat comes out dry and very loud'. Composers have used, and continue to use, the bass drum descriptively, as for example did Beethoven in *Wellingtons Sieg*, Tchaikovsky in the Overture '1812', and Prokofiev in *Lieutenant Kijé*.

In musical notation the lowest space on the staff is normally allotted to the bass drum. The bass clef is generally used, though strictly speaking no clef is required for instruments of indeterminate pitch. In symphonic works a single line is frequently allotted. The roll has often been signified as in ex.2. Composers usually



designate the bass drum with its full title, or abbreviate it 'B D'. In Italian scores, for example those of Rossini and Verdi, the term *gran cassa* (or *cassa*) could signify bass drum and cymbals, the bass drum alone being signified *cassa sola*. The playing of cymbals and bass drum by a single player (one cymbal fixed to the top of the drum, the other in the player's left hand and the drum mallet in the right), once used as an economy measure, fell out of use as the sound of both instruments was less than satisfactory. The effect, however, was exploited by Mahler in his First, Second and Third Symphonies and by Stravinsky in *Petrushka*.

The bass drum of the DRUM KIT is much smaller than the orchestral instrument, with a head diameter of about 50 cm (though larger sizes were popular in the 1930s). The heads are of plastic and the instrument, which serves as a time keeper, is played with a foot pedal.

2. SIDE DRUM [SNARE DRUM] (Fr. *tambour militaire*, *caisse claire*; Ger. *kleine Trommel*, *Militärtrommel*, *Schnarrtrommel*; It. *tamburo militare*, *tamburo piccolo*). The side drum is so called because the original military instrument was slung from the shoulder and worn at an angle at the player's side, a position maintained in marching bands (fig.10); the term snare drum is now more generally used. The instrument consists of a cylindrical shell of wood or metal covered at each end with a head of calfskin or plastic. The heads are lapped to hoops and secured by counter-hoops. Tensioning (single or separate) is effected by means of threaded rods or (occasionally) by rope bracing. The depth of the shell varies according to the purpose of the instrument. In regimental and similar marching bands a drum with a shell 30 cm deep is usual. Side drums of various depths ranging from 10 to 40 cm are used in the orchestra. These instruments and side drums generally are 35 cm or occasionally 40 cm in diameter. The upper (playing) head is known as the 'batter' head, the lower head as the 'snare' head. Across the lower head are stretched 'snares': strings of gut, wire, wire-covered silk or nylon (fig.11). The snares, eight or more in number, give the drum its characteristic timbre: when the upper head is struck the resonance is communicated to the lower head which then vibrates against its

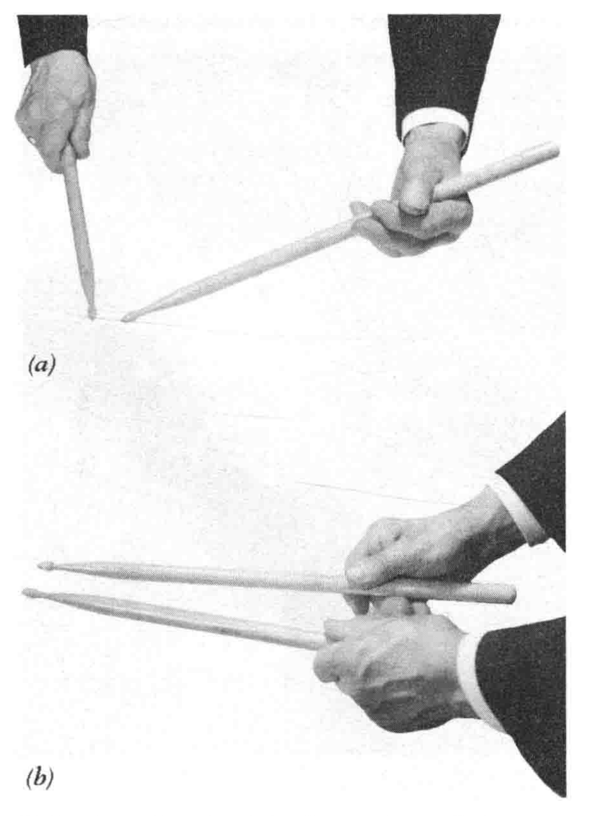


10. Rope-tensioned military side drums of the 10th Volunteer Battalion, the Parachute Regiment



11. *Modern orchestral side drum (showing snare and snare release) by the Premier Drum Co., Leicester*

snares. These vibrations are doubled by being communicated to the snares themselves, resulting in a crisp sound which seems to be an octave higher than that of an unsnared drum. The tension of the snares is vital to the sound of the drum. They must lie evenly on the vellum and be taut enough to produce a crisp and immediate response to the stroke on the batter head. They are adjusted by a screw mechanism in which is incorporated a snare release, making possible instant release of the snares to obtain such effects as 'muffled', 'muted' or 'tom-tom', and equally important, to obviate the distressing snare 'buzz' caused (with snares on) by sympathetic vibration. The correct tensioning of the heads and their quality is equally important to the tone of the drum. Opinions differ as to the respective qualities of the calf and plastic head – the latter a form of polyethylene terephthalate (*see* TIMPANI, §1). In most cases the batter head (of either material) is slightly thicker and, in the case of a separately tensioned drum, occasionally less taut than the snare head. The heads are tensioned almost 'board hard' and further tone control is effected by the use of an adjustable damper to control the resonance of the playing head.

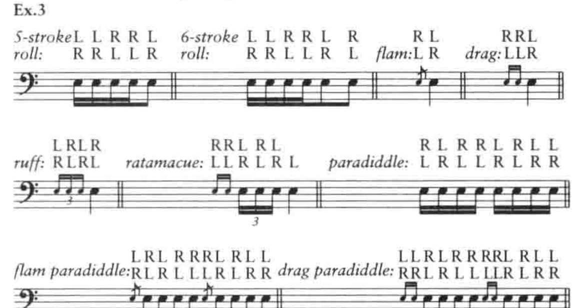


12. *Side-drum sticks: (a) 'traditional' grip; (b) 'matched' grip*

For normal orchestral purposes the side drum is supported on a stand which is adjustable for height and rake. It is played with wooden drumsticks varying in weight and style according to the choice of the player. The sticks are tapered with the playing end (the tip) shaped as an acorn. Various woods are used including hickory, lance-wood and ebony. The side-drum sticks are held in two ways: the 'matched' grip and the 'traditional' grip (fig.12). In the traditional grip the right-hand stick is held between the tip of the thumb and the first joint of the index finger. The left-hand stick is held in the crutch of the thumb and index finger resting on the middle joint of the third finger. This grip is used when the drum is played at an angle, as on the march. In the matched grip (which is employed on the timpani and such mallet-played instruments as the xylophone) the sticks are held identically: like the right-hand stick in the traditional grip. It is used when the side drum is played in a horizontal position – a style favoured by jazz and rock drummers and certain symphonic players. In each grip the sticks are held at a point about 10 cm from the butt, the distance varying according to the weight and length of the stick which generally measures in the region of 36 cm.

The foundation of the art of side-drumming remains the 'roll', together with numerous fundamental beatings known to the drummer as the 'rudiments', e.g. the 'paradiddle', and such embellishments as the 'flam', 'drag' and 'ruff'. The roll consists of reiterating beats, free of rhythmical stress and sufficiently close to prohibit analysis. The (so-called) 'legitimate' roll is produced by recurring double beats known as 'Mammy-Daddy'. To perfect a close and even roll necessitates long and arduous practice of the double strokes commencing slowly and accelerating to a minimum of 32 beats in a bar of 4/4 at a speed of 120 crotchets to the minute. In contrast to the legitimate roll there is the 'single-stroke' roll – a product of 20th-century drumming. Here a tremolo is produced by a rapid succession of single beats. Mastery of either roll imparts a degree of versatility which facilitates performance of the rudiments and the side drum generally. The better-known rudiments include 'stroke' rolls of varying lengths (5–15), the 'paradiddle' (single-stroke, flam and drag), and 'ratamacue', and such ornaments as the flam, drag and ruff whose names, together with 'paradiddle' and 'ratamacue', are onomatopoeic, as indeed is 'drum' (ex.3).

Ex.3





13. Rope-tensioned tabor, showing snare on the struck head: relief by Agostino di Duccio, c1454 (S Francesco, Rimini)

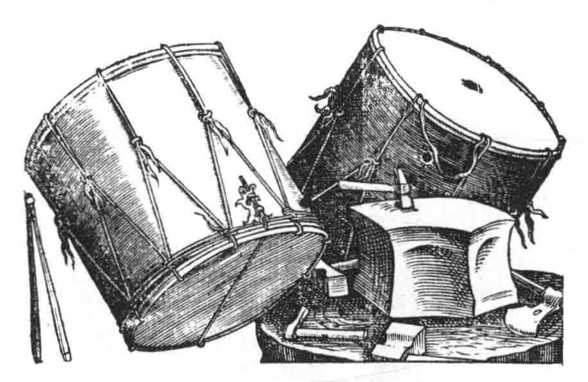
The earliest known side drum is the small medieval tabor which is clearly represented in art of the early 13th century and the 14th as a rope-tensioned side drum with a snare or snares, beaten either with two sticks or, by players of the PIPE AND TABOR, with one. The medieval tabor had no definitive form; sometimes the diameter was greater than the depth and sometimes less. It was a double-headed drum with one or more snares on the struck head. In the majority of cases the heads were tensioned with cords going diagonally to and fro from one head to the other, with thongs to close the 'V' formation and add tension to the vellums (a system of bracing known to the ancient Egyptians). There is some pictorial evidence for the use of a flesh hoop, but generally speaking artists portrayed the rope threaded directly into the vellum (fig.13). Sheepskin or calfskin was normally used for the heads of the tabor, but there is evidence of occasional use of other skins, such as pig or goat. During the 15th century the tabor appeared in a larger form, adopted with other customs by the armies of western Europe (particularly by the Swiss mercenary regiments) from their oriental foes.

The association of drum and fife is recorded in the Chronicles of the City of Basle for 1332. The instrumentalists, who were incorporated in a guild, ranked as high officials and were an essential feature at all public festivals (fig.14). In England an early notice of the large tabor is contained in an entry in the Privy Purse expenses of Henry VII who in 1492 gave to '2 Sweches grete taborers' the sum of £2. The small tabor continued its function as a folkdance instrument, particularly as a companion of the pipe (known in England as 'whittle and dub'). The larger drum developed into an important military instrument. In England in the 16th century the name tabor or tabrett was displaced by 'drome', 'dromme', 'drume', etc. An ensemble providing dinner music for Queen Elizabeth I is said to have included side drums, kettledrums, trumpets, cornetts and fifes. Entries in the royal Privy Purse expenses show that Elizabeth paid her three 'Drumsleds' £18 5s. each yearly. ('Drumsled' or 'drumslade' is Old English, derived from the Dutch or Low German word meaning drumbeat, hence 'dromslades' are drum-beaters.)

Like the tabor, the size of the side drum varied considerably. Arbeau in his *Orchésographie* (1588) described and illustrated a French side drum measuring (he said) two-and-a-half *pieds* in diameter and depth, closed at each end with parchment skins (secured by two hoops) bound with cords to keep them taut and played with two sticks. Unlike the tabor the side drum was invariably played with two sticks, and by the 16th century the snare was below the lower head (as on modern



14. Flemish tabor: Pierron de la Hues, drummer to the Guild of Archers of Antwerp, portrait by Gillis Congnet, 1581 (Koninklijk Museum voor Schone Kunsten, Antwerp)



15. Side drums (one showing snare): woodcut from Praetorius's 'Theatrum instrumentorum' (1620)

instruments), instead of above the upper head as on the tabor. Praetorius in his *Theatrum instrumentorum* (1620) illustrated a side drum 59 cm in diameter and depth (fig.15). This instrument had a single snare on the lower head.

Little music was written for the drum during the Middle Ages. Such drum music as still exists is military, and consists mainly of instructions for the instrument's use in signalling and pace-making, little being said regarding its technique. Arbeau's *Orchésographie* is the earliest important source of information. Arbeau set down certain rhythms presumably used by the French drummers of his period. He listed the sounds he gave to the various units in his tabulations as follows: minim, one tap of the stick – *tan*; two crotchets, two taps of the stick – *tere*; four quavers, four taps of the stick – *fre*. Mersenne in his *Harmonie universelle* (1636–7) spoke of the round beat (*baton rompu*); single beating (*baton rond*); single and double beatings (*baton meslé*); and of players who beat the drum at such a speed that it was impossible to follow each beat.

In addition to its use as a military instrument the side drum served a purpose in naval routine. On board ship (until 1865) it was concerned with action-calls, burial at sea, flogging and 'walking the plank'. Shortly before his death (1596), Drake is reputed to have told his soldiers to hang his drum at Plymouth so that it could be beaten in time of danger to recall him; this side drum survives at Buckland Abbey, Devon, and is the subject of Henry Newbolt's famous poem: '... an' drum them up the Channel as we drummed them long ago' (1897).

Francis Markham in his *Five Decades of Epistles of Warre* (1622) referred to the duties of military drummers in sounding the discharge or breaking up of the Watch. Randle Holme in his *Academy of Armoury* (before 1688) referred to such rudimentary drum beatings as 'flam', 'dragge', 'roofe', 'diddle' and the 'rowle'. An Italian book, *Il torneo*, written in 1621 by Bonaventura Pistofilo, may be the earliest work in which military music is notated. The oldest surviving English document dealing with drum music and instructions to drummers is a warrant (*c*1632) of Charles I directing the revival of an old English march (ex.4). The warrant concludes 'It pleased our late deare

Ex.4

The Voluntary before the March
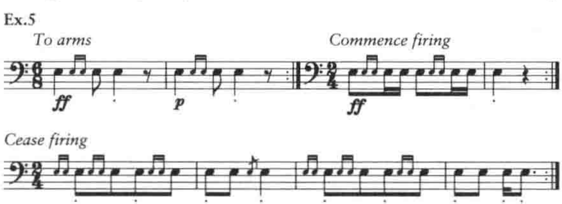
Pou tou pou tou pou R pou tou pou pou tou pou R poung

possible interpretation

R L R L R R R L R R L R R

brother prince Henry [*d* 1612] to revive and rectifie the same ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610'.

The side drum continued to occupy a place of honour in the regiment in peace and war. Emblazoned on its shell were the regiment's crest and battle honours. Throughout the 18th century and onwards it continued to be a constant companion of the fife, as important a combination to the foot regiment as the trumpets and kettledrums to the cavalry. During the 18th and 19th centuries, various manuals concerning drum routines were issued in Europe and the USA. Military drumming at this time was taught by rote and, in addition to the numerous rudiments, the drummer was obliged to commit to memory a great number of calls – solo, or as an accompaniment to the fife. Until superseded by the bugle, the drum conveyed the word of command to the troops. As with the earlier drum beatings of Arbeau, these signals were immediately recognizable (ex.5). In addition to its function in military



circles, the side drum had numerous civil duties, some of which are maintained, for example the 'town drum' replacing the town crier's handbell.

By the mid-19th century the side drum had changed structurally. Its diameter (and in some cases its depth) had been reduced, and in many cases the shell was now of brass. From 1837 onwards, due (it is generally conceded) to the inventive genius of the English maker Cornelius Ward, a method of applying tension by using screws was employed. By this time, composers, notably Rossini, were making increasing use of the side drum, which had already been used in a few 18th-century orchestral scores. Marais appears to have been the first composer to have used a form of side drum in the orchestra – in *Alcyone* (1706) he specified a tambourin (*see* TAMBOURIN (ii)). Handel gave instructions for the use of side drums in the Menuet and *Réjouissance* of his Music for the Royal Fireworks (1749). Gluck specified 'tambour' in *Iphigénie en Tauride* (1779). In *Wellingtons Sieg* (1813) Beethoven used side drums with individual calls to represent the opposing armies. Rossini elevated the side drum to solo rank in the well-known introductory rolls in *La gazza ladra* (1817). This could perhaps have earned him his nickname of 'Tamburossini'. Berlioz (not surprisingly) emphasized that several side drums played together are preferable to one alone. His 'dream' ensemble of 467 instruments (53 percussionists) included six *tambours*. In the *Marche funèbre pour la dernière scène d'Hamlet* (orchestrated 1844), Berlioz requested six *tambour-voilés ou sans timbre* (covered or unsnared). The side drum is prominent in the works of Rimsky-Korsakov, Elgar, Ravel, Nielsen, Shostakovich, Britten and Sessions. Ravel's novel employment of the instrument in his *Bolero* (a two-bar phrase played 169 times) is well known, as is Nielsen's use of the side drum in his Clarinet Concerto (1928), and in his Fifth Symphony (1921–2), in which the player improvises.

20th-century composers took full advantage of the rhythmic resources and the numerous tone-colours possible from the side drum, and it is no longer an instrument mainly concerned with the demarcation of rhythm, punctuation, or with strong characterization. The use of the side drum with snares released is common, as is the striking of the rim, and the use of wire brushes and sticks of various types. The 'rim shot' (in which the rim and head are struck simultaneously with one stick, or alternatively one stick, laid with its tip on the skin and the shaft on the rim, is struck with the other) is employed by Milhaud (*La création du monde*, 1923), Malcolm Arnold (*Beckus the Dandipratt*, 1943), Copland (Third Symphony, 1944–6), and Elliott Carter (Variations for Orchestra, 1954–5). Bartók made great use of the side drum, snared and unsnared, and also the contrasting tones from the edge and centre of the drumhead, in, for example, his *Cantata profana* (1930), the First Piano Concerto (1926) and his Sonata for Two Pianos and Percussion (1937). Wire brushes (as used in jazz) were requested by Walton in the original version of *Façade* (1921–2). Challenging sequences for the side drum occur in many 20th-century compositions, for example Ives's *Three Places in New England* (first perf. 10 Jan 1931), Berio's *Tempi concertati* (1958–9) and Carter's Concerto for Orchestra (1968–9). Literature for the modern percussion ensemble includes works for a 'solo' side drum. Rolf Liebermann's *Geigy Festival Concerto* (1958) is a full-scale concerto for the side drum, embracing the individual technique of the Basle side drum. In orchestral music the part for the side drum may be written on a single line or (normally) the third space in the staff.

3. TENOR DRUM (Fr. *caisse roulante*, *caisse sourde*; Ger. *Rührtrommel*, *Rolltrommel*, *Wirbeltrommel*; It. *cassa rullante*). A cylindrical drum with a head about 40 cm in diameter (somewhat larger than the side drum) and a depth of 40–50 cm. In Britain the tenor drum is without snares, but equivalent instruments in other European countries may be snared or unsnared (e.g. the German *Rührtrommel*). Tonally the tenor drum is midway between the bass drum and unsnared side drum. The subdued tone of the tenor drum in comparison to that of the snared side drum has been likened to the contrasting voices of the sergeant-major and the chaplain. In appearance it resembles a large side drum and is similarly constructed with a shell of wood or occasionally metal. Originally a rope-braced drum, the tenor drum is now frequently rod-tensioned (fig.16). It is played with hard or soft sticks according to the required purpose. In the marching band it is slung from the belt or shoulder and supported on the left leg like the regimental side drum. In the orchestra it rests on a similar stand to that used for the side drum.

Technically, strokes on the tenor drum are less involved than those employed on the side drum, but they demand the utmost dexterity. In the drum corps (ensemble of drums, bugles and flutes) in which the tenor drum is an essential instrument, the performing of elaborate patterns is combined with stick flourishes, providing visual spectacles equal to that of the bass drummer. In the drum corps the tenor drum is normally played with felt-headed sticks (usually secured to the wrist). The sticks are held identically (like the right-hand side-drum stick) and the single-stroke roll employed. In the orchestra, the tenor drum is played with soft-headed sticks or side-drum sticks; side-drum technique is used.



16. Modern tenor drum by the Premier Drum Co., Leicester

Though in principle one of the most ancient and universal of all drums, the true tenor drum as known in military circles made a comparatively late appearance. In England, France and Germany, it first appeared in the military band during the early 19th century. Kastner illustrated rope-tensioned and rod-tensioned tenor drums in his *Manuel général de musique militaire* (1848). Berlioz (who contended that the instrument Gluck specified in *Iphigénie en Tauride* was a tenor drum, or *caisse roulante*) scored for a tenor drum, tuned to B♭, in the *Grande messe des morts*. Wagner wrote for tenor drum (*Rührtrommel*) in *Rienzi*, *Lohengrin*, *Die Walküre* and *Parsifal*. Strauss used it in *Ein Heldenleben*, and Elgar in his third *Pomp and Circumstance* march. Other composers to write for the tenor drum include Stravinsky, Honegger, Milhaud, Copland and Britten.

In musical notation a single line or a space in the staff (most often the second from the bottom) is allotted to the tenor drum.

The following drums, also used in Western music, are entered in this dictionary: BONGOS; BOOBAMS; CONGA DRUM; CUÍCA; ROTO-TOMS; STRING DRUM; TAMBOUR; TAMBOURINE; TIMBALES; TIMPANI; TOM-TOM; *see also* DRUM KIT; ELECTRONIC PERCUSSION; and PERCUSSION.

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JAMES BLADES/JANET K. PAGE (I, with EDMUND A. BOWLES (2(i)), ANTHONY KING, MERVYN McLEAN (2(ii)(c)), MARY RIEMER-WELLER (2(iv)), ROBERT ANDERSON (2(vi))), JAMES BLADES/JAMES HOLLAND (II)

Drum-calls. Military signals played on the side drums. *See* MILITARY MUSIC and SIGNAL (i).

Drum-chime. Generic term for a set of drums tuned to a musical scale. In Africa, where drum ensembles are common, a line cannot easily be drawn between true drum-chimes (often tuned and arranged scalewise to cover one or more octaves) and sets of drums also carefully tuned to discrete pitches within the particular tonal system, and used for accompanying songs and dances with a variety of melodic and rhythmic patterns.

Drum-chimes occur in South and South-east Asia and in Africa. In north-central Sumatra a set called *taganing* plays a central role in the ritual orchestras of the Batak Toba peoples, being accompanied by another drum, gongs and an oboe. Multi-octave sets placed in circular frames are used in traditional Thai and Burmese ensembles; in Myanmar (Burma) the chime is called *hsaìng-waìng* or *patwaìng*. A set of *tablā* tuned scalewise and known as *tablatarang* is sometimes featured in concerts of Hindustani music to the accompaniment of ordinary *tablā* and the *tambūrā* (classical drone lute).

In East Africa drum-chimes are known at Aksum (Ethiopia), in three places in Uganda (one being the former kingdom of Buganda where the *entenga* chime was one of the instruments of the former royal court), and among the Sena and Mang'anja peoples of Mozambique, where the drum-chime is called *likhuba*. The *entenga* (see illustration) is a good example of a true drum-chime in that all but the largest three drums are used for playing a repertory of vocally derived melodies (the three largest provide a rhythmic accompaniment). The *entenga*'s limited distribution and certain features (by no means common to all sets) have led scholars to speculate on links between African sets and those of Asia. Such features include the use of long curved beaters and an association with xylophone-playing traditions.

Drum-chimes continue to be reported from other parts of Africa. Both Nzewi (1977) and Uzoigwe (1981) have described sets played among Igbo communities in Nigeria. The *ese* ensemble consists of four small single-headed mortar-shaped drums tuned to discrete pitches and one cylindrical drum of more diffuse pitch. The *ukom*, which is played simultaneously by two musicians, is a row of

ten tuned drums. A third set, called *mgba*, has nine drums but is played by three musicians.

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ERNST HEINS, PETER COOKE

Drum kit [drum set, trap set]. The term given to the basic equipment of the jazz, dance band and rock drummer. The nucleus of every drum kit is a combination of bass drum, snare drum and suspended cymbal, with ancillary instruments ('traps') added to suit the taste of the performer and the style of music played.

See also CYMBALS and DRUM.

1. Early history. 2. The 1920s and 30s. 3. Bop drumming. 4. Post-1960 developments.

1. EARLY HISTORY. The emergence of the drum kit was made possible by the invention in the late 19th century of various pedal apparatuses capable of striking the bass drum and suspended cymbal simultaneously, thereby freeing the hands for other instruments. Although first used for novelty effects such as the 'one-man orchestra', pedal devices soon found a place in theatre and pit bands, where the drummer was required to play a large array of percussion instruments and other noise-making contraptions known collectively as 'traps', a term ostensibly derived from 'trappings'. Many of these instruments were later incorporated in the drum kit or 'trap set'. Not all early ragtime and jazz drummers used the bass drum pedal: some struck the bass and snare drums on opposite beats using different ends of the stick (a technique known as 'double drumming'), while still others (e.g. the New Orleans drummer 'Baby' Dodds) are known to have kicked the bass drum with the foot. However, by the 1920s the toe-operated bass drum pedal, now divested of its cymbal striker, had become part of the standard equipment of the jazz drummer, and the drum kit assumed the basic form by which it is known today. This form included a wide variety of cymbals and tunable tom-toms, a hi-hat (a pari of cymbals operated by a foot pedal), and exotic instruments such as woodblocks, temple blocks or cowbells clamped to the rim of the bass drum. The exact combination and placement of the instruments has always been left to the discretion of the performer, and the range is extraordinarily large.

2. THE 1920S AND 30S. Jazz and dance band drummers of the 1920s experimented with a large number of novelty instruments – car horns, whips, blank pistols, sirens, washboards and many others – that reflected their interest in expanding the sonority of the music. Although most of these instruments fell by the wayside, two became permanent features of the drum set: the Chinese tom-tom and the pedal-operated hi-hat. The tom-tom gradually evolved from primitive imported instruments to sophisticated American products with tuning devices and special stands for the larger 'floor tom-tom'. The hi-hat was cultivated with great subtlety as a source of *son continu* or as a superior substitute for the dampened cymbal stroke. Another source of *son continu* was the use of wire brushes on the snare drum in lieu of sticks; originally patented as fly swatters, 'brushes' were to become a permanent part of the drummer's equipment. Equally important was an expansion in the range of suspended cymbals, the names of which often clearly depict their function and sound: splash cymbals (10 cm in diameter), crash cymbals (36 cm), choke cymbals (10–20 cm), sizzle cymbals (large cymbals with brass rivets or rings loosely inserted near the rim) and, somewhat later, oversize ride cymbals (up to 66 cm). A distinction was made between the flat, reverberant Turkish cymbals and the more brittle, deep-pitched Chinese counterparts with flared rim and cupped centre. Eventually the Turkish models, especially those produced by the ZILDJIAN company, found greater acceptance.

3. BOP DRUMMING. By the mid-1940s the jazz drum kit, as played by bop musicians, had reached its classical form, comprising: a medium-sized foot-operated bass drum (56 cm by 36 cm) with attached tom-tom and suspended ride and crash cymbals, a hi-hat operated with the other foot, a floor tom-tom, and a shallow snare drum with tuning lugs and snare release mechanism, the latter adding, in effect, an unsnared side drum to the ensemble. The colouristic instruments of earlier jazz were discarded in favour of intricate stickwork and a rapid flow of ideas over a narrow timbral spectrum. The basic pulse was transferred to stick-tip patterns played on the ride cymbal with the right hand, allowing players to respond fluidly with their other limbs to the assymetrical phrasing and irregular rapid-tempo rhythmic figures typical of the style. The smaller number of instruments enabled the drum kit to be played as a cohesive unit capable of rendering extraordinarily intricate accompaniment patterns and lengthy solos. Although stage and dance bands continued to cultivate a larger timbral range (e.g. chimes, gongs and temple blocks) and fashions for Latin American music occasionally enriched jazz percussion with exotic sonorities (bongos, conga drums, maracas and various scrapers), the bop drum kit became standard not only for the rhythm-and-blues and rock-and-roll styles of the 1950s, but for those art composers who wished to draw on the resources of jazz percussion (e.g. Stockhausen's *Donnerstag aus Licht* (1978–9), which incorporates five processual layers on a single drum kit).

4. POST-1960 DEVELOPMENTS. Subsequent changes to the drum kit were influenced by three main factors: technical improvements to the instruments themselves, an influx of non-Western instruments in free jazz, and the use of electronic instruments and amplification in rock music. Synthetic drum heads gradually replaced calfskin, and wood shells gave way to thin fibreglass and metal shells capable of being adjusted for amplification over public address systems. Tuning pedals for floor tom-toms were introduced in the 1960s, and cable-operated hi-hats in the 1980s. A fondness for large sets of tom-toms in rock music led to the introduction of a number of substitutes: roto-toms (small tunable frame drums on threaded spindles), octobans (a set of eight small single-headed drums of varying shell depths) and gong tom-toms (deep-shelled single-headed drums mounted on stands). Free-jazz drummers, following a predilection for world music, experimented with a wide range of gourds, shakers and other exotic percussion instruments or used

their hands in lieu of drumsticks. Drummers have also been known to play stand-mounted sets of tuned bongos, timbales or antique cymbals. The greatest changes, however, have been effected by two electronic inventions: the drum machine and the electronic drum pad. Although widely used in commercial music to replace the drum set, programmable drum machines have met with limited acceptance among jazz and jazz-rock musicians. The electronic drum pad, however, which releases a pre-recorded analogue or digital sound when struck, has in some cases rendered the acoustical instruments of the drum kit superfluous. The sounds may be sampled from any source, including standard drums, and may also be triggered by striking an acoustic instrument.

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J. BRADFORD ROBINSON

Drum-major. A non-commissioned officer in the army, or an individual in civil life, who directs drummers with fifers and buglers. In England its duties were defined as early as 1590. Thomas Digges, in *An Arithmetical Warlike Treatise* (London, 2/1590), said that 'there ought to be a Dromme Maior of every regiment' who should be a man 'of great perfection in his science'; in the first edition (1579) he used the title 'chief drummer', which gives some indication of the date of the office. It was commonly adopted on the Continent; the *tamburo generale* is described in *Della osservanza militare* of Francesco Ferretti (Venice, 1568), the 'generall drum' *De re militari* by Luís Gutiérrez de la Vega (Eng. trans., London, 1582), the 'drummer major' by Robert Monro in *Monro his Expedition* (London, 1637) and the 'colonel-drumm' of the French by James Turner in *Pallas armata* (written 1670–71; London, 1683). Gerat Barry (*A Discourse of Military Discipline*, Brussels, 1634) said that the 'Drom mayor' was responsible for the provision of 'dromes and phifes'. Robert Ward (*Anima'dversions of Warre*, London, 1639) included a lengthy chapter on 'the Duty and Office of ... the Drum Major of the Regiment'. Richard Elton (*The Compleat Body of the Art Military*, London, 1650) said that, as well as being proficient in the drummer's art, the drum-major 'must likewise be well skill'd in several languages and tongues'. In July 1657 the office was abolished in England; it was restored in January 1680, only to the Foot Guards and, during the following century, to the Royal Artillery; but there is every reason to suppose that infantry regiments still continued to use the drum-major unofficially.

The drum-major, in rank between the commissioned and non-commissioned, was generally the most lavishly dressed man in the regiment. His 'staff' has always been considered part of his insignia. The familiar display of rotating and twisting staff was officially recognized; the drum-major was required to turn it 'with an easy air once round, so as to keep time, and plant it every fourth pace' (James), and with it could be conveyed no fewer than 17 commands, without a word being spoken. In France, from Manesson Mallet's time (1684–5), the *tambour-major*, who used his *canne* for a similar purpose, abandoned it in time of war for a side drum; in the British service the same expediency found recognition. A drum-major of the royal household was an officer who had charge of the drummers and fifers of the king's household; this position was later merged with that of drum-major general of the forces whose duty it was to furnish musicians for the services.

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H.G. FARMER/ANTHONY C. BAINES/R

Drum 'n' bass. *See* JUNGLE.

Drumroll. *See* DRUM, §II.

Drum set. *See* DRUM KIT.

Drumslade [drumsled]. An obsolete term for a drumbeat; also a drummer. *See* DRUM, §II, 2.

Drumstick. A beater for a drum. *See also* MALLET.

Drumstrokes. *See* DRUM, §II.

Drury Lane Theatre. London theatre; the first on the site was opened in 1663, and the present one in 1812. *See* LONDON, §V, 1, §VI, 1(i) and §VII, 6.

Druschetzky [Druschetzki, Družecký, Druzechi, Držecky, Truschetzki], **Georg** [Jiří] (*b* Jemníky, nr Pchery, West Bohemia, 7 April 1745; *d* Buda, 21 June 1819). Bohemian composer. He studied the oboe with Besozzi in Dresden, then became a grenadier in the 50th Infantry regiment, apparently joining it at Eger in 1762; the regiment was later at Vienna (from 1763), Enns (1764), Linz (*c*1771) and Braunau (1775). From 1768 to 1775 Druschetzky was a regimental musician and towards the end of his service a Kapellmeister. His first known composition is a Symphony in G dated 1770 in Linz, where he also published a Concertino in G for harpsichord by F.X. Dušek. On 15 April 1777 he became a *bestallter Landschaftspauker* ('certified regional drummer') in the public service of Upper Austria, conducting the musical performances on official occasions in Linz. In about 1783 he may have moved to Vienna, where he was a member of the Tonkünstler-Societät. In 1786 or 1787 he entered the service of Count Anton Grassalkovics at Pressburg (Bratislava), where he directed and provided music for the wind band. Following the count's death in 1794 he was employed by Cardinal Battyány in Pest at his country estate at Rechnitz. By 1802 he was music director and composer for the wind octet of Archduke Joseph Anton Johann in Budapest.

Much of Druschetzky's output consists of Harmoniemusik. His musical language is slightly anachronistic, employing an early Classical style. His music displays a competent, if undistinguished, response to melody and harmony and his forms are short and devoid of melodic extension. His textures, however, often feature unusual sonorities and daring concertante passages, especially for wind instruments. The second movement of the fourth of

his last six oboe quartets (in *H-Bn*) contains an early use of the B–A–C–H motif.

WORKS

ORCHESTRAL

27 syms.: 11 in *CZ-Pnm*, 10 in *H-Bn*, 1 in *CZ-K*, 1 in *A-Wgm*, 1 in *LA*, 1 in *D-Dl*, 2 lost; 2 ed. in The Symphony 1720–1840, ser. B, xiv (New York, 1985)

Concs.: 1 for vn, *A-Wn*, 1 for va, *SCH*, ed. K.M. Schwamberger (Hamburg, 1962); 2 for ob, *SEI*, ed. A. Weinmann (Zürich, 1977); 2 for cl, *H-KE*, 1 ed. D. Somorjay, *Musicalia danubiana* (Budapest, 1985); 1 for cl, *A-Wn*; 1 for 3 basset-hn, *CZ-Pnm*; 2 for timp, *H-Bn*; 1 for ob, timp, *Bn*; 1 for pf, *KE*

2 fantasias, *Bn*

WIND MUSIC

*c*150 partitas and serenades, a 5–9: 6 (Vienna, 1783), ed. in Diletto musicale, nos.264–9 (1969); 66 in *KE*, 9 ed. D. Somorjay, *Musicalia danubiana* (Budapest, 1985), 1 ed. L. Kalmár (Budapest, 1964); 42 in *A-Wgm*, 4 ed. in Collegium musicum, nos.113–16 (Leipzig, 1969); 18 in *CZ-Pnm*; 6 in *D-Rtt*; 3 in *CZ-Bm*, 1 ed. in MAB, xxv (1958); 3 in *CH-Zz*, 1 ed. F. Kneusslin (Basle, 1967); 2 in *A-Wn*; 1 in *I-Gl*; 1 in *D-WRgs*

32 pieces, 3 basset-hn, *H-KE*; marches, octet, Bn; Variations, octet (Vienna, 1784); Arrs.: Beethoven: Septet, op. 20, octet, dbn (Vienna, 1812), ed. A. Myslík (Prague, 1984); Beethoven: Sonate pathétique, octet, dbn, *CZ-Bm*; Haydn: Die Schöpfung, Die Jahreszeiten, octet, dbn, *A-Wgm*; Mozart: Die Zauberflöte, sextet, *H-KE*; 42 arias, sextet, *KE*; variations, sextet, *CZ-Kra*

OTHER CHAMBER

Serenata, vn, va, vc, db, ob, cl, hn, bn; 2 Str Qnts; Qnt, ob, 2 vn, va, vc; Qnt, hn, vn, 2 va, vc, ed. F. Gabler (Vienna, 1988): all *H-Bn*

47 str qts: 24 in *CZ-Pnm*; 12 in *A-Wn*, 1 ed. K.M. Schwamberger (Hamburg, 1965); 11 in *H-Bn*

16 qts, ob, vn, va, vc: 10 in *Bn*, 3 ed. J. Vécsey (Budapest, 1968–70); 6 in *I-Vc* Qt, basset-hn, vn, va, vc, *H-Bn*, ed. K. Berkes (Budapest, 1965); Qt, eng hn, vn, va, vc, *HR-Zh*; Variations, fl, vc, *CZ-Pnm*; 6 Sonatas, vn, bc, op.1 (Linz, 1784); Sonata, mand, bc, *A-Wgm*; Contredanse, pf (Vienna, 1811); Divertimento, hpd, *Wgm*

OTHER WORKS

Stage: Zemira (op), *H-Bn*; Mechmet (op), *Bn*; Andromeda und Perseus (incid music), lost; Inkle und Yariko (ballet), lost

Sacred: 9 masses: 8 in *H-Bn*, 1 in *P*; 2 motets, 5 grads, 1 Bs, 1 Gl, 7 offs, 3 TeD, 2 Libera me, 2 Tantum ergo: all in *Bn*

5 Schiller settings, SATB, wind octet, *Bn*

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ALEXANDER WEINMANN/DAMIAN A. FRAME

Drusina, Benedict de (*b* Drauensee, nr Elbing, East Prussia [now Elblag, Poland]; *fl* 1556–73). German lutenist and composer. The only biographical information about him is contained in the foreword to his first and more original publication, *Tabulatura continens … quasdam fantasias; cantiones germanicas, italicas ac gallicas; passemezo; choreas et mutetas* (RISM 1556[32]), in which Drusina referred to his far-ranging travels in Italy while studying the lute; he had probably visited Milan, Padua and Venice. He also quoted an epigram in praise of the lute by Christoph Pannonius, professor at the University of Frankfurt an der Oder; he may have spent some time at the university about 1545–50, although his name does not appear on the matriculation lists (see Kosack). In mid 1573, while staying at the University of Wittenberg, he published *Tabulatura continens … quasque cantiones* (1573[25]), a transcription into German lute tablature of Melchior Neusidler's two books in Italian tablature (1566[29], 1566[30]).

Drusina's own lute collection of 1556 comprises four fantasias, 21 intabulations of French, German and Italian songs (including two Italian dance songs), five motet intabulations, four passamezzos, three saltarellos, and four paired German dances (6 pieces ed. A. Schmidt, *Ostpreussisches Lautenbuch*, Frankfurt, 1977). Josquin and Clemens non Papa are among the composers intabulated. Francesco da Milano was the most important influence on Drusina's style, though that of Bakfark is evident in his use of imitative textures; his treatment of dissonance is distinctive.

Drusina's son Peter (*d* Elbing, 2 May 1611) was organist of the Marienkirche, Elbing, and a composer of lute and organ music; an impressive setting of *Veni redemptor gentium* (ed. in Gerigk, Appx 4) employs double pedal.

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E. FRED FLINDELL/R

Druskin, Mikhail Semyonovich (*b* Kiev, 1/14 Jan 1905; *d* St Petersburg, 20 April 1991). Russian musicologist and pianist. He studied music with Asaf'yev and A.N. Rimsky-Korsakov at the Petrograd/Leningrad Institute for the History of the Arts (1921–4), and the piano at the Conservatory with O.K. Kalantarova (1922–5). In 1924 he was expelled from the Conservatory in a so-called 'academic purge' (effectively a 'class' purge), but he was soon reinstated. On graduating from the Conservatory he embarked on a busy performing schedule, playing works by Prokofiev, Stravinsky, Szymanowski and contemporary French composers, giving several premières. In 1925 he became a teacher at the Fourth (later Central) Technical College of Music, where the New Music Circle held its meetings. He played an active role in the Leningrad Association for Contemporary Music, becoming its secretary in 1927.

In 1926 he was refused entry to the postgraduate piano class at the Conservatory, but in 1928 Schnabel chose him to study in his class at the Berlin Hochschule; only in 1930 did the state authorities allow him to take up the invitation. While in Germany (1930–32) he met Stravinsky and became the first Russian pianist to perform his Piano Concerto; he also gave recitals of music by his Russian contemporaries, and began to write reviews and articles on German musical life for Russian periodicals. On his return to Russia he was initially refused a post at

the Conservatory, so he returned to his post as research assistant at the Institute for the History of the Arts, which he had held with some breaks since 1924 (he was senior research assistant there, 1947–53). He taught at the Conservatory in various capacities from 1937 until his death, becoming professor in 1947.

Heading the department of musical education at the Theatrical Institute in 1942, he was evacuated with the Institute to Pyatigorsk and Tomsk, where he remained active as a teacher. He headed the department of music history at the Sverdlovsk (now Yekaterinburg) Conservatory (1943–4). Both before and after the war he was actively involved in educational work for Leningrad Radio, for which he was broadcasting consultant (1945–8). He directed the research and methodology section of the Leningrad Philharmonic Society (1944–6). He was awarded the doctorate from the Moscow Conservatory in 1946 for his dissertation on keyboard music from the 16th century to the 18th. In 1948, in the campaign against formalism, he was dismissed from the Leningrad Conservatory as a 'rabid apologist of bourgeois culture'; however, he was soon reinstated. He was in demand abroad as a visiting lecturer, although he often experienced difficulty obtaining permission to travel, owing to his 'ideological unreliability'.

The range of Druskin's scholarly work was wide. He was interested in both contemporary and early music: his dissertation on early keyboard music (1946, published 1960) remains the only major work on the subject in Russian. His writings on opera include a study of drama in opera (1952), and he wrote extensively on German musical culture. He edited writings by Webern (with Alfred and Victor Schnittke, 1975), Stravinsky (with Genrikh Orlov, 1971) and prepared some collections of the works of Ivan Sollertinsky. Throughout his career he championed ideals suppressed by official ideology, such as the moral values of church music, the aesthetic ideals of neo-classicism, and Western 19th- and 20th-century composers at a time when they were officially denigrated. He gave active support to composers such as Denisov, Kancheli, Schnittke, Sil'vestrov and Terterian. In consequence, he was highly regarded among his colleagues, who found in him support for their boldest aspirations.

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LYUDMILA KOVNATSKAYA

Družecký, Jiří. *See* DRUSCHETZKY, GEORG.

Druze music. *See* LEBANON, §II, 3.

Dryden, John (*b* Aldwincle, Northants., 9 Aug 1631; *d* London, 1 May 1700). English poet and dramatist. After obtaining his degree at Cambridge in 1654 he settled in London. In collaboration with Sir William Davenant, he adapted *The Tempest* in 1667, greatly increasing Shakespeare's original requirements for music. Many of his other plays contain songs, and some make use of more extended musical scenes, notably *Tyrannic Love* (1669) and *Oedipus* (1678, with Nathaniel Lee). He was appointed Poet laureate and historiographer royal in 1668; in the same year he came a shareholder of the Theatre Royal, though he relinqished his share ten years later

In 1677 he published an opera text, *The State of Innocence*, based on Milton's *Paradise Lost*; its main 'operatic' feature, however, was scenic spectacle, and it was never performed or even set to music. In 1684 he started work on a semi-opera, *King Arthur*, with an allegorical prologue in the French manner extolling Charles II and his brother James. This prologue was soon expanded into a full-length, all-sung opera, *Albion and Albanius*, and set by Louis Grabu. It was rehearsed during winter 1684–5, but the king died before it could be publicly performed. When it was finally produced in June 1685 it failed disastrously.

Dryden converted to Roman Catholicism in 1685 and consequently was dismissed as Poet Laureate after the accession of William and Mary in 1689. The success of Purcell's semi-opera *Dioclesian* in summer 1690 made Dryden aware of the composer's potential. He asked him to provide music for his new play *Amphitryon* (October 1690), stating that in him 'we have at length found an *English-man*, equal with the best abroad', and then for a revised *King Arthur*, Purcell's only semi-opera conceived as such, not adapted from an existing play. This was successfully staged in June 1691. Their collaboration, however, was apparently not without tension, for in the preface Dryden, while praising Purcell, complained that he was 'oblig'd to cramp my Verses' to make them 'harmonious to the Hearer'. Purcell indeed freely altered the poet's lines. Dryden also drafted for Purcell the dedication of the score of *Dioclesian*.

The preface to *Albion and Albanius* shows that Dryden thought deeply about the form of opera and the problems of writing words for setting to music. In confining music to supernatural characters or 'meaner persons' and accepting that operatic plots admit 'of that sort of marvellous and suprizing conduct, which is rejected in other Plays', Dryden was expressing the contemporary English attitude to dramatic music. Within the limitations thus imposed, he managed quite successfully to integrate music into the plot of *King Arthur*; *Albion and Albanius*, however, is little more than a series of allegorical *tableaux*. His concern for direct language, varied rhythms and the actual sound of words, together with his recognition of the need to differentiate between recitative and song, shows a real understanding of the needs of music, though his use of italianate feminine rhymes is sometimes excessive.

His use of verbal sounds and rhythms to convey meaning is also strikingly displayed in his two odes for St Cecilia's Day: *A Song for St Cecilia's Day* (set by G.B. Draghi, 1687) and *Alexander's Feast* (set by Jeremiah Clarke, 1697, and Handel, 1736). He also provided the text for Blow's *Ode on the Death of Henry Purcell* (1696). His last work, *The Secular Masque*, for inclusion in John Vanbrugh's play *The Pilgrim*, was set by Daniel Purcell.

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MARGARET LAURIE, CURTIS PRICE

Dryffelde, Robert. English musician, probably identifiable with DRIFFELDE.

Drysdale, Learmont (*b* Edinburgh, 3 Oct 1866; *d* Edinburgh, 18 June 1909). Scottish composer. He began to study music at an early age; his first post as organist was at Greenside Parish Church, Edinburgh, in 1885. In the following year he gave organ recitals at the International Exhibition, Edinburgh. Anxious to obtain fuller training, he took the post of sub-organist at All Saints Church, Kensington, which enabled him to attend the Royal Academy of Music (1887–92); there he studied composition with Frederick Corder and the piano with Wilhelm Kuhe, winning the Charles Lucas Medal. Not until 1904 did he return to work in Scotland, as teacher of harmony and composition in the Athenaeum School of Music, Glasgow (now the Royal Scottish Academy of Music and Drama), but he resigned after one year to devote himself to composition.

While Drysdale was still a student, several of his orchestral works had been publicly performed and had won high praise from teachers and critics. The first was a ballade, *The Spirit of the Glen* (St James's Hall, London,

1889): this was followed by the prelude to a cantata *Thomas the Rhymer* (1890), also at St James's Hall, and the *Overture to a Comedy* (1890), soon renamed *Through the Sound of Raasay*. In the same year Drysdale won the Glasgow Society of Musicians' prize with the spirited overture *Tam o' Shanter*, which was performed at the Crystal Palace Concerts.

There followed in rapid succession several fine orchestral and vocal works, and in 1896 the striking mystical play *The Plague*, in which speech and music were synchronized: this was produced in Edinburgh by Sir James Forbes Robertson. Two years later Drysdale's strong dramatic bent found full expression in the romantic comic opera *The Red Spider*, based on themes of Devon folklore. The work toured Britain, receiving its 100th performance, at Dundee, with much acclaim. *A Border Romance*, an orchestral poem, was requested by Henry Wood for performance at Queen's Hall, London (1904). The cantata *Tamlane* (1905) had a splendid companion in the incidental music to *Hippolytus*. It was while still at work scoring the opera *Fionn and Tera* (1909) that Drysdale died of pneumonia. A young Scottish composer, David Stephen, undertook to complete the scoring, and Oscar Hammerstein planned to produce it at the London Opera House, but with the enterprise's collapse after one season, the plan was shelved.

WORKS

mostly MS, at GB-Gu

STAGE WORKS

The Plague (mystic musical play, 1, I. Robertson), Edinburgh, Royal Lyceum, Oct 1896

The Oracle, 1897 (comic op, 2, T.S. Pilieau and A.W. Gattie), MS lost

The Red Spider (romantic light op, 3, S. Baring-Gould), Lowestoft, Marina, 25 July 1898, 3 songs pubd

Hippolytus (op, 2, Euripides, trans. G. Murray), Glasgow, Athenaeum Hall, Dec 1905

Fionn and Tera, 1909 (grand op, 2, Duke of Argyll), unperf.

Inc.: Flora Macdonald (romantic op, L. Drysdale); The Vikings (op, 2, C. Burton and L. Tracy); The Girl from London (op, 2, R. Rutter); In Office Hours (op, 1, E. Kuhe); Long and Short (op, 1, G. Thorne)

OTHER WORKS

Cants., all with orch: Thomas the Rhymer, solo vv, chorus, 1889, unfinished; Ode to Edinburgh (R. Burns), Bar, chorus, 1890; The Lay of Thora (G. Bantock), S, 1892; The Kelpie of Corrievreckan (C. Mackay), solo vv, chorus, vs (London, 1897); Tamlane (Drysdale), chorus, vs (London, *c*1905); 3 others

11 orch works, incl.: The Spirit of the Glen, 1889; Ov. to a Comedy [Through the Sound of Raasay], 1890; Tam o' Shanter, ov. (London, 1921); Herondean, ov., 1893; A Border Romance, tone poem, 1904

3 church works, 4 chbr works, 14 pf pieces

7 partsongs, over 60 songs, to texts of Bantock, Burns, E. Doune, H.W. Longfellow, C. Kingsley, T. Moore and others; numerous folksong arrs.

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JEAN MARY ALLAN

Držecky, Jiří. *See* DRUSCHETZKY, GEORG.

D.S. *See* DAL SEGNO.

D sol re. The pitch *d* in the HEXACHORD system.

Dualism (Ger. *Dualismus*). A theory of tonality that views major and minor as diametrically opposed by arguing that the harmonic centre of a major triad is its root, that of a minor triad its 5th. The origins of dualistic theory go back to Moritz Hauptmann's *Die Natur der Harmonik und der Metrik zur Theorie der Musik* (Leipzig, 1853, 2/1873/*R*, Eng. trans., 1888/*R*), and was developed mainly by Arthur von Oettingen in *Harmoniesystem in dualer Entwickelung* (Dorpat and Leipzig, 1866, 2/1913 as *Das duale Harmoniesystem*). Oettingen observed that the notes of a major triad, considered as overtones, were derived from a common fundamental, but that contrarily there existed a note that belonged to the overtone series of all three notes of a minor triad. This amounts to saying that a major triad, when inverted about its root (or 5th), produces a minor triad. Since Oettingen, the concept of dualism has remained partly in the theory of tonality, partly in the study of acoustics and perception.

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□

Duarte, Leonora (bap. Antwerp, 28 July 1610; *d* ?1678). Flemish amateur musician and composer. She belonged to a well-known Antwerp family of rich jewellers and diamond merchants of Portuguese-Jewish (marrano) origin. Her parents were Gaspar Duarte and Catharina Rodrigues, and she had three sisters and two brothers. The Duarte family residence at the Meir in Antwerp was a well-known centre for music and the visual arts. The correspondence of Leonora's father and her brother Diego with Constantijn Huygens shows that there were frequent contacts with the cultural élite of the Low Countries and England, including Huygens himself and his sons Constantijn and Christiaan, and William Cavendish, Duke of Newcastle. In 1644 Nicholas Lanier visited the family when he was in voluntary exile, and in 1653 Anne and Joseph de la Barre paid a visit when travelling from Paris to Stockholm.

Of the Duarte children, Leonora, Francisca (1619–78) and Diego (1612–91) are mentioned most often in connection with family music-making. For the family as a whole performing on the lute, viols and keyboard instruments was reported. Leonora and Diego are documented as composers. Leonora wrote a set of seven abstract fantasies (one in two parts) for a consort of five viols; they are in late Jacobean style and called 'Symphonies' (*GB-Och*; ed. D. Pinto, St Albans, 1998). Diego set to music various poems by William Cavendish (1650s) and later the psalm paraphrases of Godeau (1673–85), which he dedicated to Huygens. None of these works, probably all for one voice with basso continuo, has survived.

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RUDOLF A. RASCH

Dub (i) [dubb]. An obsolete term for a type of tabor. *See* DRUM, §II, 2 and PIPE AND TABOR.

Dub (ii). A technique of reggae in which records are remixed to create new backing tracks for improvised vocal solos ('toasting'). The remixing of records may include such techniques as the adding of sound delay or reverberation, and sound effects may also be incorporated. It was developed by record producers such as LEE PERRY in Jamaica, and is particularly associated with British performers such as DENNIS BOVELL. In performance poetry, the term has been adopted for the 'dub poets', whose readings of poetry, often with an overtly political or racial commentary, are given over dub backing tracks. The most well-known of the dub poets are Linton Kwesi Johnson, who has also performed with Bovell, and Benjamin Zephaniah. □

Du Bellay, Joachim (*b* Lire, Anjou, 1522; *d* Paris, 11 Jan 1560). French poet. After studying law at Poitiers, he joined Ronsard and Baïf at the Collège de Coqueret under Jean Dorat. A brilliant classicist, he showed his familiarity with the works of Horace, Ovid and the neo-Latin poets in both his French and his Latin verse. In 1549 he published *La deffense et illustration de la langue francoyse* (ed. H. Chamard, Paris, 1904/*R*, 2/1948; Eng. trans., 1939), which argued that the French language was capable of producing fine literature if it rejected its medieval past and assimilated classical and Tuscan models. His *L'olive* (1549) was the first substantial collection of French sonnets, most of them imitating Petrarchan models; a few odes, hymns and lighter pieces appeared during the next few years. Between 1553 and 1557 he was in Rome in the service of his cousin, Cardinal Jean Du Bellay (1492–1560), the patron of Rabelais. He recorded his impressions of the city and his nostalgia in two more sonnet collections, *Les antiquitez de Rome* and *Les regrets*. The *Poemata* and the *Jeux rustiques*, an Anacreontic collection, were published in 1558. During the last three years of his life he lodged at Paris with the Angevin priest and singer Claude de Bize, a canon at Notre Dame Cathedral. Du Bellay's *Oeuvres* were published posthumously in 1568 and English translations by Spenser and others appeared soon after.

Like Ronsard, Du Bellay suffered increasingly from deafness, and music plays a less important role in his poetry than the visual arts. However, like his contemporaries he favoured a close alliance of verse and music and exploited all the usual lyrical metaphors such as the lyre, the lute, the Orpheus myth and the nightingale. The *Deffense* rejects the old lyric forms (rondeau, ballade, virelai, chanson) and even the *épigramme* of Marot in favour of the neo-classical ode 'd'un Luc bien accordé au son de la lyre Grecque ou Romaine', and recognizes the musical advantages of alternating masculine and feminine rhythm and regular strophic construction. However, Du Bellay did not observe either feature as strictly as Marot or Ronsard.

He rarely extolled practising musicians in his poetry. He made passing references to the lutenist Albert (presumably Alberto da Ripa) and to his friend Claude de Bize; he also cited a 'Pierre de Villiers' as a witness in the *Petromachie* satire, but it is not certain that this is a reference to the composer of that name. This small number of references cannot have been due to lack of musical acquaintances: he must have been familiar with the musicians of the cardinals Jean Du Bellay and Charles de Lorraine, and with the choir of Notre Dame. He was due to have collaborated with three brothers named Ferrabosco on an epithalamium for the wedding of Duke Philibert Emmanuel of Savoy and Princess Marguerite of France, but the ceremony was cancelled following the death of Henri II. He may also have collaborated directly with Arcadelt, who also moved from Rome to Paris in the 1550s, and who set to music nine of Du Bellay's poems. Other contemporary musicians, including Janequin, Certon, Gentian and Nicolas, set Du Bellay's echo dialogue *Piteuse Echo*, his *villanelle*, *En ce moys delitieux* and the sonnet *O foible esprit*. His verse continued to be set by later composers such as Verdonck, Pevernage, Le Blanc, and by Lassus, whose evocative chanson *La nuict froide et sombre* sets two strophes from Du Bellay's 'Ode upon the inconstancy of things', addressed to Ronsard. Du Bellay's two extended spiritual chansons, *La lyre chrestienne* and *La monomachie de David et Goliath*, first published in 1552, were set to music by Antoine de Hauville and printed by Gorlier at Lyons in 1560.

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FRANK DOBBINS

Düben. Swedish family of musicians of German origin. Their ancestors seem to have come from the Leipzig district, where some of them were musicians. (1) Andreas founded the Swedish branch of the family in 1620, and in 1625 his younger brother Martin moved to Sweden to take up an appointment as organist; other members of the family followed soon afterwards. The most prominent musician in the next generation was (2) Gustaf Düben (i). His son Gustaf von Düben (ii) (*b* Stockholm, bap. 5 May 1660; *d* Stockholm, 5 Dec 1726) was appointed to various court positions early in life by the crown prince, later Carl XII, whom he followed into battle as a soldier. He was raised to the ranks of the nobility in 1698, was later granted the title of baron and finally reached the position of Master of the Royal Household. He succeeded his father as conductor of the court orchestra in 1691, a post that in 1698 he handed on to his younger brother (3) Anders (ii), the last active musician of the family. Although his nephews Carl Gustaf (1700–58) and Carl Wilhelm von Düben (1724–90) were connected with the court orchestra between 1741 and 1758, and 1758 and 1764 respectively, they merely held ex officio positions.

(1) Andreas [Anders (i)] **Düben** (*b* Leipzig, or Würzen, nr Leipzig, *c*1597; *d* Stockholm, 7 July 1662). Organist and composer. When still under 13 years of age he and his brother were admitted to Leipzig University in 1609. He was a pupil of Sweelinck in Amsterdam from 1614 to 1620. In 1620 he became second organist of the new Swedish court orchestra at Stockholm, engaged from Germany for the wedding of Gustav II Adolf. He soon reached a prominent position among the court musicians, being appointed conductor in 1640. Alongside his court

service he became organist of two Stockholm churches, the German Church (Tyska Kyrka) in 1625 and the Great Church (Storkyrka) from 1649 or 1650. Two of his official choral compositions survive: *Pugna triumphalis*, written for the funeral of Gustav II Adolf in 1634 (Stockholm, 1634; edn, Stockholm, 1932) and *Miserere*, written for the funeral of Charles X Gustav (*S-Uu*; edn, Slite, 1971). Some 20 four- and five-part instrumental dances composed for the court orchestra are also extant (*S-Uu*; ed. in MMS, viii, 1973), as well as a few organ works (ed. H.J. Moser and T. Fedtke: *Allein Gott in der Höh' sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, Kassel, 1953; and H.J. Moser, ed.: *Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule*, Kassel, 1954–5).

(2) **Gustaf Düben (i)** (*b* Stockholm, *c*1628 [not 1624, as has been said]; *d* Stockholm, 19 Dec 1690). Composer, organist and collector of music, son of (1) Andreas Düben. He began his musical education under the supervision of his father, who compiled a collection of 17th-century keyboard music for him. He also assisted his father as an organist and accompanist before completing his studies in Germany between 1645 and probably 1647. He became a member of the Swedish court orchestra in Stockholm in 1648 and inherited his father's main positions as its conductor and as organist of the German Church (Tyska Kyrka) in 1663. Most of his surviving works are continuo songs; nearly all are in manuscript (*S-Uu*), but there is also the printed collection *Odae sveticae* to poems by Samuel Columbus (Stockholm, 1674); a number of his songs were occasional pieces. His few choral works (*S-Uu*) are mainly for up to four voices, four or five instruments and continuo: examples are *Veni Sancte Spiritus* (1650 or 1651; ed. in MMS, v, 1968), *Fader vår* ('The Lord's Prayer', 1663) and *Surrexit Pastor Bonus* (1664). There are also a few instrumental pieces (edn of three dances, Stockholm, 1940) and a keyboard prelude and suite (*S-SK*).

Gustaf Düben is particularly important for his activities as a collector. The Düben Collection, given to the University of Uppsala by his son in 1732, was essentially compiled by him. Its main part consists of 1500 vocal works in manuscript: 1200 are by 200 known composers and 300 are anonymous. There are also over 300 instrumental works in manuscript and some printed music. The collection, which includes many unique works, is one of the richest from the second half of the 17th century. The best-represented composers of vocal music are J.P. Krieger, Du Mont, Erben, Peranda, Georg Arnold, Pohle, Bernhard, Vincenzo Albrici, Carissimi (all with 16 or more works), Kaspar Förster (39 works), Geist (59), Capricornus (65), Pfleger (96) and Buxtehude (105). It is not known exactly how Düben acquired this vast amount of material, but it is evident that a great part of the collection consists of copies which were made by him and by other musicians working in Stockholm. A number of autographs by foreign composers testify to his good international contacts; an example is Buxtehude's autograph of his cantata cycle *Membra Jesu nostri*, with a dedication to Düben. For all the vocal works he seems to have intended to include sets of parts as well as versions in tablature collected in bound volumes; of this collection within the collection he completed five volumes entitled *Motetti e concerti*, which are dated 1663–7.

(3) **Anders von Düben (ii)** (*b* Stockholm, 28 Aug 1673; *d* Stockholm, 23 Aug 1738). Composer, youngest son of (2) Gustaf Düben (i). He became a treble at the Swedish court in 1686 and an instrumentalist in the court orchestra in 1689. He took over as its conductor from his brother Gustaf von Düben (ii) in 1698 but resigned the musical direction in 1713 and retired completely in 1726 to devote himself to other court duties. He was raised to the ranks of the nobility in 1707, became a chamberlain in 1711, was granted the title of baron in 1719 and finally became Master of the Royal Household in 1721: his career was thus very similar to that of Gustaf (ii). He completed his musical studies on journeys abroad, and during his period as conductor of the court orchestra French influence became noticeable. His relatively few compositions include a ballet (short score, Stockholm, 1701; excerpts in Norlind, 1899–1900) and occasional works for the court (*S-Uu*).

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BENGT KYHLBERG/BERTIL VAN BOER

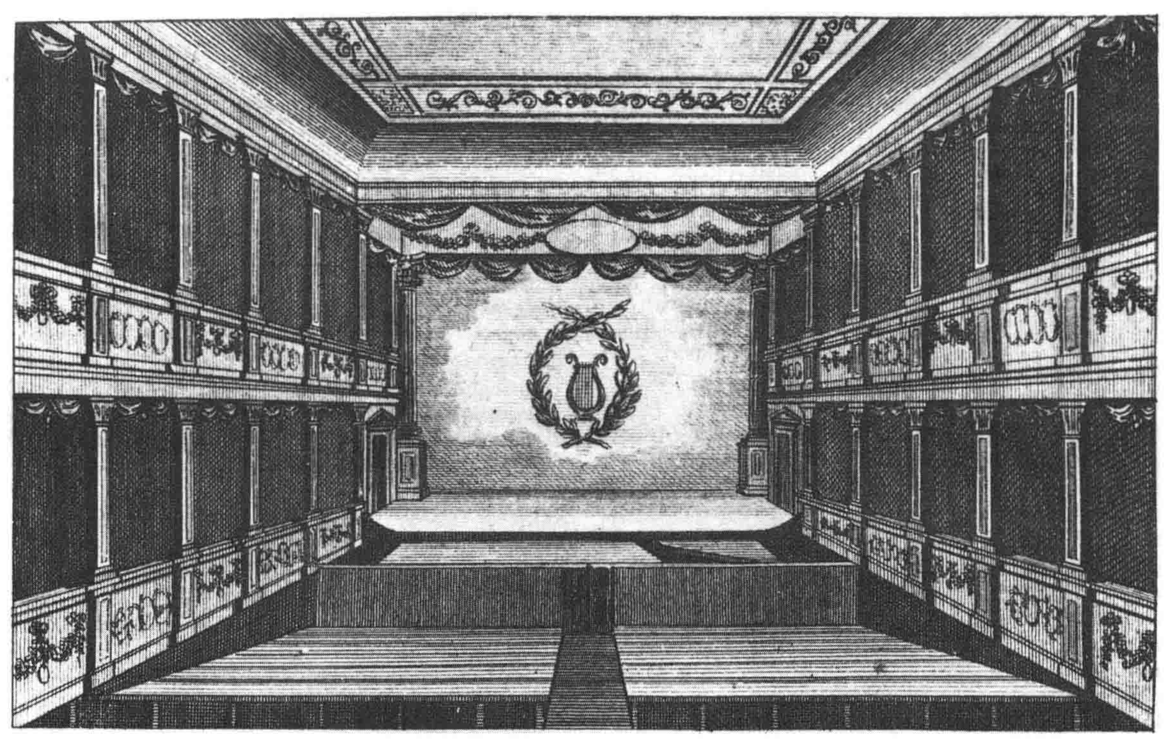
Du Billon, Jhan. *See* BILLON, JHAN DE.

Dubisson. *See* DU BUISSON (2).

Dublin. Capital city of Ireland.

1. History. 2. Church music. 3. Opera and theatre music. 4. Concert halls. 5. Orchestral and chamber music. 6. Choral music. 7. Concert promotion. 8. Competitive festivals. 9. Broadcasting. 10. Education. 11. Cultural funding, professional associations. 12. Music collections.

1. HISTORY. Before the passing of the Act of Union in 1800, Dublin was the seat of government of a country that had for centuries been under foreign domination. Insulated by political and religious barriers from the native culture of the country as a whole, its musical activity was cultivated by the sophisticated ruling class and acted as a local focus for the mainstream of European



Great Musick Hall in Fishamble Street: engraving from Walter's 'Hibernian Magazine' (March 1794)

art music, mainly as reflected by English taste. Except insofar as this activity was in turn imitated by the larger provincial centres of jurisdiction such as Cork, Limerick and Waterford, there was even less contact with the musical life of the majority of the population than in the case of the capital cities of comparable nations.

Owing to the frequent periods of strife and turmoil from which Ireland suffered before the more settled times of the 18th century, musical activity was limited; and much of the material upon which a more accurate and complete picture of musical life in Dublin might be reconstructed has been destroyed. Information for the period before the Cromwellian rebellion centres mostly on the cathedrals. A choir was established at St Patrick's in 1431, and two noted madrigal composers were organists of Christ Church: John Farmer and Thomas Bateson. That the vicars-choral of the cathedrals formed a group of expert singers whose influence spread outside the confines of church music is suggested by an entry in the chapter book of Christ Church Cathedral in 1662–3 admonishing them for having sung among the stage players in the playhouse, and by their foundation of the Hibernian Catch Club about 1680.

The custom of engaging instrumentalists to provide ceremonial music for the city appears to have spread from England in the late 15th century. The first theatre opened was in Werburgh Street, erected by John Ogilby after he was appointed Master of the Revels in Ireland in 1638. Nothing definite is known about music at this theatre, which closed at the rebellion in 1641. After the Restoration Ogilby was reappointed, with a monopoly of theatrical interests in Ireland. He returned to Dublin and erected the Smock Alley Theatre which became the chief centre for drama, music and opera until its closure in 1787.

After the wars of the 1690s the city settled down to a period in which the elegance and idle affluence associated with a colonial governing class formed the ideal background for the cultivation of the arts. As the second city in the British Isles, Dublin entered upon a 'golden age' and attracted musicians of European fame. Cousser, Geminiani, Dubourg, Michael Arne and Tommaso Giordani made Dublin their home; and Handel, T.A. Arne, Pasquali, Castrucci, J.F. Lampe, Pinto, Tenducci and many others paid extended visits. The remarkable extent of musical activity in the middle of the 18th century can be deduced from an analysis of advertised events in the 1749–50 season, which reveals nearly three dozen performances of 16 oratorios, 59 of operas or musical plays and a wide range of instrumental music. The Smock Alley Theatre met rivalry first from the Aungier Street Theatre, which was opened in 1734 and offered a more capacious stage. It fell into disuse, largely because of poor acoustics, about 1750. Rivalry then passed mainly to Crow Street which was rebuilt as a theatre in 1758, having been a concert hall since it was erected at the request of the 'Musical Academy for the practice of Italian Musick' in 1731.

The Crow Street Theatre closed in 1820, when stage music became the monopoly of the Theatre Royal in Hawkins Street (1821–80). The chief venues for oratorio and concert performances were the Crow Street Musick Hall (1731–57) and Mr Neale's Great Musick Hall in Fishamble Street (see illustration), which was opened just before Handel arrived in the autumn of 1741, and accommodated 700 people (without swords or skirt-hoops) for the first performance of *Messiah* on 13 April 1742. With the opening of the Rotunda in 1767, the popularity of Neale's Hall gradually declined; it was turned into a theatre in 1777 and closed at the end of the

century. The Philharmonic Room, also in Fishamble Street (used by the Philharmonic Society of the 1740s), has been confused with Neale's.

Apart from the commercial theatres, music in 18th-century Dublin was mainly promoted by numerous charitable musical societies which displayed a confusing inconsistency of nomenclature. Chief among them were Mercer's Hospital, the Charitable Musical Society for the Relief of Imprisoned Debtors, and the Charitable Infirmary, all three of which benefited from the first performance of Handel's *Messiah*. In the second half of the century Lord Mornington's Musical Academy (1757–77) and the Irish Musical Fund Society (instituted 1787 and incorporated 1794) were notably active.

Reflecting the London fashion, a prominent feature from the 1740s to the end of the century consisted of concerts during the summer season held in pleasure gardens such as Marlborough Bowling Green, St Stephen's Green and the City Bason (*sic*). In 1749 Dr Bartholomew Mosse opened the Great Britain Street Gardens, laid out in the style of London's Vauxhall, where about 60 concerts were given in aid of his Lying-in Hospital each season until 1791. These concerts were so successful that a spacious hall built on the model of the Rotunda in London's Ranelagh was opened in 1767, providing accommodation in inclement weather. Dr Mosse's hospital thus soon became known as the Rotunda.

As in England, the public looked mainly to foreigners for their music, but the active patronage of the nobility and gentry led to a certain amount of creative activity on the part of local composers such as the Roseingrave family and the Earl of Mornington, who was appointed to the new chair of music in the University of Dublin in 1764. In February 1792 John Field first appeared in public and published his first known composition. Also active at the close of the century were Philip Cogan and John Stevenson, who provided accompaniments for Thomas Moore's *Irish Melodies*.

With the passing of the Act of Union in 1800, and the abolition of the Irish Parliament, Dublin music lost much of its wealthy patronage. A tradition had however been established, and although opportunities for professionals decreased with the coming of a new era of amateur music-making, there was sufficient activity to maintain 19 publishers and music sellers, and 42 instrument makers in 1820–25.

The notable spread of amateur music was furthered chiefly by the efforts of the Robinson family. Francis Robinson formed a choral society known as the Sons of Handel in 1810, and his son Joseph founded the Antient Concerts Society (1834–63) which built the Antient Concert Rooms in Great Brunswick Street (now Pearse Street) for its performances. In 1831 William and Henry Hudson, a barrister and a dentist, organized the Dublin Music Festival at which a chorus of 172 and an orchestra of 74, strengthened by London players, was conducted by Sir George Smart and Ferdinand Ries; the chief attraction as soloist was Paganini. At the International Exhibition of 1853, Joseph Robinson assembled a choir and orchestra of no fewer than 1000 performers; and in 1856 Beethoven's Choral Symphony had its first Irish performance by the Philharmonic Society (1826–78), which also acted as host to both Joachim and Rubinstein when they first appeared in Dublin. In 1876 Joseph Robinson founded the Dublin Musical Society, which performed the current choral and orchestral repertory with a choir and orchestra of about 350 in the Concert Hall at Earlsfort Terrace (built for the Exhibition of 1865 and now rebuilt as the National Concert Hall). Among the composers of this period were Dr John Smith, Master of the King's Band of State Musicians in Ireland, composer to the Chapel Royal, and professor of music in the University of Dublin (1845–61), who wrote mainly church music and edited Weyman's *Melodia sacra*; and John Glover, who wrote three operas. Two better-known Irish composers, Balfe and Wallace, lived and worked abroad.

Towards the end of the century the chief figures in the musical life of Dublin were Robert Prescott Stewart, a prolific composer of cathedral music who succeeded John Smith as professor at the University and was organist at both St Patrick's and Christ Church cathedrals; and Michele Esposito, an Italian who was appointed professor of the pianoforte at the Royal Irish Academy of Music in 1882. A composer and much esteemed teacher, Esposito attempted to provide a permanent orchestra for the city by founding the Dublin Orchestral Society in 1899, and with an orchestra of 70 players he continued to conduct the society's concerts, including a series of Sunday concerts in the Antient Concert Rooms, until the outbreak of war in 1914. Among other pre-war societies may be mentioned the Dublin Oratorio Society (1906–14) under Vincent O'Brien, and the Orpheus Choral Society, founded in 1899 by James Culwick, organist of the Chapel Royal.

In the years between the wars orchestral concerts were given for the Royal Dublin Society by John F. Larchet, then professor of music at University College and music director at the Abbey Theatre. In 1927 an attempt was made to revive the Dublin Orchestral Society under the joint conductorship of Esposito and Larchet, but the society did not survive; and in the same year the third society to be known as the Dublin Philharmonic Society was founded by Colonel Fritz Brase, who had come to Dublin in 1923 as director of the new Army School of Music. This society made its début with a performance of Beethoven's Choral Symphony to mark the centenary of the composer's death, and continued to give a series of concerts each season with an orchestra of some 75 players, the wind being recruited from the Army School of Music. Choral performances were also given under Turner Huggard until the demise of the society in 1936.

The 1940s saw a remarkable expansion of musical activity, with societies and organizations proliferating. The Dublin String Orchestra, consisting mainly of professional players from the radio orchestra, introduced many contemporary works under Terry O'Connor, and a number of amateur choral and orchestral societies came into being, as well as organizations for the promotion of chamber music. Many were short-lived but others survived to form, in the company of some long-established institutions, the focal points around which this upsurge of activity crystallized into the pattern of Dublin musical life in the 1970s. The founding of the Music Association of Ireland in 1948 did much to coordinate musical policy by bringing together among its members a wide section of representative interests, both professional and amateur, which found influential expression through its elected council. This period was also notable for a marked increase in creative work, encouraged by the broadcasting authorities and the performing groups promoting contemporary Irish music.

The last quarter of the 20th century witnessed a shift, common to many European countries, from the promotion of music by enthusiastic amateur bodies to professional organizations largely supported by public funds. These organizations, many of which were initiated by the Music Association of Ireland, will be detailed under the appropriate sections below.

2. CHURCH MUSIC. The two Church of Ireland cathedrals of Christ Church and St Patrick are constituted in the full cathedral foundation, and follow a distinguished musical tradition dating back to the early Middle Ages. A choir school was attached to each (now only St Patrick's); choirmen hold the ancient posts of vicars-choral and lay vicars. The earliest names of vicars-choral at St Patrick's are recorded in 1219, and the first recorded name of an organist at that cathedral was that of William Herbit, who received payment in 1509. The recorded history of choral music at Christ Church does not go back before 1539, when the canons regular of the previous monastery became the members of a new secular foundation modelled on the practice of St Patrick's; Robert Hayward, however, was appointed organist in 1509. At intervals from the early 17th century until the late 19th the services of one organist were shared by the two cathedrals: the morning service at Christ Church and the evening service at St Patrick's were the more elaborate, at which the organist and principal members of each choir assisted.

The choir of the Roman Catholic St Mary's Pro-Cathedral, Marlborough Street, formed in 1902, owes its existence to an endowment of Edward Martyn, and the deed of gift states: 'The music to be sung shall be Gregorian and that of Palestrina or in the Palestrina style'. Vincent O'Brien was the first choirmaster of the Palestrina Choir. The university chapel choirs of Trinity College (Anglican rite) and St Patrick's College, Maynooth, are of a high standard and have special educational importance.

3. OPERA AND THEATRE MUSIC. The popularity of opera and musical plays has been a notable aspect of Dublin taste since the early 18th century, and was further strengthened by the English travelling opera companies during the second half of the 19th century and the first quarter of the 20th. Chief events in the early history of opera in Dublin begin with the first Irish production of *The Beggar's Opera* in March 1728 (40 performances by the end of that year). The first performance of Italian opera was not, as has been stated, by Nicolini in 1711, but in the form of burlettas presented at the Smock Alley Theatre by the De Amici company in 1761.

The production of full-scale opera is at present undertaken by the Dublin Grand Opera Society (reformed as DGOS Opera Ireland), which since 1941 has given two seasons annually at the Gaiety Theatre, there being no opera house in the city. The society has its own amateur chorus and Radio Telefís Éireann (RTÉ) provides its Concert Orchestra.

In the late 1960s an attempt was made to provide operatic experience for Irish singers, and at the same time bring live performances of the less complex operatic masterpieces to the smaller provincial towns, with the formation of Irish National Opera. This organization ceased activity in the early 1980s and has been replaced by Opera Theatre Company (OTC), which is funded by the Arts Council. This is a professional touring company performing opera in English with a chamber orchestra, and specializing in late Baroque and early Classical works as well as new operas by contemporary Irish composers. OTC also commissions new English translations of existing operas. There are numerous societies devoted to light opera, foremost being the Rathmines and Rathgar Musical Society, founded in 1913.

4. CONCERT HALLS. The opening of the National Concert Hall in 1981 provided the city with the suitable musical focus that had long been lacking. Seating 1212, with a recital hall for 250 (the John Field Room), it is administered by a board appointed by the government. Concerts are also given in a number of smaller halls, including the Great Hall of the Irish Museum of Modern Art (cap. 500) and the Pillar Room at the Rotunda Hospital (250). The Royal Dublin Society possesses a hall (1200) where it promotes an annual series of chamber music recitals. The Hugh Lane Gallery provides a venue for recitals, mainly of contemporary music. The two universities in Dublin have halls where concerts are given: the O'Reilly Hall (cap. 1220) in University College was opened in 1994, and Trinity College has the 18th-century Public Theatre (450–500). Some concerts requiring very large accommodation have been given at the Point Theatre (*c*7000), normally the venue for popular music.

5. ORCHESTRAL AND CHAMBER MUSIC. From modest beginnings, as a station chamber ensemble in 1926, the broadcasting orchestra was steadily expanded by the 1950s until it assumed the role (though not the name) of Ireland's national orchestra. After 1948 its complement was strengthened by the importation of a number of foreign instrumentalists, and it took the title of the Radio Éireann SO. A new generation of Irish players soon found employment in its ranks. From 1941 to 1948 the chief conductor was Captain Michael Bowles. After his retirement a number of guest conductors, including Jean Martinon and Hans Schmidt-Isserstedt, were appointed to direct the orchestra until the appointment of Milan Horvat as principal conductor in 1953.

With the launch of the national television service in 1961 the orchestra became known as the Radio Telefís Éireann (RTÉ) SO, of which Tibor Paul was appointed principal conductor in 1962. He was succeeded by Albert Rosen (1967–79) and then by Colman Pearce, Bryden Thomson and Janos Fürst. In 1989 the number of players was increased to international standards and the orchestra was given the title of National Symphony Orchestra, the first principal conductor of which was George Hurst. In 1994 he was succeeded by Kasper de Roo. Concerts in the National Concert Hall, its headquarters, are recorded for broadcasting. The National SO repeats a number of these concerts in larger provincial centres and also undertakes tours abroad. It performs for the Wexford Festival Opera and makes commercial recordings, including a series of works by Irish composers.

The Radio Authority also supports the RTÉ Concert Orchestra of 44 players. Originally formed in 1948 as the Radio Éireann Light Orchestra, it encompasses a wide-ranging repertory including light entertainment. In addition to regular public concerts and radio and television broadcasts, the Concert Orchestra plays for the Dublin Grand Opera Society and concerts for school, and has made numerous commercial recordings.

An independent professional chamber orchestra conducted by André Prieur and consisting mainly of players

from the RTÉ SO, known as the New Irish Chamber Orchestra, was formed in 1970. Following the Arts Council plan for regional development, this orchestra (renamed the Irish Chamber Orchestra) was relocated in Limerick in 1994, recruiting a number of new players to replace those who remained in Dublin to form the Orchestra of St Cecilia. A number of amateur orchestras have contributed significantly to musical life in Dublin. Of those that survived more than a brief period, the Dublin Orchestral Players has remained active since its foundation in 1939. More recently the Dublin SO and the Dublin Baroque Players have played an important role in this field. Both universities have student orchestras, the Baroque Orchestra of University College (founded 1989) and the Dublin University Orchestral Society (founded 1990), which perform regularly with young professional soloists.

Apart from the annual series of recitals sponsored since 1886 by the Royal Dublin Society, referred to above, public support for chamber music was meagre until the 1950s, when active groups such as Les Amis de la Musique and the Prieur Ensemble, formed mainly by members of the RTÉ orchestras, created a new enthusiasm. The broadcasting service established a string quartet in 1958. Based in Cork, it gives many concerts in Dublin and throughout the country as well as making radio broadcasts and recordings. The existence of this body has provided much encouragement for Irish composers who have written for it. Since 1986 the Vanbrugh Quartet has fulfilled this role and has made a number of commercial recordings, including several of Irish quartets. Independent string quartets, formed from members of the radio orchestras, have been active in Dublin since the 1950s. Recently there have been the Testore and Degani Quartets. Chamber music for brass ensemble has been provided by the RTÉ Brass Quintet and Prelude Brass. Increasing interest in contemporary music has led to the formation of two chamber groups, Concorde and Nua Nós, which specialize in this field.

6. Choral music. Of existing bodies the earliest is the Hibernian Catch Club founded in about 1680 by the vicars-choral of St Patrick's and Christ Church cathedrals. It claims to be the oldest surviving musical society in Europe. Its activities are confined to male-voice singing at monthly dinners.

The University of Dublin Choral Society was founded in 1837, with Joseph Robinson as its first conductor. It performs the masterpieces of the oratorio repertory at the end of each university term. The corresponding university society, the Music Society of University College, Dublin, was founded in 1917; two choral and orchestral concerts are given each year. Both universities also have chamber choirs.

Of the large choirs which give regular performances in Dublin the earliest is the Culwick Choral Society, a direct descendant of the Orpheus Choral Society referred to above. Recently they have tended to depart from an earlier tradition of *a cappella* partsongs to concentrate on oratorio and other large-scale works. Of more recent origin is Our Lady's Choral Society, formed in 1946 from the combined Roman Catholic church choirs of the archdiocese of Dublin, the first Irish choir to perform in Paris and Rome. Other important choral societies in Dublin are the RTÉ Philharmonic Choir, the St James's Gate Choral Society and Musica Sacra. These societies have contributed significantly to the wide range of choral concerts given in Dublin since the late 1970s, which also include a memorable series of Bach cantatas performed by special forces assembled and directed by John Beckett. In recent years amateur choirs have proliferated in the Dublin suburbs. RTÉ also supports a children's choir, Cor na nÓg.

A professional chamber choir of ten voices formed in 1953, the RTÉ Singers, earned an international reputation under Hans Waldemar Rosen, particularly in contemporary *a cappella* music, and provided a significant impetus to Irish composers. This has now become the RTÉ Chamber Choir, which offers 17 scholarships for young singers for a limited three-year period. There is also the National Chamber Choir conducted by Colin Mawby. Choral music of the Renaissance and early 17th century was introduced by an independent group of ten voices, formed and directed by Brian Boydell and known as the Dowland Consort (1958–70).

7. Concert promotion. In addition to the concerts promoted by the radio organization, the Royal Dublin Society and other bodies already referred to, many of the events formerly organized by the Music Association of Ireland have been taken over by professional bodies, such as the National Concert Hall and the Irish Museum of Modern Art at Kilmainham. Two amateur organizations, the Limerick Music Association and the Early Music Organization of Ireland, are responsible for promoting concerts in Dublin; the former tends to specialize in featuring musicians from eastern Europe, while the latter has organized successful festivals of early music. The Music Association of Ireland continues to promote concerts in schools. In 1969, with the cooperation of RTÉ, it inaugurated the biennial Dublin Festival of 20th-Century Music, which featured a broad cross-section of the contemporary international repertory in association with works by living Irish composers. This area is now provided for by recitals promoted by the Association of Irish Composers, an organization known as 'Mostly Modern', the groups Concorde and Nua Nós, and occasional concert series given by the National SO. Music Network, which mainly organizes countrywide tours of soloists and small groups, also stages concerts in Dublin. Recitals of solo and chamber music are promoted by the universities and by the cultural services of European governments.

8. Competitive festivals. The chief competitive music festival is the Feis Ceoil, founded in 1897. The Oireachtas, also founded in 1897, is a festival of Gaelic literature and drama, traditional music and fine art. Other important festivals are the Feis Maitiú, founded in 1908, and the Feis Atha Cliath, founded in 1904 for the promotion of Irish music and dancing.

More recently Dublin has hosted two notable international festivals: the Dublin International Organ Festival (from 1981) and the Dublin International Piano Competition (from 1988). Their respective founding artistic directors are Gerard Gillen and John O'Conor.

9. Broadcasting. The Irish broadcasting service, now known as Radio Telefís Éireann, was instituted in 1926. With only one radio and one television channel until 1979 it was difficult to satisfy musical enthusiasts in the face of popular demand and some dependence on commercial sponsorship. Sound broadcasting in 1971 devoted 276

hours to opera, orchestral and chamber music, and talks on musical subjects, and 125 hours to traditional and arranged Irish music. There are now several radio and television channels. Classical music is provided by FM3 Music during the evening hours and this admirable service has recently expanded its scope. The director of music and a number of assistants in specialized areas are responsible for RTÉ's musical policy. There is no organization specifically responsible for music in the television section.

10. Education. A chair of music was created in the University of Dublin (Trinity College) in 1764. The first holder was the Earl of Mornington. The chair remained vacant after his retirement in 1774 until the later appointments of John Smith (1845–62), Robert Prescott Stewart (1862–94), Ebenezer Prout (1894–1910), Percy C. Buck (1910–20), Charles H. Kitson (1920–35), George H.P. Hewson (1935–62), Brian Boydell (1962–82) and Hormoz Farhat (1982–95). Until the introduction of an Honor School in 1974 no teaching was taken by the professor, whose duties were confined to examining. The chair at University College was created in 1913. The first professor was the Rev. H. Bewerunge, who was succeeded by Charles H. Kitson, John F. Larchet, Anthony Hughes and Harry White. The first master's programme in musicology in an Irish university was introduced at University College in 1991. An active music department has been set up in St Patrick's College, Maynooth, under Professor Gerard Gillen. One of the constituent colleges of the National University of Ireland, it is situated about 20 km west of the city. Degrees in music are conferred by both the University of Dublin and the National University of Ireland, and music may be taken to degree level at the new Dublin City University.

Courses leading to degree qualifications are provided by three institutions chiefly concerned with practical musicianship. The Royal Irish Academy of Music (RIAM), founded in 1848, is governed by a board of governors consisting of elected representatives of the RIAM members, Dublin Corporation nominees and elected staff members. The academy, which offers a wide range of degree and diploma courses in performance and musicianship, has approximately 1500 students drawn from all of Ireland's 32 counties. In addition, over 30,000 pupils annually are examined at local centres throughout the country.

The DIT College of Music, founded as the Dublin Municipal School of Music in 1890, has been one of the constituent colleges of the Dublin Institute of Technology since 1978. There are approximately 2500 students, many of whom are prepared for grade examinations and external diplomas. The Institute awards a graduate diploma in music and a diploma in music teaching. The DIT College of Music and the Royal Irish Academy of Music offer a joint course with the University of Dublin leading to a degree in music education. Training for primary school teachers is undertaken by St Patrick's Training College, Drumcondra.

Among independent schools, the Read School of Pianoforte Playing, which was founded in 1915 and gave instruction to many distinguished Dublin musicians, is no longer active. The Leinster School of Music, founded in 1904 holds local centre examinations and grants teaching diplomas. The Army School of Music, established in 1923, trains the officer bandmasters and bandsmen for the Irish Army.

The National Youth Orchestra was formed in 1970, and four Dublin youth orchestras ranging from junior to senior grades provide initial training. Notable recent development in this area has also resulted in the formation of a number of youth orchestras in suburban centres. Orchestral concerts for schools are given by the RTÉ orchestras.

11. Cultural funding, professional associations. From its foundation in 1948 the Music Association of Ireland made representations to the government and other public bodies on behalf of its widely representative membership. Much of this pioneering work was successful, most notably the eventual provision of a National Concert Hall. Many of the associated groups formed under its influence developed independently and enjoy professional management with public funding. It still organizes concerts in schools and auditions for the European Youth Orchestra.

The chief source of funding for promotional bodies is the Arts Council of Ireland, set up in 1951. It also grants scholarships and bursaries for composers and performing artists and supports, in association with RTÉ, recordings of contemporary Irish music. Irish composers are further promoted by two organizations which developed from the Composers' Group of the Music Association of Ireland. The Contemporary Music Centre has established an archive and catalogue of Irish works and disseminates them widely through publications, recordings and a copying scheme, while the Association of Irish Composers is responsible for the professional welfare of composers and for performances of their music.

The growth of interest in early music has led to the formation of the Early Music Organization of Ireland, which has promoted a number of successful festivals and published newsletters containing short articles and reviews of recent recordings.

Music Network, based in Dublin, is a professional organization that manages the series of countrywide tours of chamber groups and soloists originally initiated in the 1950s by the Music Association of Ireland. The Irish branch of the Performing Right Society became independent in 1994 as the Irish Musical Rights Organization. A committee of this body allocates grants for the encouragement of contemporary music.

The Leinster Society of Organists was founded in 1919, and the welfare of professional musicians is looked after by the Irish Federation of Musicians. The oldest Dublin musical organization is the Irish Musical Fund, a charitable fund founded in 1787 and incorporated by Act of Parliament in 1794; it is administered for the benefit of 20 professional musicians, mainly orchestral players, who are elected to membership of the fund for life.

12. Music collections. The chief music collections are those of the library of Trinity College, which includes the Prout Collection and a number of manuscripts, and of the National Library, which includes the Joly Gift and the Plunkett Collection. A number of early manuscripts and rare printed works are also to be found in Marsh's Library and in the library of the Royal Irish Academy of Music. The chief collection of Irish folk music is housed in the Irish Traditional Music Archive, which is supported by the Arts Council. There are also folk music collections

in the libraries of the Royal Irish Academy and Trinity College, in the National Library and in the National Museum, which also houses a noteworthy collection of instruments mostly made by Dublin craftsmen. A collection of some 3000 folksongs, in manuscripts and recordings made by the Irish Folklore Commission, is now housed in University College.

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Dublin Troper (*GB-Cu* Add.710). 14th-century troper, proser and consuetudinary. *See* SOURCES, MS, §II, 8.

Dublin Virginal Manuscript (*IRL-Dm* D.3.30/i). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Dubois, Alfred (*b* Molenbeek, 17 Nov 1898; *d* Brussels, 24 March 1949). Belgian violinist and pedagogue. In 1910 he entered the Brussels Conservatory, where he studied with Alexandre Cornélis and won the first prize for violin in 1913. He continued to work with Cornélis until the latter died in 1917, when he began regular lessons with Eugène Ysaÿe. In 1920 he was awarded the Vieuxtemps Prize. He formed a superb duo with the pianist Marcel Maas and from 1925 played in the Trio de la Cour de Belgique (with Emile Bosquet, piano, and Maurice Dambois, cello). From 1927 he taught at the Brussels Conservatory. In 1938–9 he toured the USA with success but the war put paid to his international career. During the Occupation he led the Artis Quartet, with his pupil Arthur Grumiaux, Robert Courte and Robert Maas of the Pro Arte Quartet (who had been stranded in Belgium by the hostilities); the ensemble refused to play for the German invaders but became a cultural rallying point for music-loving Belgians.

Dubois was the most poised and polished player of the Franco-Belgian school in the interwar period; and had he not died just when his career was reviving after the war, he would be better remembered. Fortunately he left outstanding recordings of concertos, sonatas and trios. As a teacher he attracted pupils from all over the world.

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TULLY POTTER

Du Bois, Jean. *See* BOSQUET.

Du Bois, Léon (*b* Brussels, 9 Jan 1859; *d* Boitsfort, Brussels, 19 Nov 1935). Belgian composer and conductor. After studying at the Brussels Conservatory he won the Belgian Prix de Rome in 1885 with the cantata *Au bois des elfes*. His career as a conductor took him to theatres in Nantes (1889–90) and Liège (1891–2) and to the Théâtre Royal de la Monnaie (1890–91, 1892–7). In 1912 he was elected to the Belgian Royal Academy and succeeded Tinel as director of the Brussels Conservatory, a position he held until 1925. As a composer he was a Wagnerian, but he moved away from this influence in his much freer working of themes. His most successful work was the mimed drama *Le mort*; he wrote three other pieces for the stage and two ballets. He also composed a few orchestral works including *L'éveilleur*, an Adagio for strings and two marches. Other works include a suite for eight horns, 13 songs and about 20 choral works. An oratorio and a *Poème* for cello and orchestra remained incomplete. Du Bois' music was published by L'Art Belge, Breitkopf & Härtel and Cranz.

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HENRI VANHULST

Du Bois, Shirley (Lola) Graham (*b* Indianapolis, IN, 11 Nov, 1896; *d* Beijing, 27 March 1977). American composer, playwright and biographer. The daughter of a black American minister, she studied the piano, the organ and singing, and directed her father's church choir. In 1921 she married Shadrach T. McCanns, who died three years later, leaving her with two young sons. She went on to study at the Sorbonne (1926), Howard University (1929), Columbia University (1929), Morgan State College (1929–31) and Oberlin College (BA 1934, MA 1935). While at Oberlin she composed the opera *Tom-Tom*. The first performance (Cleveland, 8 July 1932) featured baritone Jules Bledsoe and, attracted national attention. She taught at Tennessee A & I State College (1935–6) and supervised the Negro Unit of the Chicago Federal Theater (1936–8), for which she composed the opera *Little Black Sambo* (1938). After studying creative writing at Yale University on a Rosenwald Fellowship (1938–40), she concentrated primarily on writing. She married W.E.B. Du Bois in 1951.

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JOSEPHINE WRIGHT

Dubois, Philippe (*b* Soignies, *c*1575; *d* Madrid, Dec 1610). Flemish composer and singer. He received his early musical education at the collegiate church of St Vincent, Soignies. He was one of 14 boy sopranos aged between seven and 12 who in 1585 were recruited in the Netherlands to serve in the chapel of Philip II of Spain; his colleagues included Géry de Ghersem, Mathieu Rosmarin (Mateo Romero), Jean Dufon and Jean de Loncin. He arrived in Madrid at the beginning of 1586. He was taught there by Philippe Rogier until his promotion to the rank of *cantor* on 1 December 1593. In 1594 he was invested with a benefice at the chapel 'du corps saint' at Ste Waudru, Mons. After the death of Philip II he continued in the service of Philip III as *cantor* and composer for the rest of his life, following him to Valladolid, where the court resided from 1601 to 1606. The catalogue of the library of King Juan IV of Portugal, destroyed in the Lisbon earthquake of 1755, records ten pieces by him; seven are settings for six and eight voices of Latin texts and three of French texts for five and eight voices.

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PAUL BECQUART

Dubois, Pierre Max (*b* Graulhet, 1 March 1930; *d* Rocquencourt, 29 August 1995). French composer. He studied at the Paris Conservatoire (1949–53) with Jean Doyen (piano) and Milhaud (composition). At the age of 19 he gained his first commission from French Radio for which he composed the *Suite humouristique*. He won the Prix de Rome in 1955 with *Le rire de Gargantua* (a cantata for soprano, tenor, bass and orchestra) and the Grand Prix of the city of Paris in 1964 for *Symphonie-sérénade*. In 1964 he took up conducting, touring the USA, France, Belgium and Canada. Dubois engaged in teaching activities in both Paris and Quebec and held the post of professor of analysis at the Paris Conservatoire. Several editions of educational material supported his teaching activities. A prolific composer of instrumental works, he has also written three small scale operatic works (1970–74) and a number of ballets. Many of his works have been composed for unusual instrumental combinations: in *Easy Sliding* (1981) a trombone quartet is accompanied by a full symphony orchestra and *Hommage à Hoffnung* (1981) is scored for an orchestra of saxophones. Dubois draws on a range of musical sources, incorporating elements from jazz to folksong. His musical style is influenced by Milhaud, Françaix and Prokofiev.

WORKS
(*selective list*)

Stage: Impressiones foraines (ballet), 1951; Le docteur Ox (ballet, 3), 1961, Lyons, 1965; Comment causer (opéra bouffe 1, J. Tardieu), 1970, Liège, Royal, 14 Oct 1971; Les Suisses (opéra à grand spectacle, 2, after P.A. Bréal), 1972, Liège, 1973; Hommage à Hoffnung (ballet, 1), 1980, Bordeaux, 1981; Le ruban merveilleux (conte musicale, D. Blanc), 1990, Paris, Forum des Halles, 31 May 1991

Orch: Pf Conc. no.2, 1957; Vn Conc. no.1, 1957; Sym. no.2 (Drame pour Epidaure), 1962; Hn Conc., 1963; Vc Conc., 1963; Rapsodie, 1963; Double Conc., vn, pf, orch, 1963; Symphonie-sérénade, str, 1964; Easy Sliding, 4 tbn, orch, 1981; Hommage à Rabelais, 1981

Vocal: Le rire de Gargantua (cant., Escalada), S, T, B, orch, 1955; Cantate sur 3 psaumes, 4 solo vv, 1959; Educativement vôtre, mixed chorus, children's vv, orch, 1975; Pauvre aveugle, 4-part mixed chorus, 1981

Chbr: Sonata, vn, pf, 1962; Pop Variations, fl, pf, 1971; Suite, dans le style ancien, a rec, 1971; Le cinéma muet, hn, tpt, trbn, tuba, 1972; Fantaisie sur une chanson canadienne, cornet/tpt, pf, 1972; Coincidence, cl, pf, 1977; 3 sérénades, ob, cl, sax, 1982

Principal publishers: Boosey & Hawkes, Choudens, Eschig, Leduc, Rideau Rouge, Technisonor

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ANDREA MUSK

Dubois, (François Clément) Théodore (*b* Rosnay, Marne, 24 Aug 1837; *d* Paris, 11 June 1924). French composer, organist and teacher. He was born into a modest, non-musical family in a village near Reims. His father was a basket maker, his grandfather a primary school teacher. When he made rapid progress in his piano studies with Louis Fanart, choirmaster of Reims Cathedral, the mayor of Rosnay, the Vicomte Eugène de Breuil, introduced him to professors at the Paris Conservatoire and provided lodging when he was accepted there in 1854. Studying the piano with Marmontel, the organ with Benoist, harmony with Bazin, and fugue and counterpoint with Ambroise Thomas, Dubois earned a series of prizes in harmony (1856), fugue (1857) and the organ (1859) before winning the Prix de Rome in composition in 1861. At the Villa Medici in Rome he became enamoured of Palestrina's music and began friendships with his future colleagues, Paladilhe, Guiraud, Bourgault-Ducoudray and Massenet.

While at the Conservatoire, Dubois played the organ at St Louis-des-Invalides from 1855, and after 1858 at Ste Clotilde (under César Franck); he was choirmaster there from 1863 to 1869 and at the Société des Concerts in the early 1870s. He then moved to the Madeleine, and replaced Saint-Saëns as organist in 1877. He also taught at the Conservatoire, starting with harmony (1871–91), then composition (1891–6), then serving as inspector of musical education (1884–96) and finally as director of the Conservatoire (1896–1905). Believing that students should have a solid understanding of theory before studying modern masters, he published a number of theoretical treatises. Praised for their clarity and precision and translated into other languages, some are still used today. His other writings include *Notice sur Charles Gounod* (Paris, 1894) and 'L'enseignement musical' (*EMDC*, II/vi, 1931, pp.3437–71).

Musically, Dubois is perhaps best known for his religious works, some of which have remained in the repertory of French churches for decades. The oratorio *Les sept paroles du Christ* (1867), for example, was performed by the Société des Concerts twice in 1872 and continued to be used at Good Friday concerts until well into the 20th century. Ernest Reyer, who attended its première at Ste Clotilde, said the score was 'as important as a comic opera, its style resembling 16th-century Italian music given new life with modern harmonies and varied rhythms'. *Le paradis perdu* won the City of Paris Prize and was performed twice at the Concerts Colonne in 1878.

The intervallic writing and phrasing in his sacred works make it easy music to sing, while the skilful use of vocal groups produces a grand effect. Despite the banality of certain repetitions in its Gloria, the *Messe brève* in E♭ for three voices was reputedly sung 'almost everywhere', while the *Messe solennelle de Saint-Rémi* and the *Messe de la Délivrance* (which cites *Parsifal* in its Sanctus) were enjoyed for their dramatic, grandiose effects. Throughout his life, Dubois also wrote secular works for chorus, especially for unaccompanied male chorus. Except for a patriotic sonnet, *France* (1916), his choral scenes are generally on themes of nature.

Although Dubois' dramatic works are less well known today, many were published by the prestigious house of Heugel. For the most part, they present simple, idealistic love stories in rustic, picturesque settings, perhaps reflecting Dubois' own background (many were written in Rosnay, where he returned to compose each summer). Despite their banal subjects, two modest one-act comic operas, *La Guzla de l'émir* (1873) and *Le pain bis* (1879), were praised for 'having all that it takes to succeed'.

The première of his three-act ballet, *La farandole*, commissioned by the Opéra in 1882 and set in Provence, was reputedly the first occasion during which electricity was used extensively at the Opéra. Here and in his two subsequent operas, *Aben-Hamet* (1884) and the popular *Xavière* (composed between 1886 and 1894), light, graceful melodies and poetic fantasy abound, in marked contrast with the austerity of his sacred music. In one section of *Xavière* the priest recounts the legend of St Francis and the birds; in another, Dubois incorporates indigenous French folksongs provided by Vincent d'Indy. While using short, periodic, melodic structures inspired by Gounod, these works also make reference to Wagner, whose music Dubois had heard in Bayreuth. The third act of *Aben-Hamet* incorporates melodic and harmonic aspects of the *Tristan* Prelude, while *Xavière* employs leitmotifs and continuous dialogue with symphonic accompaniment. The *grand opéra Circé* (1896) never reached the stage, although it reflected the national obsession with exotic enchantresses who use their beauty to liberate their countries from oppressive invaders.

Dubois' interest in instrumental music grew after he helped to found the Société Nationale in 1871. The overture *Frithiof*, first performed by the Société Nationale in 1880, entered the repertory of all the principal French orchestras of the time. His oeuvre includes more than 200 chamber works of uneven quality, as well as several sets of songs and piano pieces.

Dubois was a man of discipline and integrity, well liked by his peers. His music was admired for its French character and solid construction, elegance and charm, and purity of style and sentiment. Although he resisted becoming too much involved in the most important musical debates of the time, the clarity and idealism of his music were enough to win him the seat vacated by Gounod in 1894 at the Académie des Beaux-Arts.

WORKS

published in Paris unless otherwise stated

STAGE

all first performed in Paris

La prova di un'opera seria, 1863, unpubd [composed in Rome]

La Guzla de l'émir (oc, 1, J. Barbier and M. Carré), Athénée, 30 April 1873 (*c*1873), Brussels, Monnaie, 1878

Le pain bis (oc, 1, A. Brunswick and A. de Beauplan), OC (Favart), 26 Feb 1879 (1879)

La farandole (ballet, 3, P. Gille, A. Mortier, Mérante), Opéra, 14 Dec 1883 (1883)

Aben-Hamet (It. op, 4, L. Détroyat and A. de Lanzières, after Chateaubriand), Italien, 16 Dec 1884 (1884)

Xavière (idylle dramatique, 3, L. Gallet, after F. Fabre), OC (Lyrique), 26 Nov 1895 (1895)

Circé (grand opéra, 3, J. and P. Barbier), 1896, excerpt, Concerts Lamoureux, 23 Feb 1896 (*c*1889–91)

La fiancée d'Abydos, unperf.; Le Florentin, unperf.

OTHER VOCAL

Messe pour les morts, solo vv, chorus, orch (1876); Petite messe pour les morts, 3vv, org (1893); 4 messes brèves, E♭, 3vv, org (1894), 4vv, org (1894), 3vv, org (1897), dans le style palestrinien, 4vv, org (1900); Messe pontificale, solo vv, chorus, orch (1895); Messe, G, 3vv, org (1898); Messe solennelle de Saint-Rémi, solo vv, chorus, orch (1900); Messe, 3vv, org (1913); Messe, b [in the spirit of the Motu proprio] (1914); Messe de la Délivrance, 2vv, chorus, org (1919)

71 motets (pubd in collections, 1873, 1877, 1889, 1901); Credo, 4 male vv, org (1898); Benedictus, T, org; Sanctus, chorus, 2 org (1911); 2 pieces for children's choir, 1 with pf acc.

5 orats: Les sept paroles du Christ, solo vv, chorus, orch 1867 (1899); Le paradis perdu (E. Blau, after J. Milton), solo vv, chorus, orch (1879); Notre-Dame de la mer (L. Gallet), solo vv, chorus, org (1897); Le baptême de Clovis (after Pope Leo XIII: Ode to France), Bar, T, chorus, orch (1899); La prière de la France, Bar, chorus, pf (1917)

9 scenas incl. Bajazet et le joueur de flûte (cant.), for Concours de l'Institut (1859); Atala (cant., V. Roussy), for Prix de Rome, 1861; L'enlèvement de Proserpine (P. Collin), solo vv, chorus, orch (1879); Délivrance (cant.), solo vv, chorus (1887); Hylas, solo vv, chorus, orch (1890); Kybèle (Leconte de Lisle), 1v, chorus, orch (1906); 8 choral scenes for unacc. male vv: Les voix de la nature (1876), Tarantelle (1882), Après la moisson (1892), Le chêne et le roseau (1894), Hymne du printemps (1902), La campagne (1905), La forêt (1910), France, Bar (1916)

Other choral works: Chant national sur l'Exposition universelle, female chorus (1855); Le jugement dernier (1861); Le drapeau français, 3vv (1882); Valse mélancolique, 3 solo vv, female chorus (1888); Ave Maria (1894); La coureur (1904); Hymne antique, 3vv (1924); Noël, 2 solo vv, female chorus (1910); Le renard et la cigogne (La Fontaine) (n.d.)

Musiques sur l'eau (1887); Chansons de Marjolie (1887); 108 songs incl. settings of poems by M. Bouchor, J. du Bellay, T. Gautier, A. de Silvestre, Sully-Prudhomme (pubd in collections, 1887–1926); Airs arméniens, arrs. (1920)

INSTRUMENTAL

Orch: 3 ovs. (1865, 1881), Frithiof, 1879 (1894); 6 orch suites (1874, 1877, 1883, 1894, 1897, 1926); Concerto capriccio, pf, orch (1876); 2 orch suites from La farandole (1884, 1913); Deuxième concerto, pf, orch (1897); Concerto, vn, orch (1898); 3 sym. poems: Les abeilles (1898), Le Léthé (1899), Adonis (1901); Fantaisie, hp, orch (1903); 3 sym. (1908, 1912, 1924); Fantaisie, vc, orch (1912)

Chbr: 2 suites, ww (1898), incl. Chanson lesbienne, 2 fl, ob, 2 cl, hn, 2 bn; 2 str qts (1909, 1923); Pf Qt (1907); Pf Qnt (1905); Dixtuor, str qnt, wind qnt (1909); Nonetto, fl, ob, cl, bn, str qnt (1926); 35 other chbr works

Kbd: 94 pf works incl. Marche orientale (1867); Marche héroïque de Jeanne d'Arc, pf 4 hands, org (1888); Claire de lune (1891); Au jardin (1901); 2 sets of études (1906–7, 1922); Poèmes alpestres (1910); La journée de l'enfant (1911); 10 esquisses (1912); A l'aventure (1918); Petite marche exotique (1918); pubd collections incl. Première suite (1875), 20 pièces nouvelles de piano (1880); transcrs. incl. Poèmes virgiliens (1898), Bach's Das wohltemperirte Clavier (1914)

88 org pieces incl. Messe de mariage (1891); transcrs. of marches from Wagner's Tannhäuser and Lohengrin, Mendelssohn's A Midsummer Night's Dream

PEDAGOGICAL WORKS

L'accompagnement pratique du plainchant (1884); Notes et études d'harmonie pour servir de supplément au traité de H. Reber (1873–89); 87 leçons d'harmonie (1879–91); Traité de contrepoint et de fugue (1901); Leçons de solfège (1905); Petit manuel théorique de l'harmonie (1919); Traité d'harmonie théorique et pratique (1921); 24 leçons de solfège (1924)

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JANN PASLER

Dubos, Abbé **Jean-Baptiste** (*b* Beauvais, Dec 1670; *d* Paris, 23 March 1742). French diplomat, antiquarian, historian and theorist of the arts. After studies in theology and archaeology at the Sorbonne, he entered the diplomatic service which took him, at one time or another, to Hamburg, London, The Hague, Brussels, Neuchâtel and Italy, and involved him in the preparations for the treaties of Ryswick and Utrecht. As reward, he was given various ecclesiastical benefices and the title 'Abbé', as well as election to the Académie des Inscriptions et Belles-Lettres in 1720, of which, three years later, he became 'perpetual secretary'. His historical writings were both well founded and controversial. Because of his broad acquaintance with the arts, past and present and also French and foreign, which was matched by a certain refined connoisseurship, he was in demand, even as a young man, for advice concerning scenery, costumes and staging at the Opéra. His most important publication for music is his *Réflexions critiques sur la poésie, la peinture et la musique* (Paris, 1719, 6/1755/*R*; Eng. trans., 1748). The first version was written with his election to the Académie des Inscriptions in mind. For the second edition in 1733, Dubos added a third section, discussing languages and their relationship to music and declamation. He remarked on the similarities between the declamation of ancient peoples and chant, a theory which Jean-Jacques Rousseau adopted with several modifications, in his essay on the origin of languages, and which Dubos was to contest in his article 'Déclamation des anciens'.

In *Réflexions critiques* Dubos organized his remarks with finesse and logic. He devoted the first section to a discussion of the effects of the fine arts. For Dubos, aesthetic pleasure resulted from an imaginary, but not illusory, emotion, and to support his theory, he undertook a comparison of poetry, painting and opera. In the section devoted to music, he defined the nature of each element of the tragedy in music and its representative function: recitatives imitate the natural signs of the passions while instrumental sections imitate objects or situations. From this, he concluded that opera creates a depiction of truth close to that found in painting or dramatic theatre. In the second section of the *Réflexions*, Dubos discusses the difference between genius and aesthetic judgement. Genius, which is a gift of nature, is distinguished from talent, a habit acquired by work and study. The role of talent consists of supporting genius without, however, being a substitute for it. He does not favour a cognitive approach to taste, which assumes knowledge, but rather relies on the reactions of the public, who are disinterested in nature. In the *Réflexions* Dubos does not reverse the aesthetic theories of the 17th century, rather he demonstrates a certain conventionality by his approach, which is both mechanical and empirical.

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T. Downing: *Music and the Origins of Language: Theories from the French Enlightenment* (Cambridge, 1995)

ROBERT ERICH WOLF/PHILIPPE VENDRIX

Dubosc, Catherine (*b* Lille, 12 March 1959). French soprano. She studied piano and cello at the Strasbourg Conservatoire, then singing with Gerda Hartmann. In 1980 she entered the Ecole d'Art Lyrique of the Paris Opéra, where her teachers were Denise Dupleix and Hans Hotter. She received further tuition from Eric Tappy at the Lyons Opéra before joining that company in 1985 for two seasons. She has sung many Mozart roles, including Susanna, Despina and Pamina, as well as Marzelline, Nannetta (Verdi's *Falstaff*) and Blanche de la Force in

Poulenc's *Dialogues des Carmélites*. Other roles include Gretel (1987, Geneva) and Hypsipyle in Cavalli's *Giasone* (1988, Utrecht). She has also appeared at the Opéra-Comique and the Théâtre du Châtelet in Paris, and at Nancy, Montpellier, Avignon, Geneva, Edinburgh and Strasbourg. Her recordings include *Giasone*, *Dialogues des Carmélites*, Campra's *Tancrède*, Leclair's *Scylla et Glaucus*, Gluck's *Le rencontre imprévue* and Prokofiev's *The Love for Three Oranges*.

NICHOLAS ANDERSON

Du Bosc, (Guillaume) Simon (*b* Rouen; *d* Geneva, 1556–7). French music printer. A Simon Du Bosc, possibly identifiable with the music printer, though called a Parisian, first printed at Alençon between 1529 and 1534. He seems to have been in Paris before that time and was also there in 1534; at the end of that year he was listed as a heretic. Guillaume Simon Du Bosc appears in Geneva, where a heretic would reasonably have gone, in 1553; in that year or the next he was joined by GUILLAUME GUÉROULT, a relative, in partnership. Between that year and 1556, when Guéroult appears to have left for Lyons, they printed at least 12 volumes of music, some of which are lost; they include collections of motets by Clemens non Papa, Crecquillon, Gombert, Goudimel, Sermisy and others, and a book of psalm settings. It has been suggested that Du Bosc was the printer, while Guéroult acted as the financial partner and, probably, music editor. Du Bosc also printed on his own account, including three volumes of motets (one by Clemens non Papa).

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STANLEY BOORMAN

Dubourg, Matthew (*b* London, 1703; *d* London, 3 July 1767). English violinist, composer and musical director. He was the natural son of Isaacs, a dancing-master. As a pupil of Geminiani, he soon made a name as a remarkably gifted boy violinist, first appearing at one of Thomas Britton's concerts, where, standing on a high stool, he played a solo by Corelli with great success. On 27 May 1714 he had a benefit concert at Hickford's Room. In 1724 he visited Dublin, and on 17 June 1727 married Frances Gates at Stanmore, Middlesex.

In 1728 he was appointed to succeed J.S. Kusser as Master and Composer of State Music in Ireland, a post said to have been intended for Geminiani but transferred to Dubourg for religious reasons. From then until 1752, when he succeeded Festing as leader of the King's Band in London, he spent most of his time in Dublin, where he was an active influence in the musical community, though occasionally travelling to London (he took part, for instance, in performances of Handel's *Samson* there in March 1743). In Dublin he played a prominent part in most of the important performances of this period, playing at the first benefit for Mercer's Hospital on 8 April 1736, supervising and leading the enlarged orchestra for the first Irish performance of Arne's *Comus* in August 1741, and leading the band during Handel's visit (1741–2), which included the first performance of *Messiah*. The high standard of string playing in Dublin, which was remarked upon by Handel in a letter to Jennens, was undoubtedly due to the influence of Dubourg and his teacher Geminiani. Dubourg subsequently organized a series of six Handel oratorios in the 1743–4 season and the first Irish performances of *Samson* (4 February 1748) and *Judas Maccabaeus* (11 February 1748). He also conducted numerous performances of *Messiah* and other Handel oratorios. In recognition of these efforts he received a bequest of £100 from Handel.

He appears to have been a brilliant performer and fond of showing off his skill. Burney related that on one occasion he introduced a cadenza of extraordinary length into the ritornello of an air. When at last he finished, Handel, who was conducting, exclaimed 'Welcome home, Mr Dubourg' (*An Account of the Musical Performances ... in Commemoration of Handel* (London, 1785), 'Sketch of the Life of Handel', p.27).

In January 1748 there was a sale of furniture and paintings at his house in Dublin, and in March he was bequeathed £200 a year by 'the Widow Barry'. In 1761 he was appointed Master of Her Majesty's Band of Music in London at £200 a year. He retained a house in Dublin, where he often entertained Geminiani, who died there in 1762. Dubourg finally left Ireland in 1765. He was buried in Paddington churchyard.

Dubourg's compositions were mainly ephemeral; those that were published are scattered through minor collections. 'Serenading Trumpet Tunes' and 'Minuets for His Majesty's Birthday' are included in collections published by Walsh of London, and John Simpson's *Delightful Pocket Companion for the German Flute* (*c*1746–7) contains pieces by him. Of particular interest, as one of the earliest documented examples of an Irish traditional melody which attained great popularity at 18th-century Dublin concerts, is the publication by W. Manwaring in 1746 of *Select Minuets ... to which is added Eleen a Roon by Mr Dubourgh, set to the harpsichord, with his variations*.

BRIAN BOYDELL

Dubreuil, Jean (*b* Paris, *c*1710; *d* Paris, 1775). French *maître de clavecin*. He was a student of Jacques de Bournonville and a friend of the theorist P.-J. Roussier. He is known principally for two publications: *Dictionnaire lyrique portatif, ou Choix des plus jolies ariettes* (Paris, 1764, 2/1766–71 with suppl.), a large collection of then current French and Italian *airs*, all presented with French text in one part with an occasional duo, intended primarily for use by musical amateurs and as a teaching aid; and *Manuel harmonique, ou Tableau des accords pratiques* (Paris, 1767), a simplified, practical handbook for learning the principles of harmony primarily at the keyboard, based upon the teachings of Rameau. Although he is known to have composed music (his choral motet *Exaltabo te* was performed at the Concert Spirituel in Paris in 1741), only two *menuets en rondeau* appended to his *Manuel* appear to have survived. The *airs* attributed to 'M. Dubreuil' in *Recueil des airs sérieux et à boire de différents auteurs* (Paris, 1697–1713) and in the second volume of *Nouveau recueil de chansons choisies* (La Haye, 1724) are apparently not by him. (*BurneyH*; *FétisB*; *La BordeE*; *PierreH*)

ALBERT COHEN

Dubrovay, László (*b* Budapest, 23 March 1943). Hungarian composer. He studied composition with Szelényi at the Bartók secondary school of music, then at the Liszt Academy with Szabó and Vincze (1961–6). His piano

studies formed an important part of his musical development. Dubrovay taught at the Budapest Academy of Drama and Film from 1961 and was répétiteur at the Hamburg Staatsoper (during Rolf Liebermann's tenure as director) from 1971. He studied under Stockhausen in Cologne (1972–4), and in 1975 was appointed lecturer in theory at the Liszt Academy. He was a Deutscher akademischer Austauschdienst fellow in Berlin in 1985.

Dubrovay's early works, 1966–72, employ 12-note serialism. After his studies in Cologne, he began incorporating live electronics into his work and used his newly acquired knowledge of acoustics to extend conventional playing techniques of certain instruments; the result was a series of works entitled *Solo*. In later works his attention shifted towards forging a new musical language, partly by electronic means and partly through the inclusion of ambient sounds. His interests have extended to developing a new harmonic system, one that reverts to being centred on melody. The works *Délivrance*, *Succession* and *Symphonia* took prizes at competitions in Szczecin (1973), Trieste (1974) and Linz (1992) respectively, and *Cry into the Night* was awarded first prize at the 1997 Budapest international festival of electro-acoustic music. He has also received the Erkel (1985) and Bartók-Pásztory (1996) prizes and awards from Hungarian Radio (1986, 1995).

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STAGE AND ORCHESTRAL

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Verificazione, 1970; Succession, 1974; Conc. no.2, fl, str, 1981; Conc. no.3, tpt, str, 1981; Conc. no.4, pf, orch, synth, 1982; Conc. no.5, pf, orch, 1984; Variations on an Oscillating Line, 1987; Vn Conc., 1991; Cimb Conc., 1994; Triple Conc., tpt, trbn, tuba, orch, 1992; Faust, az elkárhozott [Faust, the Damned], 4 suites, 1996–8 [from ballet]; Magyar szimfónia, 1997; Hangszín-szimfónia [Timbre Sym.], 1998

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Solo inst: Délivrance, org, 1972; Felhangok [Harmonics], pf, 1977; Interferences no.2, pf, 1978; Solo: no.1, vn, 1979, no.2, trbn, 1982, no.3, tuba, 1983, no.4, vc, 1985, no.5, b fl, 1985, no.6, cb fl, 1985, no.7, bn, 1986, no.8, fl, 1989, no.9, cl, 1990, no.10, db, 1992, no.11, tpt, 1994, no.12, b trbn, 1996, no.13, hn, 1998; for Carillon, 1987

El-ac: Mutations, tape, 1972; Kyrie, tape, 1973; E-Trio, vn, perc, synth, 1974; Sóhaj [Sigh], tape, 1974; A2, vn, perc, pf, synth, 1975; Endless Dance, tape, 1975; Endless Movement, tape, 1975; Endless Rest, tape, 1975; Oscillations no.1, elec org, synth, 1975; Sequence, rec, synth, 1975; Oscillations no.2, vn, va, cimb, synth, 1976; Oscillations no.3, pf, synth, 1977; S.O.S., tape, 1979; Strophen, perc, synth, 1980; Suite, pf, synth, 1981; Harmonics, cptr, 1983; Parte con moto, cptr, 1984; Sonata, cptr, 1984; Symphonia, cptr, 1985; Au bord des événements, cptr, 1989; Le désire des molecules, cptr, 1989; Concertino, tape, pf, 1993; Earmusic, tpt, 3 synth, 1994; Cry into the Night, cptr, 1996

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Principal recording companies: Hungaroton, TELDEC, Staalplot, AMOS

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MELINDA BERLÁSZ

Dubrovnik (It. Ragusa). City in Croatia. Located on the Adriatic coast, it succeeded in freeing itself from Venetian domination in the 14th century and existed as an independent, aristocratic republic until 1808, when it was conquered by Napoleon. After the Napoleonic wars it was incorporated into the Austro-Hungarian Empire, and, together with the rest of Croatia, was part of Yugoslavia from 1918 to 1992. Its long independence and prosperity ensured the continuity of artistic life, which during the Renaissance was most productive in poetry and theatre. From the Middle Ages the Cathedral of St Mary and the monasteries of the Dominicans and Friars Minor were the centres of musical activity; the latter monastery has an important music library. The earliest report of the cathedral organ dates from 1384; organs in the Dominican monastery and the church of St Vlaho (Blasius) were installed early in the 15th century. Secular and ceremonial music flourished at the court of the rector, the elected head of state. The city supported a band of musicians from the 14th century.

In the 16th century the city attracted a number of musicians from France and Italy, among whom the most distinguished was Lambert Courtois, who served there as an instrumentalist and *maestro di cappella* between 1554 and 1570. His *Madrigali a cinque* (Venice, 1580) bear a dedication to three prominent Dubrovnik citizens. Lambert Courtois' descendants, Henri and Lambert the younger, were both active in Dubrovnik. Music theory and aesthetics were much discussed in learned circles in the second half of the 16th century, especially in the Accademia dei Concordi. The beginnings of opera were noticed too: in 1617 Paskoj Primović published his translation of Ottavia Rinuccini's *Euridice*, and in about 1620 Givo (Ivan) Gundulić translated *Arianna*. Junije Palmotić's *Atalanta* (1629) was subtitled 'Music performed by the company of Isprazni'; the score, written by Lambert Courtois the younger, has not survived. In the 18th century operas were performed by visiting Italian companies; a permanent opera company was not established. At that time the court of the rector supported two orchestras, the military Banda del Principe and Orchestra del Rettore which played indoors. For a time Luka Sorkočević, a composer and member of the nobility, supported a private orchestra. The Philharmonic Orchestra was founded in 1925 as a semi-professional body and reconstituted in 1946 as the fully professional Dubrovački Gradski Orkestar (Dubrovnik City Orchestra). Dubrovačke Ljetne Igre, the music and drama festival founded in 1950 and held annually in July and August, has acquired an international reputation. The School of Music was opened in 1946, and in 1968 the Zagreb Academy of Music opened a section of its department for string instruments in Dubrovnik.

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BOJAN BUJIĆ

Du Buisson [Dubuisson]. A name common to many French and Flemish composers, singers, organists and musicians active from the early 16th century to the late 18th century. Apart from those listed below, none of whom is known to be related, other known composers of this name include Mathurin (*fl* 1489–1514), known by one chanson (in RISM 1504[3], possibly by Mathurin Forestier), René (*b* 1703) and Gabriel (*fl* 1724), both known by airs published in French anthologies (1724–6). A Gabriel Dubuisson, *ordinaire de la musique* to Louis XIV, was paid in 1688 for an unspecified role in the *Ballet de Flore* danced at Versailles and as a veteran 'for his former services to the king's music' in 1717. A Joseph Heron, also known as Du Buisson, is listed as musician in ordinary to Louis XV in 1730. Other musicians of this name held various church and court posts, mainly in Paris and Geneva.

(1) **Jacques Du Buisson** [Du Buysson] (*fl* Paris, 1550–70). French organist and composer. He served in the *chambre du roi* between 1550 and 1562, under Henri II, François II and Charles IX. 11 chansons for four voices published in Paris are ascribed to 'Du Buisson' or 'Buysson' (RISM 1552[4], 1553[20], 1554[20], 1554[21], 1557[9], 1557[12], 1559[10], 1560[3a], 1569[13]). All the texts are amorous epigrams of little literary quality, typical of the pre-Pléiade generation. The musical style is generally homophonic with occasional hints of imitation and brief melismas at cadential points; as in other mid-16th-century chansons duple metre predominates, but a few pieces include brief passages in contrasting triple metre. Two three-voice chansons (1578[15]) use popular anecdotal texts set contrapuntally to music familiar from earlier settings. (Three of Du Buisson's chansons are ed. in SCC, ix, 1994.)

(2) **Dubuisson** [Du Buisson, Doubisson, Dubisson; Laquement, Jean] (*b* Picardie, 1622/3; *d* Paris 1680/81). French composer, viol player and teacher. Over 110 compositions for unaccompanied bass viol in French, English, Dutch and German manuscripts attest to his wide popularity among viol players. The harpsichordist Jacques Hardel was godfather to his son born in 1663. A manuscript dated September 1666 (in *US-Wc*) gives his Paris address on rue St Germain near Fort l'Eveque, stating that he could also be found at the luthier shop of Michel Colichon, which was frequented by Machy, Jean Rousseau and other *violistes* of the period. In 1680 the *Mercure galant* reported that Dubuisson took part in a concert of music for three bass viols, the first of its kind in France. In the same year Le Gallois included him in a list of Parisian viol virtuosos (together with Sainte-Colombe and Marais). Rousseau criticized in 1688 'the playing of the late old Du Buisson', but Machy preferred it to that of Sainte-Colombe.

The manuscript from 1666, containing four suites and two pieces in tablature, is the earliest dated French solo viol music and includes a brief set of instructions for bowing and fingering. Another source, dated 1674 and with the initials 'I.B.R.' (in *F-Pn*), contains over 260 English, French, German and Dutch pieces for lyra viol; those by Dubuisson and his compatriot Nicolas Hotman are in standard bass viol tuning. One of the largest manuscript sources of French viol music (in *PL-Wtm*), whose repertory probably dates from the 1650s and 60s, contains 101 movements attributed to Dubuisson, most of which are *unica*. An arrangement for baryton of a set of five viol pieces (in *D-Kl*) was made by an anonymous German player in 1670.

In Dubuisson's music, especially the allemandes, courantes and sarabandes, lute-influenced polyphonic texture (*jeu d'harmonie*) is prevalent, sometimes coupled with a sophisticated sense of counterpoint. Opening movements (*préludes* and *fantaisies*) are frequently sectionalized and retain the quasi-improvisatory character associated with early examples of the genres. Some of his suites may have been appreciated as such by contemporaries, since a few of the allemande–courante–sarabande groups appear together in more than one manuscript.

WORKS

29 préludes and fantaisies, 22 allemandes, 25 courantes, 17 sarabandes, 11 gigues, 5 ballets, 1 bourrée, 2 gavottes, 2 arias, all b viol, *A-ETgoëss*, *D-Kl*, *F-Pn*, *GB-DRc*, *PL-Wtm*, *US-Wc*

(3) **R. du Buisson** (*fl* 2nd half of the 17th century). Composer and musician. Although his first name is not recorded, it is known that Du Buisson served as an *ordinaire de la musique du roi* during the reign of Louis XIV. A cantata, four motets and two instrumental pieces are attributed to him in manuscripts copied by Philidor and others dating from the late 17th century. Du Buisson's cantata, *Le triomphe de la paix*, scored for voices alone, is his most substantial surviving composition. It was copied for the convent of Saint Cyr and was bound with the coat of arms of Mme de Maintenon. In both musical style and subject matter, it typifies the late 17th-century French cantata.

WORKS

Le triomphe de la paix, cant. in Grandes cantates, *F-V*, and Chants de la louange de Roi, *Pc*

Exaltabo te, Confitebor tibi Domine, SSB, 2 vn, bc, in Motets de MM. Lalande, Mathau, Marchand l'aisné, Couprin [sic] et Dubuisson recueillis par Philidor l'aisné fait à Versailles en 1697, *V*

Diligam te Domine fortitudo mea, motet en simphonie, 1v, [bc], *Pn*

Non nobis, Domine, motet 'chanté devant le Roy', 1v, *Pc*

Doubtful: 2 Pièces de simphonie, in Recueil de plusieurs belles pieces de simphonie copiées, choisies, et mises en ordre par Philidor l'aisné, 1695, *Pc*

(4) **Du Buisson** (*d* 1710). Composer. The only glimpse of his life is afforded by Titon du Tillet, who described him as a contemporary of Michel Lambert and a celebrated tippler ('fameux buveur') who 'willingly gave lessons in music and feasting for visitors to Paris, especially Germans'. Not surprisingly his musical output consists almost entirely of drinking-songs, which found an appreciative audience in their day. Their texts sometimes depict Du Buisson himself as a kind of personification of the *bon*

vivant. The date of his death is appropriately established by a drinking-song commemorating it which was published in May 1710. He may have been the 'Dubuisson' who was the author of a lament on the death of Michel Lambert, O mort, affreuse mort (1696).

WORKS

7 books of Airs sérieux et à boire, 2, 3vv (Paris, 1686–92)
9 books of Airs sérieux et à boire (Paris, 1694–6)
L'on vous dit tous les ans, air, in *Mercure galant* (Paris, April 1678)
Airs in 1692[5], 1692[6], 1692[7], 1693[3], 1697[2], 1697[5], 1699[2], 1700[2], Recueils d'airs sérieux et à boire (Paris, 1701–2), Recueils d'airs sérieux et à boire (Paris, 1704–10)

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FRANK DOBBINS (1), STUART CHENEY (2), DONALD B. CHAE (3), DAVID TUNLEY (4)

Dubuque [Dyubyuk], **Aleksandr Ivanovich** (*b* Moscow, 20 Feb/3 March 1812; *d* Moscow, 27 Dec 1897/8 Jan 1898). Russian pianist and teacher, probably of French descent. He was a pupil of John Field. Among his own distinguished piano pupils were Balakirev, the critics Kashkin and Laroche, and Nikolay Zverev (teacher of Rachmaninoff, Skryabin and Ziloti). An intellectually controlled, poised and precise style (even for the interpretation of virtuoso pieces) is particularly associated with the Field-Dubuque Moscow tradition. Dubuque published a book on the technique of piano playing, *Tekhnika fortepiannoy igrï* (Moscow, 1866), and also taught at the Moscow Conservatory (1866–72). Balakirev and Tchaikovsky dedicated piano pieces to him, and Balakirev persuaded him to write his 'Vospominaniya o Fil'de' ('Reminiscences of Field'), published first in *Knizhki nedeli* (December 1898) and reprinted in the *Russkaya muzïkal'naya gazeta* (1916, nos.34, 35, 38, 39) under the title 'Iz vospominaniy o muzïkal'noy zhizni staroy Moskvï' ('From reminiscences of musical life in old Moscow'). His most important musical publication was *130 russkikh narodnïkh pesen* ('130 Russian folksongs', Moscow, *c*1855, 2/1865). He also composed some songs and piano pieces, including *Album pour les enfants* (Moscow, 1866), *3 études dans le style fugue* opp.95–7 (Moscow, n.d.) and a capriccio *Le rossignol d'Alabieff* (Prague, n.d.).

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EDWARD GARDEN

Du Bus, Gervais [Gervès]. French notary. He was active at the royal chancery in about 1313 and was the author of the ROMAN DE FAUVEL.

Dubut. French musicians and instrument makers bearing this name were active in Paris throughout the 17th century. The most important are Pierre Dubut *le père* (*b c*1610; *d* before 1681) and Pierre Dubut *le fils* (*b* ?after 1642; *d c*1700), both lutenists and composers. The first definite appearance of Dubut *le père* is in Pierre Ballard's *Tablature de luth de differents autheurs* (Paris, 1638), to which he contributed five pieces. He is described as master lutenist in documents from 1642 (when he married Marie Prévost, daughter of Pierre Prévost, a lute maker and player) to 1673 (in the marriage contract of his son Dubut *le fils*). In 1654–5 he instructed Sir John Reresby in lute playing at Blois and Saumur. He had died by 1680, when he is referred to in the past tense by le Gallois.

Dubut *le fils* had by 1666 moved to Grenoble, then a centre of patronage of the arts, and was still there in 1681, when he was described as master lutenist. By 1692 he was resident in Paris, and in 1695 the register for a newly introduced poll tax reveals him as a prosperous *symphoniste de première classe* and teacher along with Robert de Visée and Jacques or Pierre Gallot.

Both Dubuts were equally celebrated. Various writers list them among the most prominent lutenists of their respective generations and their works are widely diffused in manuscript sources throughout northern Europe (see Goy, Meyer and Rollin). They are of notably high quality, though it is not easy to differentiate the work of father and son, since copyists were rarely careful about attributions and all but four of 138 pieces in the incomplete modern edition (ed. M. Rollin and J.-M. Vaccaro, Paris, 1979) are in D minor tuning.

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DAVID LEDBETTER

Du Buysson. *See* DU BUISSON, (1).

Duc, Filippo [Filippo de, Philippe de] [Le Duc, Philippe] (*b* Flanders, *c*1550; *d* after 1586). Flemish composer, active in Italy. It is not known when he arrived in Italy, but he appears to have spent much of his life there, probably at Padua, for in 1570 he dedicated his first book of four-part madrigals to the Flemish students there, speaking warmly both of them and of Padua. He dedicated his madrigals of 1586 to Johann Jacob and Karl Kisl of Graz, sons of the treasurer to the Austrian Archduke Karl. This dedication is by no means the only evidence that Duc had connections with the Habsburgs for in 1568 ten of his motets were included in the first four volumes of the *Novi thesauri musici*, an anthology of motets dedicated to the Emperor Maximilian II, and in 1577 the registers of the imperial chapel record that he was paid 25 gulden for two masses written in honour of Maximilian. In addition

some of his sacred works are found in Austrian manuscripts. His secular works include examples of the typically light music popular with university students. The overtones of parody in the mixture of languages of *Sequamini et socij*, a hymn to Bacchus, and in the quotation of street songs in the serenata *L'aria s'oscura* are heightened by the rapid declamation and the pseudo-dramatic alternation of voices. In this respect Duc's approach was similar to that of Alessandro Striggio (i), whose setting of *L'aria s'oscura* he surely knew, and of Orazio Vecchi.

WORKS

Il primo libro de madrigali, con una serenata et un dialogo, 4, 8vv (Venice, 1570)
Le vergini, libro primo, con un dialogo, 6, 8vv (Venice, 1574)
Il primo libro de madrigali, 5, 6vv (Venice, 1586)
Works in 1568[2], 1568[3], 1568[4], 1568[5], 1590[20]
Mass 'Io son ferito', 5vv; 2 motets: *A-Wn*; 1 motet, 6vv, *D-Mbs*; 4 motets, *PL-WRu*

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PATRICIA ANN MYERS

Duçaina (Sp.). *See* DOLZAINA.

Du Camp Guillebert, Pierre. *See* D'AUXERRE, PIERRE.

Du Cange, Charles (Dufresne), Sieur (*b* Amiens, 18 Dec 1610; *d* Paris, 23 Oct 1688). French historian, philologist and lexicographer. He was one of a celebrated group of learned 17th-century French scholars who founded modern historical and linguistic criticism. He was a student of law in Orléans and practised at the parliament in Paris from 1631 before returning to Amiens, where he was appointed treasurer in 1645. He left in 1668 for Paris, where he produced his major works: *Glossarium ad scriptores mediae et infimae latinitatis* (Paris, 1678; many subsequent edns, of which that by L. Favre, Paris, 1883–7/*R*, is current) and *Glossarium ad scriptores mediae et infimae graecitatis* (Lyons, 1688/*R*). The first of these is of particular importance to students of medieval music for the large number of musical terms and instruments it describes, derived largely from primary sources.

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ALBERT COHEN

Ducasse, Jean Roger. *See* ROGER-DUCASSE, JEAN.

Du Caurroy, Eustache (*b* ?Gerberoy, bap. 4 Feb 1549; *d* Paris, 7 Aug 1609). French composer. According to La Borde, Du Caurroy was born in Gerberoy; he was baptized in Beauvais. An epitaph written by the cardinal Jacques Davy du Perron, and engraved on the monument that his pupil and successor, Nicolas Formé, had erected, suggests that he had served the royal court during the reign of Charles IX (*d* 1574), but the first clear evidence of his attachment to that household comes in 1575, when he was noted as a singer in the royal chapel in documents prepared for the Puy d'Evreux, the annual musical competition attended by members of elite establishments. (In that year he took a prize for French song, for a motet in 1576 and for another chanson in 1583; see E.C. Teviotdale, *CMc*, lii, 1993, pp.7–26.) Until 1595 Du Caurroy held the post of *sous-maître de la chapelle royale*, but was promoted to the rank of composer to the royal chamber. In 1599 he obtained the same post in the royal chapel. His *Missa pro defunctis*, composed in *c*1590, was performed *c*1590 at the funeral of Henry IV; this long work remained the official requiem to be sung at the funerals of kings of France. At the end of the 16th century and the beginning of the 17th, Du Caurroy gained wide recognition and was highly esteemed, and towards the end of his life accumulated several honours and benefices. He became canon of the Sainte-Chapelle in Dijon and of Sainte-Croix in Orleans, Prior of St Ayoul de Provins (where some of his relatives held similar positions), of Passy and of St Cyr in Bourg; he also owned a large agricultural estate in Picardy. After his death he was often praised and cited: Caus (1615), Mersenne (1636), Parran (1639) and Du Cousu (1658) proposed in their treatises several examples taken from his work. Mersenne said of him, 'Du Caurroy reigns supreme for the great harmoniousness of his composition and his rich counterpoint ... all the composers of France hold him to be their master', and in 1645 Du Peyrat, in his *Antiquitez et recherche de la chapelle et oratoire du roy*, called Du Caurroy 'one of Europe's great musicians'.

Although a few of his works appeared during his lifetime in publications of Le Roy & Ballard and Phalèse, the bulk of his production – secular, sacred and instrumental alike – did not appear until just after his death. The composer himself apparently planned for this posthumous publication, entering into a contract with Pierre Ballard during the last months of his life that provided for supervision of the enterprise by his nephew, André Pitard.

Du Caurroy studied the works and writings of Josquin, Willaert and Zarlino, and in the preface to the first volume of his *Preces ecclesiasticae* declared that he had learned his trade 'by reading good authors and imitating the ancients'. Of a somewhat conservative disposition, he was primarily interested in rigorous contrapuntal techniques, and sometimes sacrificed spontaneity for theoretical perfection. Nevertheless, his music often has a spaciousness and lyrical quality that is not without charm. Some of his works, such as his *Christus vincit*, the four *Te Deums* (published in the *Preces ecclesiasticae*) or his *Prince, La France te veutpar ces vers sacrer un autel* (published in the *Meslanges*) seem to have been written for particular occasions. In several pieces from the *Meslanges* as well as from the *Preces ecclesiasticae* he displayed particular interest in *musique mesurée à l'antique* according to the principles laid down by Antoine de Baïf and put into practice by Claude Le Jeune in his *pseaumes en vers mesurez*. Du Caurroy's concern with mathematics is reflected in his 'abstract' musical compositions, the instrumental fantasias, which are based throughout on either sacred or secular cantus firmi. These works are his most original contribution to the repertory of 'pure' music; it has been claimed that the keyboard transcriptions provided the foundation of the French school of organ music which first became known through the works of Titelouze.

For an illustration from Du Caurroy's *Fantasies*, *see* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, fig.2.

WORKS

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Pie Jesu Domine, canon 6vv, in *MersenneHU*, vii (Paris, 1636)
2 chansons, 4, 5vv, 1583[7]; 1, 4vv, 1583[8]; 1, 4vv 1597[10]
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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN (with M.-A. COLLIN)

Duch, Benedictus. *See* DUCIS, BENEDICTUS.

Duchambge [Du Chambge; née du Montet], **(Charlotte-Antoinette-)Pauline** (*b* Martinique, 1778; *d* Paris, 23 April 1858). French composer. The daughter of a noble family, she was taken to Paris, where she received a convent education and studied the piano with Jean-Baptiste Desormery. She left the convent in 1792 and married the Baron Philibert Duchambge four years later. In 1798, at the age of 20, she lost both her parents and the family fortune, and she was divorced soon afterwards. It was after these crises that Duchambge's musical education began in earnest. She studied with Jan Ladislav Dussek, Cherubini and Auber, with whom she had a close relationship. She met the poet Marceline Desbordes-Valmore (1786–1859) in about 1815; their lifelong friendship is documented by a lengthy correspondence and a number of songs on Desbordes-Valmore's texts. Through her Duchambge met the leading French poets of her day, including Chateaubriand, Lamartine and Vigny, who wrote texts for her. Duchambge also set texts of other women writers such as Mme Amable Tastu and Mme Emile de Girardin.

Duchambge composed about 400 drawing-room style *romances*, most of which were published between 1816 and 1840. That they were well received is evident from the favourable reviews and the many texts written specifically for her. The songs are straightforward, diatonic and typically in strophic form without separate refrains. She also composed two sets of piano pieces.

WORKS
(*selective list*)

all printed works published in Paris

SONGS

Le comte Roger (V. Hugo), ballade (1819); A mon ange gardien (*c*1825); Le couvre-feu (F. de Courcy), ballade (*c*1825); La romance de l'Abencérage (F.R. de Chateaubriand) (1828); La blanche maison (Je sais sur la colline) (A. de Lamartine) (?1830); Le bouquet de bal (Vous partez) (E. Scribe) (?1830); La fiancée du marin (Tristesse amère) (M. Desbordes-Valmore), romance (?1830); Je suis seul (Je vois le clocher) (de Custine) (?1830); Jeannette (Quand la violette) (E. Barateau) (?1830); La pauvre vieille pleura (Barateau) (*c*1830); Le pêcheur (Quand vient la nuit) (J. de Rességuier) (?1830)
Qu'elle est jolie (Grands dieux) (P.J. de Béranger), chansonnette (?1830); Le retour en Bretagne (E. Souvestre) (?1830); Barcarolle tirée d'Angelo (Hugo) (1835); Le bateau (A. de Vigny) (1835); A demain (Quittons la solitaire allée) (A. van Hasselt) (?1835); Francine (Barateau), ballade (?1835); La jeune châtelaine (Je vous défends) (Desbordes-Valmore) (?1835); Le pêcheur de Sorrente (Sorrente, doux rivage) (D. Gay) (?1835); Penses-tu que ce soit t'aimer (Trouver dans mes songes) (Souvestre), romance (?1835); Qu'elle est triste (Voyez la jeune fille) (Barateau) (?1835); Le rêve du mousse (L'air était froid) (Desbordes-Valmore) (?1835)
La soeur de Charité (Voici la paisible demeure), romance (A. Bétourné) (?1835); La valse et l'automne (L'harmonie et les fleurs) (Desbordes-Valmore) (?1835); Les chanteurs italiens (C'est la Toscane) (E. Deschamps), duet (?1840); L'adieu tout bas (Desbordes-Valmore); Les cloches du couvent (M. Tastu); Le départ du navire (A. Dumas) (n.d.); Le meunière et son seigneur (J.W. von Goethe) (n.d.); Je pense à lui (Desbordes-Valmore); La sincère (Desbordes-Valmore); *c*370 other songs

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Chant sacré (A. de Vigny), 3vv, pf (n.d.)
Pf: 3 études et un caprice (n.d.); 2 thèmes variés (n.d.)

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J. Boulenger: *Marceline Desbordes-Valmore: sa vie et son secret* (Paris, 1926), esp. 213–26, 327–43

JUDY S. TSOU

Duché de Vancy, Joseph-François (*b* Paris, 29 Oct 1668; *d* Paris, 14 Dec 1704). French librettist, essayist and author of sacred tragedies. As a young man he was appointed a *valet de chambre du roi*, which gave him good connections. After enjoying the protection of the Maréchal de Noailles, he came to the attention of Mme de Maintenon, who appointed him to her school for girls at Saint-Cyr. The setting of his *Iphigenie en Tauride* was completed by André Campra in 1704 after Desmarets had been obliged to flee the country; Danchet wrote a new prologue, Duché by then having renounced the theatre. Although the opera was eventually successful, the quality of the libretto is mediocre, and it does not bear comparison with Guillard's much more celebrated version for Gluck. The melodramatic *Scylla* (set by Theobaldo di Gatti, 1701) should be considered Duché's best work. Duché wrote his three sacred tragedies, *Jonathas*, *Absalon* and *Debora*, for Mme de Maintenon's school, but only *Jonathas* was staged, with incidental music by Moreau; the first performance took place in Mme de Maintenon's chambers, and Louis XIV attended.

CAROLINE WOOD

Du Chemin [Chemyn], **Nicolas** (*b* Sens, *c*1515; *d* Paris, 1576). French music printer. He was active in Paris between 1549 and 1568 and occupied an important position between Attaingnant, whose last music book under his own name was issued in 1550, and Le Roy & Ballard, who began a long career as royal printers of music in 1551.

Described as a bookseller in a document dated November 1540, Du Chemin issued his first printed book in 1541. In 1543 he moved his shop to the rue St-Jacques-de-Latran under the sign of the silver Griffin, the address from which he issued music as well as many books on

medicine, grammar, arithmetic, law and Latin literature to the end of his career. In November 1545 he married Catherine Delahaye, ward of the printer Poncet le Preux, who was Attaingnant's brother-in-law – a circumstance that undoubtedly helped turn his attention towards music printing. Although the inclusion of some music types in a 17th century inventory compiled by Guillaume Le Bé suggests that Du Chemin was himself an engraver, he purchased punches and matrices for music from PIERRE HAULTIN on 19 February 1547 and on 7 November 1548 received a royal privilege 'to print all new music that has not been printed before' for a period of six years from the date of his first publication. His first collection, a set of quarto partbooks containing 28 psalms translated into French by Marot with the Genevan tunes set for four voices by Janequin, appeared in 1549. The royal privilege, renewed in 1555 for ten years and again in 1566 for a further six, referred to masses, motets, Magnificat settings, hymns, chansons and dances, as well as tablatures for organ (later spinet), lute and guitar.

Du Chemin engaged musicians to supply the expertise he lacked for editing music. In a contract dated 1 October 1548 he asked NICOLE REGNES to sell him four collections of his compositions, to be issued 'in the manner and size of those which Pierre Attaingnant has printed'; to teach him 'the art of music and ... to sing and hold his part'; and to 'review and correct well and devotedly ... the other books of music which said du Chemyn wants to print or have printed for him'. For this Regnes was to receive a monthly salary as well as room and board. These compositions were never published, but Regnes remained as editor until 1551 when Du Chemin sought similar assistance from CLAUDE GOUDIMEL, who was still a student at the university. From the title-pages of four retrospective chanson collections we know that LOYS BISSON acted in the same capacity between 1561 and 1568; Henry Chandor, a choirmaster from Grenoble, is named as editor of Du Chemin's last collection, a book of sonnets by Ronsard set to four-voice music by Guillaume Boni.

Regnes helped to launch the music printing activity with a series of new four-voice chansons by Janequin, Crecquillon, Clemens non Papa, Maillard, P. de Villiers and various young composers including Claude Martin, Du Tertre, Le Gendre, Guilliaud, Gervaise and Goudimel. Under Goudimel's editorship the firm achieved considerable success. As well as continuing the new series it turned to older chansons, publishing a series of 'Recueils' in 1551. In the following year Du Chemin printed the musical supplement of sonnets and odes for four voices composed by Janequin, Certon, Goudimel and Muret for Ambroise de la Porte's edition of Ronsard's *Amours* as well as Goudimel's first mass. In 1553 Goudimel's name appeared on the title-pages as editor of a 'Thesaurus' of old four- and six-voice motets by Josquin, Mouton, Richafort and Verdelot and eight new Magnificat settings by himself, Pierre Colin and Guilliaud. Between 1554 and 1559 came a succession of folio choirbooks containing four-voice (mostly 'imitation') masses by composers such as Certon, Colin, Gombert, Janequin, Sermisy and Mathieu Sohier, as well as three theoretical treatises in French by Guilliaud, Martin and Menehou, three books of 'inventions musicales' including all the descriptive chansons of Janequin, a book of fantasias and song arrangements for lute by Julien Belin (1556) and three books of *Danseries* by the Parisian hautboy player Jean D'Estrée (1559). Although the four books of motets, masses and penitential psalms by Colin, plus the fourth book of D'Estrée's *Danceries* (1564), the 15th and 16th book of new chansons and a large choirbook of masses and motets by Guerrero all appeared between 1560 and 1567, Du Chemin's production now fell below that of the rival Parisian music publishing firm of Le Roy & Ballard. (However, the present picture may be incomplete, since a book of two-voice parody chansons composed by Bisson and at least four *Recueils* of old four-voice chansons edited by him have been lost.) In 1568 Du Chemin continued his series of 'imitation' mass settings with new works by Certon, Marle and Sermisy and reissues of many of the earlier books in two large volumes (see illustration), along with psalms by Marot set for three voices by Michel Ferrier and a reprint of a book of *chansons spirituelles* by Guillaume Guéroult set for four voices by Didier Lupi Second from Lyons. In 1570 Du Chemin used the new title 'Meslanges' for a vast collection of six partbooks containing 100 chansons, canticles and canons by Certon, the elderly and revered choirmaster of the Ste Chapelle and composer to Charles IX. But after this triumph he published no further music until 1576, when he introduced a collection of sonnets by Ronsard set for four voices by Boni from Toulouse and edited by Chandor. By September 1576 the printer had died and Boni applied to the rival


MISSARVM
MVSICALIVM, CERta vocum varietate, secundum varios quos referunt modulos & cantiones distinctarum,
LIBER SECVNDVS, EX DIVERsis, ijsdemque peritissimis auctoribus collectus.

Missa.	Vidi speciosam. 5.	Vocibus distincta Auctore.	Val. Sohier.
	Pro Mortuis. 5.		Bonnefond.
	Alma redemptoris. 4.		Cadeac.
	Ie suis des-heritée. 4.		Guyon.
	Quo abijt dilectus. 4.		Manchicourt.
	De beata Maria. 4.		P. Cler'eau.
	Ie suis des-heritée. 4.		Gombert.
	Si bona suscepimus. 4.		Do. Finot.
	Ie n'en puis plus. 4.		Daulphin.
	O gente brunette. 4.		De Marle.

PARISIIS,
Ex typographia Nicolai du Chemin, sub insigni Gryphonis argentei, via ad D. Ioannem Lateranensem.
M.D.LXVIII.
Cum priuilegio Regis.

Title-page of 'Missarum musicalium ... liber secundus' (Paris: Du Chemin, 1568)

firm of Le Roy & Ballard to correct Chandor's edition and to publish a new one. The publisher's premises, privileges and typographic material seem to have passed to Leon Cavellat who used them to print the *Premier livre d'airs et chansons* by the royal organist Nicolas de La Grotte in 1583.

The approximately 100 surviving music books contain 693 secular songs, 178 psalms and *chansons spirituelles*, 73 motets and 41 masses. Their typography and layout are of the highest quality, indeed generally superior to that of either Attaingnant or Le Roy & Ballard.

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SAMUEL F. POGUE/FRANK DOBBINS

Ducis [Duch, Dux, Herzog], **Benedictus** (*b* nr Konstanz, *c*1492; *d* Schalckstetten, nr Ulm, 1544). German composer and Protestant pastor. He has historically been confused with two other musicians: BENEDICTUS APPENZELLER and BENEDICTUS DE OPITIIS. Appenzeller has long been known to be a different person, and is now considered the composer of nearly all the music attributed simply to 'Benedictus' without surname. But until recently it was possible to regard Ducis and Opitiis as the same man, as Opitiis disappeared from the records in 1522 and Ducis was first recorded 10 years later. Now, however, a little more is known about Ducis's early life, and he is clearly distinct from Opitiis as well as Appenzeller.

Ducis's birth near Konstanz was mentioned in a letter of 12 June 1532 from Martin Frecht, a pastor in Ulm where Ducis had recently sought a pastorate without success, to Ambrosius Blauer. In another letter Frecht stated that Ducis had lived with Simon Grynäus in Austria and Styria, and that Grynäus had said that Ducis was a close acquaintance of the great humanist Joachim Vadian. This had suggested his presence in Vienna during the second decade of the 16th century; now the matriculation records of Vienna University show that Ducis was there even earlier than this. 'Benedictus Ducis de Constancia 5 augusti p[auperus]' is entered for the winter semester of 1507 as a member of the Rhenish Nation. It is probable that Ducis had received a choirboy's education in Konstanz and progressed thence to study in Vienna. It was customary for Konstanz choirboys to go on to university at the age of 15, which would mean Ducis was born about 1492.

It seems certain that during Ducis's time in Austria he would have come into contact with the imperial chapel of Maximilian I (among whose members were Hofhaimer, Isaac and Senfl, with all of whom Vadian was on terms of friendship), but there is no evidence that Ducis was a member of the chapel. He is next heard of as applicant for a pastorate in Ulm on 22 March 1532. After a short trial period he was rejected. He visited Grynäus in Basel in August, then succeeded in obtaining a position at Stubersheim near Geislingen in 1533. In 1535 he became preacher in Schalkstetten, where it is reported that 'he lacks nothing of the preacher in his teaching and conduct, although he beats his wife somewhat', and it was also observed that 'he permits himself a little too much fondness for wine' (Spitta). In 1539 Ducis complained that he could hardly afford to continue in the office, not least because he had to provide for his predecessor's children. In these records there is no mention of any musical activity, although the correspondence of his friends in the 1540s indicates that Ducis was exchanging compositions with Sixt Dietrich, at that time working in Konstanz, and thus was still composing. Ducis fell ill in the autumn of 1544 and probably died the same year, for at the beginning of 1545 his friends were already considering selling some of his compositions in order to support his widow (Spitta).

In the discantus partbook of a collection of lieder from Maximilian's court (*CH-Bu* F.X.1–4) the song *Ellend pringt pin* bears the ascription 'Benedictus ducis 1511', which indicates that Ducis was already composing in his teens. His main creative period must have been in the 1520s and early 1530s. Apart from a number of secular German songs, Ducis mainly wrote sacred music in a number of genres, ranging from Latin mass proper cycles and Protestant chorale settings, German and Latin psalm settings and mass ordinary compositions, to works for special occasions such as funeral odes. A considerable number of his pieces appeared in the well-known collections of Petreius, Rhau and others, testifying to the esteem in which Ducis was held by his contemporaries.

The inventory of the music books of the Count Palatine Ottheinrich at Neuburg on the Danube, dated 1544 (*D-HEu* Pal.Germ.318, ed. in Lambrecht), lists a great number of works by Ducis. These are nearly all lost, except for those in a lone survivor from Ottheinrich's collection (*D-Rs* 2° Liturg.18). The pieces there labelled 'Historia' are cycles of mass proper settings. Of the lost works, the 'Missa BMV' may well be the mass preserved in the Klosterneuburg manuscript (*A-KN* 70).

In view of the great variety of genres to which he contributed, Ducis's style can hardly be summarized briefly. In most respects his works are comparable with those of his contemporaries working in southern Germany (Senfl, Dietrich, Finck), but not with those of Josquin, whose student he is sometimes said to have been. He occupies a worthy place in the second rank of German masters at the time of the Reformation.

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Beatus vir qui timet, 4vv, 1539^{9}, 1553^{5}, ed. in MAM, vi (1957); Clamabat Jesu, 3vv, 1542^{8}; De profundis, 4vv, 1542^{6}; Dilexi quoniam, 1539^{9}, ed. in MAM, vi (1957); Dum fabricator mundi, 4vv, 1538^{1}; Ingresso Zacharia templum, 4vv, 1538^{8}, A; Omnia

custodia, 3vv, 1542[8]; Omnia probate, 3vv, 1542[8]; Oportuit Christum, 3vv, 1542[8]; Rogamus vos fratres, 3vv, 1542[8]; Sancte Jesu Christe, 4vv, 1567[1]; Si in praeceptis, 3vv, 1542[8]; Te Deum patrem, 4vv, 1538[8], 1540[5], A; Veni sponsa Christi, 3vv, 1560[2]

Ach Gott, vom Himmel, 4vv, 1544[21], S; Ach Gott, wie lang, 3vv, 1541[2], 1559[2], 1560[1]; An Wasserflüssen Babylon, 3vv, 1541[2], 1559[2], 1560[1]; An Wasserflüssen Babylon, 4vv, 1544[21], S; Aus tiefer Not, 3vv, 1541[2], 1559[2]; Aus tiefer Not, 4vv, 1544[21], S; Elend pringt Pein, 4vv, 1536[8], 1539[27], *CH-Bu*, G 126; Erbarm dich mein, 4vv, 1544[21], S; Es wollt uns Gott, 4vv, 1544[21], S; Ich glaub und darum rede ich, 3vv, 1541[2], 1560[1]; Ich glaub und darum rede ich, 4vv, 1544[21], S; Nun freut euch, 4vv, 1544[21], S; O Gott, wir loben dich, 4vv, 1544[21], 1568[11], S; Vater unser im Himmelreich, 4vv, 1544[21], S; Wohl dem der in Gottes, 4vv, 1544[21], S

Arma virumque cano, 3vv; Arma virumque cano, 4vv; Disertissime Romuli, 4vv; Hanc tua Penelope, 3vv; Hanc tua Penelope, 4vv; Vivamus mea Lesbia, 3vv, all 1551[17]

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Missa in mi; Missa in re; Missa de Beata Virgine; Graduale maiorum festorum sine prosa, Graduale de sanctis, Antiphonarium per annum, Antiphonarium de sanctis, Liber prosorum festorum ac de sanctis; Graduale de sanctis; Hymni per annum, further liturgical works (some in kbd intabulation), 1 secular lied, all for 4vv, formerly in *D-HEu*; Harmoniae in odas P. Horatii Flacci poetae clarissimi et plura alia carminum genera (Ulm, 1539); epitaphs for Margaretha Blauer (*d* 1541) and Bernhard Besserer (*d* 1542)

DOUBTFUL AND MISATTRIBUTED WORKS

Agnus Dei, 8vv; Quam pulchra es, 6vv, both attrib. Ducis in 1568[7], incorrectly according to Bartha; Veni sponsa Christi, 7vv, attrib. Ducis in 1564[2], doubtfully according to Bartha; most works attrib. 'Benedictus' without surname in anthologies are by Appenzeller, but RISM sometimes gives them to Ducis (e.g. 1545[2], 1545[3], 1546[5], 1556[9])

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KLAUS THOMAYER

Duckles, Vincent H(arris) (*b* Boston, MA, 21 Sept 1913; *d* Berkeley, CA, 1 July 1985). American musicologist and librarian. He took the AB at the University of California, Berkeley, and the MA (1937) and the EdD (1944) at Columbia University. After teaching for a time he returned to Berkeley, taking a degree in librarianship in 1950, and studying under Bukofzer for the doctorate (1953). He was appointed head of the music library at Berkeley in 1947 and subsequently associate professor (1957) and full professor of music (1962). He served as president of the Music Library Association (1960–62) and was also active in both the American Musicological Society and the International Association of Music Libraries. Beginning with his dissertation on the Gamble Commonplace-book, Duckles made important contributions to the history of 17th-century English song. In later years he turned his attention to the historiography of music and the history of musical scholarship. His bibliography of music reference and research materials is an indispensable aid to every musical scholar; it has been kept up to date since his death in new editions. In some ways, however, his major achievement was the magnificent collection of books and music over which he presided at Berkeley, and which he was instrumental in building into one of the finest libraries for musical research in the USA.

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PHILIP BRETT

Duckworth, William (Ervin) (*b* Morgantown, NC, 13 Jan 1943). American composer. He studied at East Carolina University (BM 1965) and the University of Illinois (DMEd 1972), where his composition teachers included Ben Johnston. His teaching appointments include a position at Bucknell University. He participated in the 1988 Darmstadt Composition Forum and was the featured composer at the 1995 Ferrara Festival. Among his awards are two NEA grants (1977, 1983), the latter to

fund the composition of *Simple Songs about Sex and War*, a collaboration with poet Hayden Carruth, and the Walter Hinrichsen Award.

Duckworth is best-known for his piano work, *Time Curve Preludes* (1978), a composition considered by many to mark the beginning of postminimalism in music. *Southern Harmony* (1981), a choral work based on William Walker's 1854 collection of shape-note hymns, combines the phasing techniques of early minimalism with 19th-century folk materials, allowing the form and content of the hymns to remain subtly submerged beneath a 20th-century musical surface. *Gathering Together/ Revolution* (1992–3), written for New York's Essential Music and Rome's Ars Ludi ensembles, has been described as a 'compositional landmark: the first chance-determined postminimal moment form' (Gann, 1991). Later works include *Mysterious Numbers* (1996), a group of three compositions existing in chamber, orchestral and electronic versions that originated during residencies (1995–6) with Seattle's New Performance Group (now Sonora) and the Atlantic Center for the Arts, New Smyrna Beach, Florida. *Cathedral* (1997–), an on-going work for the World Wide Web, incorporates live performances, interactive electronics and visual images.

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DON C. GILLESPIE

Du Contant de la Molette, Philippe (*b* La Côte-Saint-André, 29 Aug 1737; *d* Paris, 24 July 1794). French scholar. After his studies at the seminary in Vienne and his ordination, Du Contant settled in Paris, where he took his doctorate at the Sorbonne in 1765. He was vicar-general of Vienne in 1789, when he had to abandon his post during the Revolutionary disturbances. He fled to Paris and went into hiding, but was discovered, imprisoned and guillotined. A specialist in Hebrew studies, he left a *Traité sur poésie et la musique des hébreux, pour servir d'introduction aux pseaumes expliqués* (Paris, 1781) which later appeared in Italian as *Trattato sopra la poesia e la musica degli ebrei* (Venice, 1788). The treatise, although synthesizing the studies of Jewish music made since the time of Mersenne, Calmet and Lamy, is nonetheless experimental. Du Contant was influenced by the theories of Roussier (*Mémoire sur la musique des anciens*, Paris, 1770) and tried to provide a systematic survey of the extant data concerning Hebrew music. He also proposed an analytical reading of the documents giving indications of the musical practice of the Jews of antiquity and its modes of transmission.

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PHILIPPE VENDRIX

Du [de] Cousu, Antoine (*b* Amiens, *c*1600; *d* Saint-Quentin, 11 Aug 1658). French ecclesiastic, musician and theorist. He was a singer at the Ste Chapelle in Paris in 1632 and then served as *maître de chapelle* at Noyon before being named *maître de musique* and canon (*c*1635) at the collegiate church in Saint-Quentin. Only one composition by him appears to have survived; an instrumental *Fantaisie 'en faveur de la quarte'* printed by Mersenne in *Harmonie universelle* (Paris, 1636–7/*R*: 'Traité des consonances', bk 5, pp.300–03) and in open score by Kircher in *Musurgia universalis* (Rome, 1650/*R*: i, 627–34).

However, Du Cousu's reputation rests upon his contributions as a theorist; it did so even during his own lifetime, and in this regard he figured prominently in the correspondence of Mersenne. His major work is *La musique universelle, contenant toute la pratique et toute la théorie* (Paris, before 1658/*R*). Although reference to its being prepared for printing appears as early as 1633 (*Correspondance du P. Marin Mersenne*, iii, 362), the two examples that survive (in *B-Br* and *F-Pm*) are incomplete: the treatise ends abruptly at chapter 32, p.208, of book 3, and indications are that they are simply printers' proofs of the first part of a work that may never have seen publication. What remains constitutes three books, devoted to a systematic presentation of the principles of music and notation and of rules for the theory and practice of both simple and figural counterpoint, in from two to six parts, in early 17th-century style.

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ALBERT COHEN

Ducrest de Saint-Aubin, Stéphanie-Félicité. *See* GENLIS, STÉPHANIE-FÉLICITÉ.

Ducroquet, Pierre Alexandre. French auctioneer and owner of the organ-building firm DAUBLAINE-CALLINET from 1845.

Duct flute [whistle flute]. An AEROPHONE whose essential feature is a head, partially blocked, leaving a windway or duct to lead the player's breath to a rigid sharp edge or lip (voicing edge) at the base of the mouth ('window' or 'labium'). There are normally a number of finger-holes (a duct flute without finger-holes is usually regarded as a WHISTLE), varying from three (e.g. the tabor pipe (*see* PIPE AND TABOR), to six (e.g. PENNY WHISTLE and FLAGEOLET), eight or nine (the RECORDER in the Baroque and Renaissance periods respectively). Because of its ease of sound production, the duct flute is by far the most common type of flute throughout the world, but in some areas (e.g. South America, the Middle East and North Africa, much of the Balkans, and in European art music since the mid-18th century) it has tended to be regarded as an amateur's instrument, the professional player preferring more difficult but more expressive instruments such as the NOTCHED FLUTE, end-blown flutes such as the *nay* and *kaval*, or the transverse instrument.

Terminology for the various parts of the sound-producing apparatus of the duct flute has been vague and uncertain (e.g. the word FIPPLE has been applied by different writers to several different parts of the instrument), but a standard vocabulary has been established by Picken, combining organ builders' (an organ flue-pipe is also a duct flute; see ORGAN, §III) and other instrumentalists' terms into a logical whole. There is wide variation in the geometry both of the windway and of the mouth, resulting in considerable differences in tonal quality, dynamics, ease of overblowing and harmonic content of the sound, each pattern of duct flute being designed to fulfil the musical and tonal requirements of the culture within which it is used.

The way that the duct is formed also varies widely (*see* FLUTE, fig.1 (*h–k*)), ranging from the player's tongue inserted into the top of an otherwise empty tube to the elaborate internal and external duct where a partition, either natural (e.g. a node in the cane) or artificial (e.g. wax), forces the air out to travel below a decoratively carved wooden block, and thence to the instrument's mouth. Examples of the latter type may be seen in pre-Columbian Mexican codices, and are still found in Central America; they include the courting flute used by some North American Indian peoples such as the Apache. In South-east Asia, e.g. in Flores and with the *palwei* in Myanmar, a strip of leaf (or nowadays often of plastic) is used instead of the carved wooden block. The most widespread type of duct is formed by an internal block of wood, pith, wax or other material, with a windway between it and the inner wall of the flute. An external ring of leaf or bamboo, tied round the top of the instrument, is common in Indonesia, the outer wall of the head of the *suling* being reduced in thickness under the ring at one point to leave a duct down which the player's breath may be directed to the mouth. Slide-blown duct flutes, usually with a small nozzle protruding from the side into which the player blows (the air then turning a right angle as it passes into the instrument), are known from India and also Europe, where flageolet-flutes were made in the first half of the 19th century for the amateur who wished to appear to play a 'proper' transverse flute without acquiring the necessary skill. Wheatstone and other makers produced a clip-on duct for this purpose, and similar artifices are still available. The use of paired or grouped duct flutes ('multiple flutes'), with more than one pipe blown simultaneously, goes back to antiquity. They have been found in Mexico, and are still played in Paraguay, Tibet, Baluchistan, India and Yugoslavia.

A fairly common form of ephemeral duct flute is the willow whistle, made by stripping a tube of bark from the wood in the spring; some of these (e.g. in Norway, Switzerland and the Balkans) are played as harmonic flutes, with a finger stopping the lower end to obtain the harmonic series of both open and stopped pipes. The absence of finger-holes does not invariably preclude musical performance.

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JEREMY MONTAGU

Ductia. A medieval Latin term denoting two musical forms. The term is known only from Johannes de Grocheio's treatise *De musica* (*c*1300), where it is discussed along with the *stantipes* (*see* ESTAMPIE). Grocheio made a distinction between a vocal and an instrumental form, calling the former *cantilena ductia* and the latter merely *ductia*. The discussion of the vocal form is far from clear: Grocheio stated that 'the ductia is a song [*cantilena*], light and rapid in ascent and descent, which is sung by boys and girls for dances [*in choreis a iuvenibus et puellis*] like the French song *Chi encor querez amoretes*' (Rohloff, p.132); that song has not survived. Grocheio's subsequent discussion and his comparisons with other songs do not clarify this description of the form.

The discussion of the instrumental form is much clearer. It is a textless composition 'measured with an appropriate beat [*cum decenti percussione mensuratus*]', implying that 'beats [*ictus*] measure it and the motions of the one who does it; they spur the human mind to move ornately [*ornate*] according to the art which is called dancing [*ballare*]; and they measure its motion in ductias and dances [*choreis*]' (Rohloff, p.136). The *stantipes* and the *ductia*, according to Grocheio, consist of a certain number of *puncta* (*see* PUNCTUM), each of which in turn consists of two parts identical with one another in the beginning but with different endings called *apertum* ('open') and *clausum* ('closed'). The *stantipes* is supposed to have six or seven *puncta*, the *ductia* only three or four. Levarie (*JAMS*, xxvii, 1974, p.367) has suggested that, beside this distinction, it is the *ductia*'s constant (*decenti*: 'regular') number of beats per *punctus* that differentiates it from the *estampie*, whose *puncta* have a varying number of beats. Grocheio's *ductia* would then resemble the pieces entitled 'dansse' (*see* DANSSE REAL) in the 'Manuscrit du Roi' (*F-Pn* fr.844, ff.5*r*, 104*v*), which each have three regular *puncta*.

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HENDRIK VAN DER WERF

Duda [Dudy]. *See* BAGPIPE. *See also* HUNGARY, §II, 5(iv) and POLAND, §II, 5.

Dudelsack (Ger.). *See* BAGPIPE.

Dudley, Anne (*b* Chatham, 7 May 1956). English composer, performer and producer. After studying at the RCM and at King's College, London (MMus, 1979), she reacted against the modernist purism of her training, developing instead a wide stylistic range that has brought her commercial success as both pop musician and film composer. This catholic approach is apparent in much of her work for the screen, for example in *The Full Monty* and in the television series of *Jeeves and Wooster* in which period and mood are strongly characterized, while musical coherence is ensured through thematic development. Dudley is also capable of sustaining a more limited stylistic palette where appropriate, for instance in the score for *The Crying Game*, where it is reserved largely for the poignant and tender moments, emphasizing the essentially gentle nature of this story. Dudley's association with pop producer Trevor Horn and The Art of Noise group in the 1980s enabled her to work at the forefront of technological developments in music production, especially with regards to sampling and remixing. The combination of high technology and acoustic writing can be found on her album *Ancient and Modern*, which reveals also her fascination with the English choral tradition. Her score for *The Full Monty* received an Academy Award in 1998.

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(*selective list*)

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DAVID BURNAND

Due corde (It.: 'two strings'). In piano music of the early 19th century, notably by Beethoven, a direction to depress the 'una corda' or 'soft' pedal part way, so that the hammers strike only two of the three strings provided for each note, producing an effect intermediate between UNA CORDA and TRE CORDE.

See also PEDALLING.

DAVID ROWLAND

Duet (Fr. *duo*; Ger. *Duett*; It. *duetto*). A vocal or instrumental composition for two performers with or without accompaniment, in which the interest is shared more or less equally between the duettists. The term is not normally applied to the repertory of sonatas for keyboard and another instrument from the 18th century on, although it was often favoured along with 'duo', by 19th-century publishers. Some composers have preferred 'duet' for vocal and 'duo' for instrumental pieces, but that usage is by no means universal except in present-day German.

Florid two-voiced tropes and conductus of the 13th century were almost certainly sung by soloists and are early examples of true duets (see HAM nos.37, *Rex virginum* and 38, *Hac in anni janua*). In motets and mass settings of the 15th century such passages often alternated with choral sections (HAM no.56, *Guillaume Legrant, Credo*); in many sources of Dunstaple's music they bear the rubric 'duo' (see MB, viii, 1953). In Gero's first book of madrigals for two voices (1541) and Morley's canzonets the duet has become an independent piece. During the Renaissance the vocal and instrumental BICINIUM exemplifies the beginnings of a duet literature which is didactic in intention, and persists through works like Pepusch's *Aires for Two Violins made on Purpose for the Improvement of Practitioners in Consort* (1709) and Haydn's piano duet *Il maestro e lo scolare* to such 20th-century pieces as the violin duets of Bartók or nos.43 and 55 of his *Mikrokosmos*.

In vocal duets a distinction may be drawn between pieces in which both voices sing the same text and those that take on a dramatic form (as in the 17th-century DIALOGUE or the operatic love duet) where each singer generally has different words. The former type includes, however, a number of curious cases where a single character is represented by two voices. The words of Jesus in Schütz's *Historia der ... Aufferstehung* (1623) are allotted to vocal duet, as are those of Mary Magdalene, and in 17th-century oratorios the part of the narrator ('historicus') was often similarly treated. The tradition was revived by both Britten in the canticle *Abraham and Isaac* (1952) and Stravinsky in *The Flood* (1962) for the voice of God. In the Baroque period the *duetto per camera* was an important form of vocal chamber music of which innumerable examples are found in the works of Cazzati, Agostino Steffani, Alessandro Scarlatti, Handel and others, many conceived as extended cantatas consisting of recitatives, arias and duets, sometimes with instrumental obbligato (e.g. Francesco Durante's *Fiero, acerbo destin*, HAM no.273). The same treatment was applied to sacred texts in such works as Campra's motet *Cantate Domino* (HAM no.257) or, on a more extended scale with orchestra, in Pergolesi's *Stabat mater*. In the 19th century duets parallel to the lied in structure form a considerable though now neglected part of the output of Schumann, Mendelssohn and Brahms.

In opera the duet was employed almost from the outset. Monteverdi's *Orfeo* and *L'incoronazione di Poppea* both have duets as concluding vocal items, the latter – a dove duet for Poppea and Nero – being the earliest significant example of a genre that persisted until the duet became merged in the general continuity of the music (as in Verdi or Puccini) or dissolved into a musical dialogue in which the voices no longer sang simultaneously (as in later Wagner or Richard Strauss). In 17th-century Italy duets were much used in comic scenes within serious operas; these diversions began to take the form of intermezzos (*see* INTERMEZZO (ii)) during the first decades of the 18th century. In *opera seria* for much of the 18th century duets were virtually the exclusive province of the principle couple and there were no other ensembles. In comic opera after 1750 large ensemble finales became the norm, and a duet for the principal *buffa* couple was usually the only other ensemble. Duets quickly became more prevalent, and an *opera giocosa* could have a duet for both the *buffa* and the *seria* couple. In Baroque France the duet was by far the most popular type of concerted number in the *tragédie lyrique* and showed more diversity of voice pairing than in *opera seria*, embracing duets of vengeance (usually for rejected suitors) and confontation, and pairings of hero or heroine with confidant(e). Normally both characters sang the same words, simultaneously, thus ensuring the clarity of the text that was always a prerequisite in French opera. The love duet in the Classic

era was characterized by much singing in 3rds and 6ths, symbolizing unanimity after the resolution of earlier difficulties or uncertainties. (Mozart's 'Là ci darem' from *Don Giovanni* and 'Fra gli amplessi' from *Così fan tutte* provide examples of vocal textures changing to symbolize the flux of emotion.) In the 19th century, especially in Italy, the duet assumed an importance equal to that of the aria. In Rossini's time and after the 'grand duet' was normally in three movements: an opening *tempo d'attacco*, a slow cantabile and a final *tempo di mezzo*; classic examples are found in *Semiramide*, *Norma* and *Lucia di Lammermoor*). Two-movement duets were also prevalent throughout the century, but single-movement duets are rare outside *opera buffa* or *semiseria* (though represented in *La sonnambula* and *Don Pasquale*). From about 1870 the structure is governed by the sense of the text, the voices rarely uniting except in an amorous context. Transferred from an operatic context the love duet played a part in the symbolic representation of, for example, Christ and the Soul in Bach's cantata *Wachet auf* BWV140.

Keyboard duets, both original and arrangements of large-scale orchestral and vocal works, became increasingly popular during the 18th century (*see* PIANO DUET) and some were even composed for organ (for example by Samuel Wesley). A great deal of music, mostly for two recorders, two flutes or two violins, was published during the century, primarily for amateurs to play (and also serving a useful educational purpose, especially where an instrumental teacher did not have the skill to supply keyboard accompaniment or, indeed, where no keyboard instrument was available); much of it is on a trivial level, but the repertory includes works by Telemann, Geminiani, Leclair, J.W.A. and Carl Stamitz, Boccherini, J.C. Bach, Haydn, Mozart (for bassoon and cello, violin and viola, and two horns) and later Beethoven (viola and cello, clarinet and bassoon), Viotti and Spohr. In the 20th century there were instrumental duets by Reger (two violins), Poulenc (two clarinets, clarinet and bassoon), Ravel and Kodály (both for violin and cello) and Hindemith (violins, flutes, violin and clarinet), as well as Bartók.

The term is occasionally applied to pieces for a single performer which simulate the idea of a real duet, e.g. J.S. Bach's four Duettos BWV802–5 from *Clavierübung*, iii; Mendelssohn's *Lied ohne Worte* op.38 no.6, subtitled 'Duetto'; and Bartók's 'Duet for Pipes', no.88 of *Mikrokosmos*.

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MICHAEL TILMOUTH/R

Dueto, Antonio (*b* Villafranca Piemonte, *c*1545; *d c*1602). Italian composer and priest. He lived and worked mostly in Genoa. With Dalla Gastena, Pinello and Molinaro, he is one of the leading figures in Genoese musical life during the second half of the 16th century. Dueto was chaplain at the cathedral of S Lorenzo in 1575. The following year he was nominated *maestro della cantoria* there, and he remained in this post until leaving Genoa in 1584. He may have spent at least part of the next two years in Venice, where at least four volumes of his madrigals were printed by Gardano between 1584 and 1586. In 1587, Dueto was again in Genoa, where he was nominated as canon.

With the exception of some spiritual madrigals, Dueto's music is entirely secular. His works show the immediacy of sentiment typical of Neapolitan composers. Less evident is the influence of the Venetian tradition, which may however be represented in his sometimes rudimentary and intuitive use of chromaticism and in the simplicity of his part-writing.

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SERENA DAL BELIN PERUFFO

Duettino (It., diminutive of *duetto*). A short duet of concise form, vocal or instrumental. Mozart so described 'Via resti servita' in *Le nozze di Figaro* and 'Là ci darem' in *Don Giovanni*, though neither is particularly short.

Duetto notturno (It.: 'nocturnal duet'; Fr. *duo nocturne*). A short, closed vocal piece in binary form characterized by vocal writing in 3rds and 6ths, usually for two accompanied voices (sopranos, or soprano and alto). It may have an unfigured instrumental bass line or written-out keyboard or orchestral accompaniment; the latter are most commonly for two horns, often with two flutes, clarinets, oboes or bassoons as well as strings. In the 18th century such terms as 'notturno', 'notturnino', 'notturno

a due voci', 'duettino italiano' and 'canzonetta' were used interchangeably to designate the genre.

The *duetto notturno* is well represented in the second half of the 18th century and the early 19th: composers who wrote such pieces for two voices and bass (instrumental or vocal) with 'Notturno' or 'Nocturne' in the title include Boieldieu, Donizetti, Mozart, Paisiello, Rossini, Verdi and numerous lesser figures. *Duetti notturni* often convey a mood of introspection. Common tempo indications are *larghetto*, *adagio* and *andantino*; *allegro maestoso*, *allegro spiritoso* and *tempo di minuetto* appear less frequently. Characteristic descriptions such as *affettuoso*, *amoroso* and *espressivo* are common.

Most composers made some use of Metastasio's *Canzonette*, *Cantate* and *Strofe per musica*, dating from between about 1733 and 1749. Short strophes are occasionally taken from such Metastasian operas as *Ciro riconosciuto*, *L'olimpiade*, *Siroe re di Persia* and *Attilio Regolo*. The female figures Nice and Irene appear frequently, and some poems have a cynical dimension that colours the tradition. Sets of *duetti notturni* (usually six or a multiple of six) exclusively to Metastasian texts are rare: verse by other writers inspired by such texts accounts for a sizable proportion. Hundreds of works based on the same Metastasian texts with the essential features of *duetti notturni* are not entitled 'Notturno' yet form part of the tradition: J.C. Bach's *Duetti* (?*c*1760) and Canzonettas T259/1 and 260/2, and Beethoven's *Ne' giorni tuoi felici* WoO93 are noteworthy examples. English publications in particular contain many examples not designated 'Notturno'.

In Mozart's works the instrumental bass line was transformed into a third vocal part, thereby creating a vocal terzett (*see* TERZET); nowhere is this procedure (which was followed by other composers including Verdi) better exemplified than in the terzettino 'Soave sia il vento' from *Così fan tutte*. Other works by Mozart for three voices in the *duetto notturno* mould are the *notturni* K436–9 and K346/439*a* and the canzonetta *Più non si trovano* K549; and orchestral sketches survive for a further work, K532. The influence of the tradition can also be seen in the piano sonatas and elsewhere in Mozart's work. Several singers who performed in his operas or were well acquainted with him, including Guglielmo d'Ettore, Giuseppe Tibaldi, Michael Kelly and Giuseppe Aprile, composed pieces of the *duetto notturno* type. Dated *duetto notturno* manuscripts from the 18th century are rare; the earliest datable works so titled are by Ettore, who in 1770 sang the title role in Mozart's *Mitridate*. Since instrumental trios entitled 'Notturno' are known from as early as 1754, it is reasonable to suppose that composers borrowed the term *duetto notturno* from instrumental music.

In the late 18th century and the 19th the unfigured bass line was replaced by a piano or harp. Spontini, Asioli and Blangini wrote nocturnes setting Metastasian texts translated into French (Blangini wrote about 170). Chopin's Nocturnes for piano display passages that reflect this tradition (op.9 no.1, bars 61–9; op.27 no.2, bars 10–18, 33ff; and op.72 no.1, bars 4–9, 18–25).

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HARRISON JAMES WIGNALL

Dufallo, Richard (John) (*b* Chicago, 30 Jan 1933; *d* Denton, TX, 16 June 2000). American conductor and clarinettist. A graduate of the American Conservatory of Music in Chicago and the University of California, he was associate conductor of the Buffalo PO (1963–7) and was also active as clarinettist of the Creative Associates at the New York State University at Buffalo, performing a great deal of new music. In 1965 he studied with William Steinberg at the New York Philharmonic Seminar for conductors, which led to invitations to conduct the orchestra and also Steinberg's Pittsburgh SO. He worked with Boulez in Basle (1969), and made his European début with the Orchestre National de l'ORTF in 1971. His reputation as an interpreter of new scores was consolidated with performances of Stockhausen's *Carré* for four orchestras (with fellow conductors Tabachnik, Amy and Foss) in The Hague, Paris and London in 1972. Successful débuts with the Concertgebouw Orchestra (1975) and Berlin PO (1976) confirmed his ability to deal with 20th-century works in an incisive, cogent way. Dufallo was artistic director of the Contemporary Music Conference at the Aspen Festival from 1970 until 1985, and taught at the Juilliard School from 1972 to 1979. He gave the world or American premières of works by Ligeti, Xenakis, Maxwell Davies (world premiere of *The Lighthouse*, 1980), Crumb, Carter and Copland, and introduced works by Ruggles, Ives, Varèse and Druckman in Europe. Dufallo's approach, unlike many new music specialists, was dramatic rather than structural. His experience as a clarinettist and ensemble player enabled him to deal with instrumental problems in a practical way, and his projection of each score strove for the clearest emotional as well as musical impact. His book *Trackings: Composers Speak with Richard Dufallo* (New York and Oxford, 1989) is a series of interviews with composers whose music he conducted.

RICHARD BERNAS

Du Faur de Pibrac, Guy. *See* PIBRAC, GUY DU FAUR DE.

Dufaut [Du Faut, Du Fault, Dufau], **François** (*b* Bourges, before 1604; *d* ?London, before 1672). French lutenist and composer. According to Titon du Tillet he was a pupil of the Gaultiers. He was one of the most renowned lutenists of the 17th century. René Milleran (in his collection of lute music, *c*1690, *F-Pn* Rés.823) mentioned him as one of the finest players of his day, ranking him with the Gaultiers, Gallots and Mouton. Nor was this opinion confined to France, for in Germany both Baron and Le Sage de Richée (in his *Cabinet der Lauten*, 1695) referred to him as a model, while in England Mary Burwell's teacher praised his 'very grave and learned' playing. These tributes are confirmed by the large number of his compositions in over 90 lute manuscripts in France, England and the German lands.

Born into a well-to-do middle-class family in Bourges, he was established in Paris by 1629, when he was described as *bourgeois de Paris* at his marriage to Marie Mongin, witnessed by his friend the distinguished lute maker Edmond Hotman. Although he apparently never held a court appointment, his outstanding ability was recognized in 1631 by the inclusion of 13 of his pieces in the *Tablature de Luth de differens autheurs* (published in Paris by the royal music printer Pierre Ballard) beside compositions by senior members of the court music such as Robert Ballard and Mesangeau. He was again included

in the *Tablature* of 1638 (10 pieces). Various Parisian documents mention him up to 1642, the date of his second marriage, to Marie Hotman, perhaps the sister of Edmond. Probably after 1652, the presumable date of his *tombeau* for the wealthy lutenist Blancrocher who died that year, Dufaut moved to England, where the Civil War (1642–9) had caused French musicians at the English court to return to France, but where there was still a demand for French music. Of his patrons there we know only of Elizabeth Warwick, whom he taught, and whom Christiaan Huygens, visiting London in 1663, heard play 'excellent goet' with her teacher. In 1671 Constantijn Huygens referred to Dufaut in the past tense.

In his music Dufaut used the new tunings introduced into French solo lute music in the 1620s and 30s, including the D minor tuning, which became standard from the 1640s. Of around 165 pieces attributed to him (ed. A. Souris and M. Rollin, Paris, 1965, 2/1988; further source information in Goy, Meyer and Rollin) the great majority are in the usual genres of the solo instrumental suite: *prélude non mesuré* (of which the Recherche in the 1631 *Tablature* is one of the earliest fully developed examples), allemande, courante, sarabande and gigue. Few have the subtitles that later became common in this repertory. While there is wit and charm in the lighter pieces, his most impressive works are the weightier allemandes and pavanes. These have a rich chordal sonority, an unusual consistency of part-writing, and a sophisticated contrapuntal craftsmanship which probably accounts for his appeal, particularly in the German area. Dufaut was a strong influence on Esajus Reusner and the German lute school generally, and his works continued to be played in Germany up to the middle of the 18th century.

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JOËL DUGOT/DAVID LEDBETTER

Du Fay [Dufay; Du Fayt], **Guillaume** (*b* Beersel, ?5 Aug 1397; *d* Cambrai, 27 Nov 1474). French composer and theorist. He was acknowledged by his contemporaries as the leading composer of his day. He held positions in many of the musical centres of Europe and his music was copied and performed virtually everywhere that polyphony was practised.

1. Life. 2. Posthumous reputation. 3. Works: general. 4. Chant settings. 5. Cantilena settings. 6. Motets. 7. Music for the Mass. 8. Plainchant melodies. 9. Songs. 10. Lost works. 11. Problems of attribution. 12. Sources. 13. Editions.

1. Life. According to the executors of Du Fay's will, his 'homeland' was the town of Bersele [Beersel] near Brussels (although see Haggh, 1997, for a different interpretation). His date of birth has been postulated by Planchart (*EMH*, 1988; 1995) as 5 August 1397; this date is based on the year of his ordination (late 1427) and his years as a chorister at Cambrai Cathedral (1409–12), and events connected with the establishment of his obit. His original patronymic was Du Fayt; he apparently altered the spelling to Du Fay during his years in Italy. The family name (Du Fay as well as Du Fayt), universally spelt as two words in all 14th- and 15th-century documents traceable directly to bearers of the name, was not common in Cambrai: the largest concentration is found in documents from the area of Valenciennes. Du Fay was born the illegitimate son of a single woman, Marie Du Fayt, and a priest whose name has not come down to us.

The earliest mention of the composer comes from the years 1409 to 1412, where he is listed as 'Willemet' and later 'Willermus Du Fayt'. His teachers at Cambrai during those years included Rogier de Hesdin, who taught him for 11 weeks in the early summer of 1409, Nicolas Malin, *magister puerorum* at the cathedral from 1409 to 1412, and perhaps Richard Loqueville, *magister puerorum* from 1413 until his death in 1418. Du Fay's connection with Cambrai is probably due to his mother's decision to live with a relative, Jehan Hubert, who became a residentiary canon of the cathedral in 1408 and whose first cousin, Jehanne Huberde, was in the care of Marie.

Du Fay apparently caught the attention of the cathedral authorities early on, for they made him an exceptional gift of a copy of Alexandre de Villedieu's *Doctrinale* in 1411. His instruction in music and in grammar followed the rigid but practical curriculum common to most French cathedral schools in the late Middle Ages. By 24 June 1414 he had received a small benefice as chaplain of the *Salve* in the parish church of St Géry outside the walls of Cambrai, but by November of that year he was no longer at Cambrai. It is generally assumed that he went to the Council of Konstanz (1414–18), either in the retinue of Jehan de Lens, Bishop of Cambrai, or that of Pierre d'Ailly, who had been Bishop of Cambrai when Du Fay was a chorister. This assumption is supported by his later connection with Carlo Malatesta, whom the composer could only have met at Konstanz, and also by the nature and transmission of his earliest datable composition, a Sanctus related to a similar work by Loqueville, employing as a cantus firmus a troped chant that was used at Cambrai as part of the recently compiled Mass to pray for the end of the Schism.

By November 1418 Du Fay had returned to Cambrai and was already a subdeacon. He is mentioned as taking part in the services at St Géry until Ash Wednesday 1420. In the summer of that year he entered the service of Carlo Malatesta da Rimini. There is no direct documentary evidence of this, but a number of pieces were written for celebrations at Rimini in honour of Carlo's relatives from Pesaro: the motet *Vasilissa ergo gaude* was written in honour of Cleofe Malatesta, bride of Theodore Palaiologos, before their wedding in 1421; the ballade *Resvelliés vous* was for the wedding of Carlo Malatesta da Pesaro to Vittoria Colonna in Rimini on 18 July 1423; and the rondeau *Hé compaignons*, which lists in its texts the names of no fewer than five of the musicians of Carlo Malatesta da Rimini, including Hugo and Arnold de Lantins. A mass Ordinary setting using material closely related to *Resveillés vous* must also date from these years.

Du Fay apparently returned north in 1424, most likely because Jehan Hubert, in whose house Marie Du Fayt was still living, became seriously ill. Hubert died on 24 December 1425; he left a substantial bequest to Marie, but there is no mention of Guillaume. No documentation concerning Du Fay's whereabouts in 1424 and 1425 has come to light, but on the basis of two songs, *Ce jour le doibt* and *Adieu ces bons vins de Lannoys*, it is assumed that he was a *petit vicaire* at Laon Cathedral. This view is supported by the fact that his first two benefices after the one in St Géry were a chaplaincy at the altar of St Fiacre in Laon (1429) and another at the altar of St John the Baptist in the parish church of Nouvion-le-Vineux (1430). The collation of this last benefice belonged to the community of chaplains in Laon. Early in 1426 Du Fay was recruited by Robert Auclou, secretary of Cardinal Louis Aleman, to join the cardinal's *familia* in Bologna, where Aleman was papal legate. If Du Fay travelled to Bologna with Auclou he was in that city by late February 1426. Two *litterae de fructibus* from Aleman to St Géry, recorded in the chapter acts, attest Du Fay's presence in Bologna. He is mentioned in the first, dated 12 April 1427, as a deacon, and in the second, dated 24 March 1428, as a priest.

Du Fay was in Bologna from February or March 1426 until August 1428, when the Canedoli faction in the city revolted and expelled Aleman and his court. A number of works can be placed in the Bologna years, notably the isorhythmic motets *Rite maiorem Jacobum*, written for Robert Auclou, and *Apostolo glorioso*, written for the rededication of a church of St Andrew in Patras, the last Latin diocese of Greece, whose bishop was Pandolfo Malatesta da Pesaro, as well as the song *Mon chier amy*, which, it has been suggested (in Fallows, 1982), was written as a song of condolence to Carlo Malatesta da Rimini on the death of his brother Pandolfo (*d* 3 October 1427). The *Missa S Jacobi*, which includes Propers as well as the Ordinary, has been placed in that period since it makes use of a rhymed alleluia, and there is evidence that the St James liturgy in the church of S Giacomo, Bologna, used one of the very rare versified Offices for that saint.

After leaving Bologna Du Fay went to Rome. He is listed as a member of the papal chapel in a payment of 4 December 1428, but a *littera de fructibus* dated 14 April 1429 states that he had been a papal chaplain for about six months, placing his arrival at the curia sometime in October 1428. He remained in the papal chapel until July 1433. During his years in Rome he, like other members of the chapel, sought to advance his clerical career by petitioning the pope for a number of benefices. Although he still only held the locally collated benefices of St Géry and Laon by 30 April 1430, by 18 September of that year he had obtained the parish church of St Pierre in Tournai.

Pope Martin V died on 20 February 1431 and Gabriele Condulmer was crowned Pope Eugenius IV on 11 March. Traditionally a new pope, in the weeks after his coronation, granted two expectatives to virtually every member of the curia as well as to thousands of petitioners in rolls submitted to him by the rulers and the universities. Very few of the original rolls survive and even the registers where such petitions were copied were apparently destroyed at the end of every papacy. Exceptionally, the roll containing the petitions of the chapel of Eugenius (*I-Rvat* C.S.703), dated 24 March 1431, has been preserved, which gave rise to the idea that Eugenius had taken a special interest in his singers. Du Fay's two expectatives were to unnamed benefices; later documents identify them as canonicates at Tournai and at St Donatian, Bruges, although it was a long time before he took up either position.

In August 1431 he received a canonicate at Lausanne with the proviso that he resign the benefice at St Pierre, Tournai. On his resignation that post was requested by one Jacobus de Werp, whose letter is the sole source of the information that Du Fay was the son of a priest and a single woman. In the end the benefice was awarded instead to another papal singer, Gilles Laury. In 1433 Du Fay obtained for a short time the Benedictine priory of Cossonay, near Lausanne, which he resigned in exchange for another (unnamed) benefice. That same year he sought a renewal of his right to the two expectatives originally granted him by Eugenius IV in 1431.

Among the works written by Du Fay during his Roman years are the motets *Ecclesie militantis*, *Balsamus et munda cera* and *Supremum est mortalibus*. The first of these has been thought to be for the coronation of Eugenius IV, but neither text nor transmission support that assumption; the second was intended for the distribution of the wax Agnus Dei on 7 April 1431; and the third for the meeting of King Sigismund and the pope on 31 May 1433. The song *Quel fronte signorille* carries in its only source the annotation that it was written in Rome. Planchart (*EMH*, 1988) indicated that the Kyrie settings and the earliest hymns belong to the Roman years as well.

The pope's finances were severely depleted as a result of the Council of Basle, which had opened during the year of Eugenius's election, and it is clear that by 1433 the papal chapel was in crisis. Furthermore, Du Fay's own ecclesiastical career seemed also to be stalled. Thus, when Duke Amédée VIII of Savoy sought to recruit him, the composer obtained a leave of absence from the pope. By August 1433 he had left Rome and on 1 February 1434 he is mentioned as *maistre de chapelle* in Savoy.

He probably arrived at the court sometime before that date, since a week after his arrival the festivities celebrating the wedding of the duke's son, Louis, to Anne de Lusignan, princess of Cyprus, took place. Among the guests were the Duke of Burgundy with his entire retinue, including the Burgundian chapel, and it is likely that the Duke of Savoy had sought Du Fay in order to have in his own chapel a musician of the same calibre as those of the Duke of Burgundy. These festivities are the only documented time that Du Fay, Binchois, Martin le Franc and the blind vielle players of the Duchess of Burgundy were together (Wright, 1975), and therefore the famous reference to their meeting in Martin le Franc's celebrated poem *Le champion des dames* can be traced to this occasion (see illustration). By July 1435 Du Fay had returned to the papal chapel, which was then in Florence.

Du Fay developed close ties to the Savoy family. Their musical establishment was not large, but it had a number of competent musicians among its chaplains and minstrels. The duke sought to provide Du Fay with some benefices and may have had a hand in his receiving those in Lausanne and Cossonay. By 29 July 1434 he had obtained the parish church of St Loup, Versoix, and the duke nominated him to a canonicate in Geneva. The collation of this benefice posed a problem in that the holder had to be a nobleman or a university graduate. Du Fay was a commoner and as late as November 1435 did not have a



Guillaume Du Fay with a portative organ, and Binchois with a harp: miniature from Martin le Franc's 'Le champion des dames', 15th century (F-Pn fr.12476, f.98r)

university degree, which rules out the possibility, discussed in earlier scholarship, that he obtained a law degree from Bologna or Rome. He had not collated the Geneva benefice by February 1436, and there is no evidence that he ever held it. In the meantime a semiprebend at Tournai was granted to him by the pope in early 1436 on the basis of the expectative of 1431, and on 9 September 1436 a new benefice, a canonicate at Tournai, was granted to him by a motu proprio of Eugenius IV.

Du Fay was received as a canon of Tournai, with Grenon acting as his representative, on 12 November 1436. The quick collation of the benefice could be due to his having been a local cleric and also to his having paved the way with the Cambrai authorities not long before his nomination. In August 1434 he had been granted leave from the court of Savoy to visit his mother in Cambrai, and in October of that year was among the distinguished visitors presented with gifts of bread and wine by the cathedral chapter. Shortly after his collation of the Cambrai canonicate he resigned his other benefice at Cambrai, that in St Géry, which he had held since the beginning of his career. Like the Geneva benefice, the canonicate at Cambrai was for a man with a law degree, and for the first time in a papal letter of 5 May 1437 Du Fay is mentioned as having a Bachelor of Law degree, which he must have obtained by papal fiat.

No works by Du Fay can be placed with certainty during his first sojourn at Savoy, although it has been suggested that the ballade *Se la face ay pale* comes from that period (Fallows, 1982). A number of important works date from his final stay in the papal chapel: these include *Nuper rosarum flores*, for the dedication of S Maria del Fiore, Florence, on 25 May 1436, the plainchant prose *Nuper almos rose flores*, for the same occasion (Wright, 1994), and the two other Florentine works, *Mirandas parit* and *Salve flos Tusce*. The song *C'est bien raison*, written for the Duke of Ferrara, may date from this period, but it may otherwise be an earlier work, from 1433 (Fallows, 1982; Lockwood).

Du Fay left the papal chapel at the end of May 1437 and returned to Savoy. In August of that year he was present at a meeting of the chapter in Lausanne, and in April 1438 the Cambrai chapter named him and Robert Auclou as delegates to the Council of Basle. Du Fay had also maintained good relations with the house of Burgundy, and in May 1438, probably under pressure from the new provost, Bishop Jean of Burgundy, the chapter of St Donatian in Bruges granted Du Fay the canonicate that Eugenius IV had requested for him in 1431.

Relations between Eugenius IV and the Council of Basle, which had been tense since the pope's election, deteriorated rapidly between 1436 and 1439. On 18 September 1437 Eugenius attempted to dissolve the Council and open a new one in Bologna, and finally on 8 January 1438 a council sponsored by the pope opened in Ferrara. On 14 February the council fathers who remained in Basle elected Du Fay's former patron, Cardinal Louis Aleman, president of the Council of Basle, and the following day Eugenius anathematized any decision by the Council. The impasse lasted over a year, but on 25 June 1439 the Council declared Eugenius deposed, and in November elected in his place Duke Amédée VIII of Savoy as Pope Felix V, thus creating a new schism. Du Fay, probably realizing that this conflict between his two principal patrons threatened his most important benefices in Cambrai and Bruges, left the court of Savoy even before the deposition of Eugenius IV. By 6 July 1439 Du Fay had entered the service of the Duke of Burgundy, which most likely means that he had reached northern France by then; the earliest record of his presence at Cambrai is his attendance at the general chapter of the cathedral on 9 December 1439.

Only one work can be securely dated to his second stay in Savoy, the motet *Magnanime gentis*, composed to celebrate the peace between Louis, Prince of Piedmont, and his brother Robert, Count of Geneva, signed at Berne on 3 May 1438. It has been proposed that the sequence *Isti sunt due olive* dates from this period, because it is based on a plainchant melody used only in the dioceses of Lausanne and Geneva (Planchart, *EMH*, 1988).

Du Fay remained at Cambrai from December 1439 to March 1450, constituting the longest period of residence in one place to this point in his life. A number of former members of the papal chapel were residents of Cambrai at this time, connected not only with the cathedral but also with the churches of St Géry and Ste Croix. Du Fay's life in the 1440s is extensively documented in the cathedral records (see Wright, 1975, and Planchart, *EMH*, 1988, for the most important aspects of his work during this decade). He took an active part in the administration of the cathedral and, together with Nicolas Grenon and Symon Mellet, began an ambitious project to revise the liturgical books of the cathedral and to compose and assemble a large repertory of polyphonic music for use in the services. For a number of years, beginning in 1442, he was *maître des petits vicaires*. As the schism worsened he resigned his benefices in Versoix and Lausanne (1442). On 23 April 1444 his mother died and was buried in the cathedral, and on 14 August 1445 he moved to the house of the late canon Paul Beye, which he would retain until his death.

From the beginning of his reception as a canon of St Donatian he had trouble with the chapter over the collection of his revenues. The relationship worsened steadily despite the support of the Duke of Burgundy, and in October 1447 Du Fay resigned the canonicate at St Donatian and was installed as a canon of Ste Waudru in Mons, which he had visited, for the purpose of attending chapter meetings, during his time at Cambrai.

Much of what Du Fay wrote between 1439 and 1450 is lost, and what survives presents problems in terms of dating and transmission. Works from this period include two isorhythmic motets, *Moribus et genere* and *Fulgens iubar*, the first probably written in 1442 for the visit of Bishop Jean of Burgundy to Cambrai, and the second dated either 1442 (Fallows, 1982) or 1447 (Planchart, 1995). The song *Seigneur Leon* was probably written as a homage to Leonello d'Este on his accession as Marquis of Ferrara in 1442, and the *Missa S Antonii de Padua*, probably composed for the dedication of Donatello's altar in the basilica of S Antonio in Padua on 13 June 1450 (Fallows, 1982), thus dates from the end of this period. Planchart (*EMH*, 1988; 1995) proposed that five Proper cycles, which he now accepts as authentic works, were composed as part of a set of six masses (one largely lost) for the weekly series of votive masses of the Order of the Golden Fleece established by the Duke of Burgundy at the Ste Chapelle in Dijon.

Planchart (*EMH*, 1988) also presented evidence that, in conjunction with the revision of the Cambrai liturgical books, Du Fay undertook the compilation and composition of an extensive set of polyphonic Ordinaries and Propers for the cathedral, copied into four volumes by Symon Mellet in 1449 (Wright, 1975), and which may have prompted a large payment from the chapter to Du Fay in 1452.

With the death of Pope Eugenius IV on 23 February 1447 and the election of Nicholas V the tension between Basle and Rome began to subside. On 7 April 1449 Felix V abdicated the schismatic papacy; the Council of Basle elected Nicholas V on 19 April and dissolved itself on 25 April. By May 1450 Du Fay had left Cambrai. He is known to have been in Turin from 26 May to 1 June 1450, and Fallows (1982) has proposed that he and his companions were on their way to Padua to sing his *Missa S Antonii de Padua*. By 15 December he was back in Cambrai, and on 4 March 1451 he attended the chapter meeting at Ste Waudru in Mons, at which time the Order of the Golden Fleece was having its annual meeting in that city. A letter from Louis of Savoy to the composer, dated 22 October (?1451), thanking him for a gift of cloth and referring to him as *conseiller et maistre de chapelle*, indicates that Du Fay had restored his connection with the court of Savoy. On 21 April 1452 the Cambrai chapter voted to pay him the equivalent of an entire year's income from his prebend in recognition of his musical services. Shortly after that he left Cambrai and travelled to Savoy, where he was to spend the next six years.

In contrast with the earlier period in Cambrai, documentary information for Du Fay during his last sojourn in Savoy between 1452 and 1458 is very limited. The accounts of the chapel itself, which survive complete from 1449 to the end of the century (Bouquet), pass over him in total silence, but in an autograph quittance of 8 November 1455 Du Fay referred to himself as *magister capellae* of the duke. The accounts of the *tesoreria generale* note a gift of livery to him in January 1455 without mentioning his status, and a letter from Pope Nicholas V to Duke Louis of Savoy also refers to Du Fay as *magister capellae*, but it is clear that his position in the Savoy chapel was largely ceremonial and that he was viewed as private counsellor and a friend of the ducal family. A letter (dated by Fallows at 22 January 1456) from Du Fay to Lorenzo de' Medici refers to a recent meeting with the court of France (including most likely Jean de Ockeghem), probably at the signing of the treaty of St Pourçain in 1455, and mentions his recent composition of some songs and four lamentations on the fall of Constantinople. Both Du Fay's letter and that of Nicholas V indicate that the composer was apparently trying to find patronage or a benefice that would allow him to remain in Savoy or in Italy in his old age. In the event no substantial benefice was available and in September of 1458 he was in Besançon, on his journey back to Cambrai. By October 1458 he had arrived in Cambrai where, apart from a few short journeys largely connected with his canonicate at Ste Waudru, he was to spend the rest of his life.

Two works can be securely placed in this period in Savoy. The first is the lamentation for the fall of Constantinople, *O tres piteulx/Omnes amici eius*, and the other is the set of plainchants for a new feast, the 'Recollection omnium festorum Beate Marie Virginis', established by a foundation of Michel de Beringhen at Cambrai, and for which some of the texts were written by Gilles Carlier (EGIDIUS CARLERIUS). However, a number of other works surely date from these years as well, most likely among them the *Missa 'Se la face ay pale'*, and a number of chansons composed on texts by poets of the circle of Charles d'Orléans, who were present at St Pourçain in 1455. These songs include *Malheureulx cueur* and *Les douleurs*. His only late Italian song, *Dona gentile*, must also date from this period.

On his return to Cambrai Du Fay resumed his activities as a canon of the cathedral, becoming master of the *petits vicaires* in 1459, and was master of the *petit coffre* for a number of years. The cathedral accounts also indicate that he arranged for Symon Mellet to copy a considerable amount of polyphonic music for the cathedral. Furthermore, he renewed contact with Guillaume Modiator, called Malbecque, a colleague from the papal chapel, who was his receiver for a small benefice he had in Watiebraine (near Soignies), and perhaps through him came to know Johannes Regis, who succeeded Malbecque as Du Fay's receiver when Malbecque died in 1465. In 1460 Du Fay took part in negotiations, ultimately unsuccessful, to appoint Regis *magister puerorum* at Cambrai.

The composer renewed his ties with the court of Burgundy. In 1457 Duke Philip 'the Good' requested permission from King Charles VII to recruit in France for a crusade; this may have been the occasion for the writing of the combinative chanson *Il sera pour vous/L'homme armé*, which mentions Simon le Breton, a Burgundian chaplain, who was listed as one of the chaplains to accompany the crusade. The work is preserved anonymously in the Mellon Chansonnier (*US-NHu* 91), and Planchart considers that the only composer close enough to Simon and whose style the chanson resembles is Du Fay (although *see* MORTON, ROBERT for a different opinion). It may also be that the *L'homme armé* masses

by both Du Fay and Ockeghem date from about this period.

During this last period in Cambrai Du Fay developed a close friendship with a fellow canon, Pierre de Ranchicourt, and when the latter was made Bishop of Arras in 1463 he retained rooms in Du Fay's house and visited him often. Other visitors included Tinctoris (in 1460) and Ockeghem (in 1463). One of Du Fay's motets was sung on the occasion of a visit by Charles the Bold to Cambrai in 1460; on a later visit, a tense meeting between the courts of Burgundy and France in 1468, Du Fay may have met with both Ockeghem and Busnoys. The dedication of Cambrai Cathedral in 1472 also brought a number of visitors to the city, probably including Compère, whose motet *Omnium bonorum plena*, which mentions Du Fay, was most likely composed for this occasion (Montagna). Planchart (1972, 1993) has argued that Du Fay's *Missa 'Ave regina celorum'* was used for the dedication, even though it was probably originally intended as a mass for his own obit. In addition to the visitors, he kept in contact with Rome and Florence, as is shown by correspondence between him and Antonio Squarcialupi, and by documentary evidence that he sent music to Rome.

At the end of his career Du Fay had a relatively small number of benefices. He retained his canonicates at Cambrai and at Ste Waudru, as well as the parish church in Wattebraine. A canonicate at Condé was exchanged for a chaplaincy at Ohain (Belgium). In 1470 he bought some land in Beersel to provide an income for the establishment of his obit on 5 August, and in 1472 he supplemented the fund by the purchase of a smaller piece of land in Wodecq. He drew up his will in July 1474 and died on 24 November of that year. He had requested that as he lay dying the cathedral singers should sing his *Ave regina celorum*, but owing to the shortness of time this could not be carried out and the antiphon was sung at his obsequies instead. The will and its execution reveal that Du Fay died a wealthy man but with no close relatives. The year after his death Mellet copied a number of lamentations by Busnoys, Hemart and Ockeghem; these are lost, but were possibly composed in memory of Du Fay.

A number of works can be dated to this last period in Cambrai. There is strong evidence that the *Missa 'L'homme armé'* was written between 1459 and 1461. The *Missa 'Ecce ancilla'* was copied into the Cambrai choirbook in 1463 or 1464, the troped antiphon *Ave regina celorum* in 1464 or 1465, and the *Missa 'Ave regina celorum'*, probably begun after Du Fay established his obit in 1470, was copied at Cambrai in 1473 or 1474. Fallows (1982) suggested that the rondeau *En triumphant* might be Du Fay's response to the death of Binchois in 1460. Payments to Symon Mellet point to the existence of a number of late works that are now lost, including a *Missa pro defunctis*. Furthermore, there are references as late as 1507 to the existence of an *Officium defunctorum* that the Order of the Golden Fleece sang as a work of Du Fay (Prizer).

Two representations of Du Fay have survived: one is the well-known illumination in a copy of Martin le Franc's *Le champion des dames* (*F-Pn* fr.12476), and the other is an image of the composer kneeling, carved on his funeral monument. The anonymous illuminator of *Le champion des dames* probably knew the composer, as his work has been identified by art historians in manuscripts copied for Cambrai, notably the breviary of Paul Beye. The right side of the composer's face in the funeral monument has suffered some damage and abrasions, since the stone was used as a well cover after the destruction of the cathedral, but the images, although simplified likenesses, clearly depict the same person.

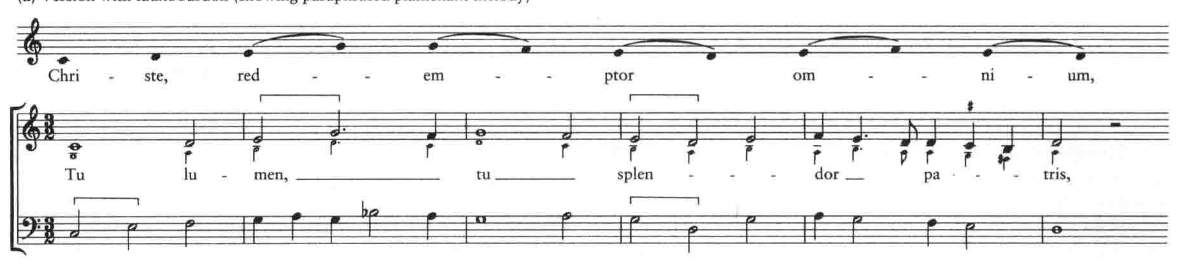
2. Posthumous reputation. Throughout his life Du Fay was regarded as the leading composer of his age. Most of his career spanned a period of relative stylistic stability, and he was largely successful in incorporating new stylistic traits that came to the fore during his life, including the *contenance angloise* of the 1430s, the scoring and contrapuntal techniques found in the music of the master of the *Missa 'Caput'*, and some of the elements of the music of Ockeghem and the young Busnoys. In doing so he achieved an extraordinary synthesis of the musical language of the mid-15th century while retaining a number of older traits, particularly in his use of chromaticism. The period immediately following his death, however, was one of relatively fast stylistic change and Du Fay's music seems not to have made a large impact on that of composers of Josquin's generation. Few works from that generation use Du Fay's music as a source, a notable exception being Guillaume Faugues's *Missa 'Le serviteur'*, based on one of Du Fay's late rondeaux. Equally telling is the virtual absence of Du Fay's music from most sources produced around 1500, particularly the early printed anthologies of secular and sacred music. And yet there are documented performances of his work in Brussels as late as 1507 (Prizer), Cambrai in 1515 (Wright, 1978) and until 1535 (Planchart, 1995). In addition, theorists continued to cite several of his works until close to the middle of the 16th century. His name continued to be mentioned as one of the important composers of his age by theorists and historians until the beginning of the scholarly recovery of medieval music in the 19th century, although it is unlikely that most 17th- and 18th-century writers, with the possible exception of Padre G.B. Martini, knew a note of his music. In the same manner, works dealing with the history of the church in France continued to mention him as a churchman, with no awareness of his importance as a composer.

3. Works: general. Du Fay cultivated virtually all genres of polyphonic music known in his day and his approach to composition varied slightly depending on the genre. His works include songs in the *formes fixes*, plainchant settings where the chant is paraphrased in the cantus or another of the upper voices, freely-composed settings (cantilenas) of liturgical, non-liturgical or ceremonial texts and cantus-firmus compositions including motets and settings of the Ordinary of the Mass. An important subcategory of plainchant settings is formed by pieces composed in fauxbourdon, where the cantus and tenor are written out but a third voice replicates the cantus line a 4th below.

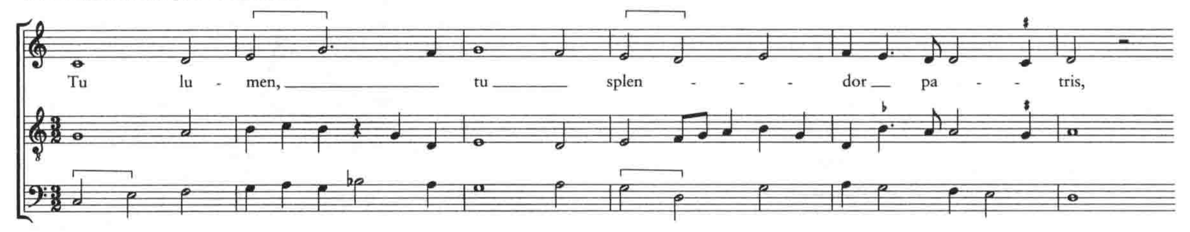
In terms of compositional approach there are not always marked differences between the first three of the four categories mentioned above. In virtually all cases Du Fay's point of departure was a cantus-tenor contrapuntal framework expanded by one or two voices. In the case of the plainchant settings the voice that elaborates the chant is the cantus of such a framework. In the cantus-firmus works Du Fay began early on to utilize a double tenor as part of the framework with the cantus, sometimes

Ex.1 Christe, redemptor omnium/Ex Patre

(a) Version with fauxbourdon (showing paraphrased plainchant melody)



(b) Version with composed contratenor



conflating both tenors into a solus tenor. This is the texture prevalent in virtually all the four-voice isorhythmic motets and the cantus-firmus masses.

There are works where the categories are blurred. The isorhythmic motet *Supremum est mortalibus* has sections in simple fauxbourdon, some of the cantilenas present complex rhythmic surfaces comparable to those of the isorhythmic motets, and some of the songs make use of cantus-firmus procedures in contexts so simple and compressed as to appear ironic. *O tres piteulx/Omnes amici eius* is a hybrid of cantilena and motet, and in the late works such as *Ave regina celorum* (tentatively dated 1463) and the masses *'Ave regina celorum'* and *'Ecce ancilla'* the techniques of cantus firmus, plainchant paraphrase and free composition are fused in a remarkable synthesis.

The hallmarks of Du Fay's style are a balanced and carefully wrought melodic writing style that early on consisted of a well-articulated succession of small motivic cells and became considerably more spun out in the 1440s; a clear and transparent contrapuntal structure with well-defined cadences, closely tied to the rhetorical structure of the text (prompting a number of scholars, beginning with Besseler, 1950, to consider his music as an important step towards the emergence of tonal harmony); and a rich rhythmic surface that retained some of the layering of fast and slow motion characteristics of much late medieval music, even though it became more and more homogeneous and flowing in the later works. In early works the rhythmic activity and the small motifs articulating the melodies call attention to themselves, while in the later music both are subsumed into the smooth flow of sonorities. Finally, an important aspect of Du Fay's writing that links it with the music of his predecessors and early contemporaries but separates it from later music is the discursive use of chromatic alteration (for discussion of this see Boone, 1987 and 1996, and Brothers, 1997).

4. Chant settings. More than half of Du Fay's surviving works consist of chant settings, where one of the voices, usually the cantus, follows the contour, text and phrasing of a plainchant melody with a small amount of elaboration. This melody is supported by a tenor and the texture is expanded by a contratenor, or, in the simplest cases, by fauxbourdon. A few works survive both with fauxbourdon and with a composed contratenor (ex.1).

This kind of polyphony was probably heard not as an independent composition but as an elaboration of the plainchant. It is found in the work of other composers of the late 14th century and the early 15th, and is related to English discant and the practice of improvised polyphony on a chant. Still, an examination of the tenor in ex.1 or a comparison of the two elaborations shows the skill and subtlety with which Du Fay handled the simplest material. His works in this manner cover most of the liturgical categories: they include all the surviving hymns, sequences and *Magnificat* settings, most of the Office antiphon and responsory settings, some Glorias and the possible Kyrie cycle (Planchart, *EMH*, 1988). Until recently it was thought that all of Du Fay's chant settings came from the early part of his career, but the identification of the *Missa S Antonii de Padua* and the masses for the Order of the Golden Fleece show that he continued writing such works well into the 1450s: the Propers in these pieces are all chant settings, albeit with considerably more elaboration both in the chant-derived voice and in the newly composed parts, which are occasionally expanded to include a second contratenor. From the description of the lost *Missa pro defunctis* it seems that this work was a series of chant settings as well.

5. Cantilena settings. Du Fay's cantilenas have comparatively few antecedents: they go back no further than the music of English and northern Italian composers working at the end of the 14th century. His works cover a relatively wide stylistic field: at one extreme they closely resemble simple chant elaborations (except that here none of the voices is derived from plainchant), as in the earliest of the surviving *Ave regina* settings (v, 120), and at the other they match the complexity of the isorhythmic motets, as is the case with *Inclita stella maris*. Within these wide boundaries they present a considerable variety of textures and some, such as *Flos florum*, are stylistically close to Du Fay's more florid secular works. Formally the

cantilenas are his freest and least predictable works and a number are unique not only in his output but in the entire 15th-century repertory. In a sense, more than a specific genre, these works represent a group of closely related compositional procedures and strategies that Du Fay employed also in the songs and in isolated settings of the Ordinary of the Mass. Texts set in this way may be liturgical, devotional or ceremonial, but virtually all are in Latin. The exceptions are the well-known *Vergene bella* and *O tres piteulx/Omnes amici eius*. Closely related to the cantilenas is the famous troped *Ave regina celorum* (v, 124), but this is a hybrid work incorporating cantus-firmus procedure, his only work that can be classified as a fully fledged example of the new kind of motet cultivated by composers such as Ockeghem, Busnoys and Regis. It represents a summation of all Du Fay's compositional strategies, including paraphrase, cantus firmus and extended passages of free composition that are reminiscent of his cantilenas.

6. MOTETS. Under this heading are considered only those works that Du Fay would have termed a motet, that is, what is now termed an isorhythmic motet. In them Du Fay was working within a tradition that went back over a century before his first efforts in the genre. It is clear that he was aware of the work of Vitry and Machaut, but that his immediate models were largely works from northern Italy and England, particularly those of Ciconia and Dunstaple (Cumming, 1987, 1994; Allsen; Lütteken). Du Fay's motets have been studied in considerable detail because, beyond their intrinsic musical interest, the majority of them can be associated with specific places and thus provide valuable biographical information. The earliest, *Vasilissa ergo gaude*, dates from 1420, and the last, *Fulgens iubar*, possibly from 1447. The earlier motets show Du Fay as an imaginative and able follower of Ciconia, emulating the brilliant sound of the older composer's works but adapting his techniques to produce denser contrapuntal textures that derive from northern French music of the late 14th century. Most of the motets employ isorhythm in all voices, and several use multiple tenors, some derived from plainchant (*Ecclesie militantis*; *Nuper rosarum flores*), and some with a newly composed second tenor (*Moribus et genere*; *Fulgens iubar ecclesie*). In the motets where there is more than one talea to a given color the isorhythm is extended to all voices within each section, and in the late motets extensive use is made of isomelic returns (melodic and textual recurrences) to articulate the structure of the work. Several of the early motets have an extended *introitus* before the entrance of the tenor voice and the start of the isorhythmic structure, and in *Supremum est mortalibus* the *introitus* and several interludes are in fauxbourdon. In the latest motets the *introitus* is incorporated into the isorhythm itself by the inclusion of a series of rests at the beginning of the tenor that are then taken into the talea pattern. A few also conclude with a short coda outside the isorhythmic structure. Du Fay cited the impressive coda of *Nuper rosarum flores* at the end of his last motet, *Fulgens iubar*. In all the motets the plainchant tenors are chosen for their emblematic symbolism, and in *Supremum est mortalibus* a second chant, the antiphon *Isti sunt due olive*, is cited for the same reason. All the motets subject the tenor to mensural transformations that result in proportional relationships between the sections; in a number of cases these relationships also carry a symbolic meaning, as is the case with *Nuper rosarum flores*, where the proportions between the sections, 6:4:2:3, replicate the reported measurements of the Temple of Solomon (Wright, 1994). Just as the earlier motets appear to be Du Fay's response to the music of Ciconia, the later ones, particularly those after *Nuper rosarum flores*, appear to be his response to English music, not only the motets of Dunstaple but the four-part writing of the *'Caput'* master.

7. MUSIC FOR THE MASS. Du Fay's earliest settings of the Mass show that early on he was acquainted with the music of Loqueville and the French traditions of the late 14th century, but also with the music of Ciconia, Zacar da Teramo and the Lantins. His earliest work in this genre is a Kyrie-Sanctus-Agnus cycle, related to a work of Loqueville and probably composed for the Council of Konstanz (Planchart, 1993). Most of his mass music from before the 1440s consists of isolated movements or pairs composed as plainchant settings or in free settings related to the cantilenas or the secular works. Only a few of these movements use a cantus firmus, and the organization of the Sanctus-Agnus pairs is based on alternations between duos and full-texture sections.

Two complete mass cycles survive from before 1440: these are the *Missa sine nomine* [*'Resvelliés vous'*] and the *Missa S Jacobi*. The former shares musical material and gestures with the ballade *Resvelliés vous*, and the Kyrie, Gloria, Sanctus and Agnus are interrelated by opening gestures (including 'plainchant' intonations written by Du Fay) and extended hocket sections at the end. The Credo shows less of a connection to the other movements and its place in the cycle has been questioned (Hamm, 1960), but it too echoes aspects of the ballade. The *Missa S Jacobi* is a plenary mass, where an Ordinary interrelated by textural alternations and mensural shifts is complemented by motet-like settings of the Propers, ending with a simple fauxbourdon for the communion, which may be the earliest surviving example of the genre.

In 1439 or early 1440 Du Fay undertook to write the extended cycle of Propers for the Order of the Golden Fleece (identified as his work by Feininger, 1947, and Planchart, *EMH*, 1988). During the following decade he was concerned with the revision of the liturgy at Cambrai, as discussed above. Most of the music from this period is lost, but its character may be surmised from the one surviving cycle written (according to Fallows, 1982), towards the end of the 1440s. It was published as the *Missa S Antonii Viennensis* (ii, 47), but it has been shown to be the *Missa S Antonii de Padua* that is cited in letters and in treatises by Spataro, Tinctoris and Gaffurius (Fallows, 1982). Furthermore, Planchart (*EMH*, 1988) has suggested that it is in fact a double plenary cycle with two sets of Propers, one for St Anthony of Padua and a second for St Francis. The Propers are plainchant paraphrases; the Ordinary begins with a plainchant paraphrase Kyrie but continues with four free movements in cantilena style that makes conspicuous use of rhythmic complexities, traits also found in the cycles for the Order of the Golden Fleece.

In the 1450s Du Fay turned his attention to the English tradition of mass cycles based on a cantus firmus, and the last four masses securely attributed to him belong in this category. The first of these, the *Missa 'Se la face ay pale'*, based on the tenor of his own ballade, is built along the lines of his late isorhythmic motets and shows his awareness of works such as the *Missa 'Caput'*. Head

motifs and carefully placed returns of musical material from one movement to another are all present in these works. In the *Missa 'Se la face ay pale'* some of these traits clearly recall the isomelic returns in the motets, while in later masses the returning material is presented in a more varied and flexible form. Similarly the later masses move further away from the layered textures of the motet and towards the more homogeneous musical texture found in the music of Ockeghem and Busnoys. Greater use of imitation in the later masses means that melodic elements of the tenor appear in the other voices as well. The *Missa 'L'homme armé'*, Du Fay's most extended work, shows surprising returns to the rhythmic intricacy found in some of the works of the 1440s, and in the masses *'Ecce ancilla'* and *'Ave regina'* the tenor (and sometimes the bass in the latter) is presented with its antiphon text instead of the text of the Ordinary. The *Missa 'Ave regina'* also borders on parody since it uses not only a cantus firmus but contains extended citations of the entire polyphonic fabric of his motet of 1463. This mass appears to be a deliberate summation of virtually all Du Fay's approaches to mass composition.

8. Plainchant melodies. In 1457 Egidius Carlerius and Du Fay were commissioned to produce the texts and plainchants for a Marian feast that Michel de Beringhen was instituting in his will, the 'Recollectio omnium festorum Beate Marie Virginis'. They adapted some Marian chants for the feast, but by and large wrote entirely new pieces for the day and night Office as well as for parts of the Mass. Du Fay's plainchants were identified and studied by Haggh (1988). The antiphons and responsories of the Office are ordered numerically by mode and each melody is composed with careful attention to modal structure in terms of division into tetrachords and pentachords (a trait also found in the songs). Planchart (*EMH*, 1988) noted that Du Fay may be the composer of a plainchant setting of the introit for St Anthony Abbot, *Scitote quoniam*, found only in the Cambrai books, and Wright (1994) attributed to Du Fay the prose of the Mass for the dedication of Florence Cathedral, *Nuper almos rose flores*.

9. Songs. Du Fay left a large corpus of songs covering all the *formes fixes*, plus one or two combinative chansons. The majority of the songs are rondeaux, which he composed throughout his career. The ballades are all early works and the few virelais or bergerettes are relatively late. Both of the combinative chansons are also late. A small number of works to Italian texts, which do not follow any of the known poetic forms, are also early apart from the exceptional rondeau *Dona gentile*, which must date from the 1450s. Most of the songs have a three-part texture using cantus, tenor and contratenor, but a number of four-voice works are more or less evenly distributed throughout his career. In a few cases, such as in *Pour l'amour de ma doulce amye*, the fourth voice is not by Du Fay. Imitation is present in both early and late works, but becomes slightly more prevalent in the later pieces, particularly between the cantus and the tenor. Straightforward canons and mensuration canons also appear, although infrequently, in early and late works. In most sources text is set only to the cantus, although a considerable number of pieces have text also in the tenor and some in the contratenor. In the late songs the imitation between cantus and tenor invites text underlay of the latter; however, it is clear that underlay in the sources was frequently a matter of scribal preference. The early songs show an extraordinary range of textures, particularly in terms of rhythmic and motivic organization, and some of them are quite idiosyncratic (for example *Resvelliés vous*, *Ma belle dame souveraine*, *Hé compaignons*). The subject matter of the texts also ranges from courtly love to scenes of bourgeois conviviality. Textures in the late songs are smoother and the rhythmic and melodic differentiation between the voices is less pronounced. The texts of the later works are in general closer to the stylistic canons of courtly love poetry. A few of the very late songs, such as *Dieu gard la bone*, show that Du Fay was aware of the style of the secular works of Ockeghem and particularly Busnoys. Du Fay's text settings throughout his career pay exquisite attention to the detail in the poetry and to rhetorical and poetic structure, and show an acute concern for the tonal and melodic balance of his lines.

10. Lost works. A number of works by Du Fay that are mentioned in 15th- and 16th-century records are no longer extant; others probably survive anonymously and are unidentifiable. The lost works include three lamentations on the fall of Constantinople, mentioned by Du Fay in his letter to the Medici, and a number of works copied by Symon Mellet in the 1460s, namely a *Magnificat* in the 7th mode (1462–3), the hymn *O quam glorifica* (1463–4), a prose for St Mary Magdalene (*Laus tibi Christe*, 1463–4) and the *Missa pro defunctis* (1470); this latter was associated in later performances with a lost Office for the Dead, as discussed above.

The identification of the cycle of weekly Propers for the Order of the Golden Fleece also points to a lost cycle for the Lady Mass, of which only fragments survive. The possibility that Du Fay wrote a Proper cycle for Cambrai in the 1440s would also imply a number of lost works. Evidence for the existence of these Propers is found not only in the anonymous fragments that have been attributed to Du Fay by Feininger and Planchart, but also in the decision by the Cambrai chapter in 1515 that an Epiphany motet being sung at that time should be replaced by another 'drawn from the works of the late Du Fay' (Wright, 1975). A Mass for St Anthony Abbot mentioned in the execution of Du Fay's will has been identified with an anonymous work surviving in Trent 89 (*I-TRmp*), but the work lacks some movements.

Finally, one or possibly two works of music theory are now lost: these are a *Musica*, cited in the notes of another music treatise, and a *Tractatus de musica mensurata et de proportionibus*, which Fétis reported seeing with an ascription to Du Fay, and which was sold to an English bookseller in 1824 and has never been traced.

11. Problems of attribution. Even in the 15th century a number of works circulated with incorrect or conflicting attributions to Du Fay. This created a particular problem because one of the works incorrectly ascribed to him, the English *Missa 'Caput'*, was available early on in a modern edition and assumed a central position in the evaluation of his style. Further problems were created by the often unexplained rejection in Besseler's edition of a number of works with ascriptions in the sources, particularly hymns and songs. A number of these rejections have been shown to be the result of stylistic analysis based on faulty transcriptions of the music, or of historical

assumptions not supported by any evidence (Planchart, *EMH*, 1988; Fallows, 1995).

A number of anonymous works have been attributed to Du Fay by modern scholars. Hamm's attributions (1960) of a number of sequences, the motet *Elizabeth Zacharie*, and a Mass Ordinary in *I-Rvat* S Pietro B80, have been tentatively accepted by most scholars, and Allsen provided further evidence for the case of *Elizabeth Zacharie*. Feininger's attributions of the masses *'Veterem hominem'*, *'Christus surrexit'* and *'Puisque je vis'* have been rejected. The first of these is a twin of the *Missa 'Caput'* and was known to Thomas Morley as an English work; the second is based on a German *Leise* and is part of a little-understood repertory of German masses; the third has remained largely undiscussed in later scholarship. The *Missa 'La mort de St Gothard'*, ascribed to Du Fay briefly by Feininger and accepted without explanation by Besseler (ii, 105), is probably a work of Johannes Martini (Nitschke).

In addition Feininger (1947) attributed to Du Fay a number of Proper cycles in Trent 88 (*I-TRmp*). These attributions were initially treated with considerable scepticism but a considerable amount of new evidence has been uncovered confirming most of Feininger's attributions (Planchart, 1972; *EMH*, 1988; 1995; Fallows, 1982). Later attempts to question them (Gerber, 1994) appear to be based on faulty analysis.

The difficulty of attributing any work on the basis of purely stylistic criteria is illustrated by the case of the Mass for St Anthony Abbot, whose attribution to Du Fay is still debated: Fallows rejected it on stylistic grounds, whereas Planchart (*EMH*, 1988) believes that its liturgical connection with Cambrai means that it can be counted as part of Du Fay's oeuvre.

12. SOURCES. Du Fay's reputation in the 15th century is attested by the large number of surviving works and by the geographical spread of manuscripts containing his music. His works survive in nearly 100 manuscripts originating in Austria, Bohemia, France, Germany, Italy, the Netherlands, Poland, Scotland and Spain, dating from the second quarter of the 15th century to the first quarter of the 16th. Particularly important sources for his music are the early Italian anthologies, *GB-Ob* Can.misc.213, *I-Bc* Q15 and *I-Bu* 2216, which transmit virtually all his surviving music up to about 1435. Much of his ceremonial music appears also in a carefully copied source, *I-MOe* α.X.1.11, copied in Ferrara in about 1445, and some of the very late works appear in a source relatively close to the composer, *B-Br* 5557. For much of the music that he wrote in the 1440s and 50s, however, we have only copies very distantly related to the composer, such as the Trent codices, although in the case of the songs, manuscripts copied in the Loire valley and in Savoy transmit sound versions of his works.

13. EDITIONS. Du Fay's music first became available in modern transcriptions as examples in studies by Kiesewetter, Rochlitz and Ambros. Important works were edited by Haberl, in several of the volumes of music from the Trent codices in the DTÖ series, and in Stainer's influential edition of music from *GB-Ob* Can.misc.213. Important editions of sacred and secular works were published by Besseler (1932) and Gerber (1937). A systematic publication of the complete works was begun by Guillaume De Van, with the cantilena motets (1947), the isorhythmic motets (1947) and two masses (1949). On De Van's death Besseler took over the editorship in 1951 and completed the edition in 1966, reissuing the works edited by De Van. Besseler's edition, however, is marred by typographical errors, incomplete transcriptions, unreported changes in mensural reduction and lacunae in the critical reports. A number of those occurring in the second and fourth volumes of the edition were corrected by Bockholdt (1960); the sixth volume was revised and corrected by Fallows in 1995.

WORKS

Editions: *Guillelmi Dufay opera omnia*, ed. H. Besseler, CMM, i/1–6 (1951–66) [with important introduction to each vol.]; CMM, i/6 rev. D. Fallows (1995) with commentary in MSD, xlvii (1995) [vol., p.]

Die frühen Messenkompositionen von Guillaume Dufay, ed. R. Bockholdt (Tutzing, 1960), ii [B]

Title	*No. of voices*	*Edition*	*Remarks*
		MASSES AND MASS ORDINARY MOVEMENTS	
Missa [sine nomine]	3	ii, 1	Shares musical material with ballade Resvelliés vous; complex transmission pattern
Missa 'Ave regina celorum'	4	iii, 91	c.f.: Marian ant in T
Missa 'Ecce ancilla Domini'	4	iii, 66	c.f.: 'Ecce ancilla Domini' (ant, Annunciation), 'Beata es Maria' (ant, Visitation) in T
Missa 'L'homme armé'	4	iii, 33	c.f.: Fr. monophonic song in T
Missa 'Resvelliés vous' [see Missa sine nomine]			
Missa 'Se la face ay pale'	4	iii, 1	c.f.: Du Fay's ballade in T
Missa S Jacobi	3, 4	ii, 17	Feast of St James; int (Mihi autem), Ky, Gl, all (Alleluia, Hispanorum clarens stella), Cr, off (In omnem terram), San, Ag, comm (Vos qui secuti estis); chants paraphrased in cantus of Ordinary or as c.f. in T of Propers.
Kyrie, Gloria, Credo	3	iv, 3 B 24	
Kyrie, Sanctus 'Qui ianuas mortis', Agnus Dei	3	iv, 8; v, 155 B 30	San and Ag c.f. 'Vineux'; in a 'cycle' in *I-Bc* Q15, *see also*VINEUX.
Gloria, Credo	4	iv, 31 B 48	
Gloria 'Resurrexit dominus', Credo 'Dic Maria'	4	iv, 20 B 38	Gl: c.f. 'Tu m'as monté' in cantus I; Cr: c.f. 'La vilanella' in cantus I; some MSS have different trope.
Sanctus, Agnus Dei	3	iv, 41 B 64	
Sanctus, Agnus Dei	3	iv, 45 B 21	

Title	No. of voices	Edition	Remarks
Sanctus 'Ave verum corpus', Agnus 'Custos et pastor'	4	iv, 53	Scribal pairing; San marked 'papale', Ag trope has papal connections; Ag anon. in source
Kyrie 'Cum jubilo'	3	iv, 67 B 9	cantus paraphrases Kyrie IX
Kyrie 'Cunctipotens genitor'	3	iv, 62 B 13	fauxbourdon setting; cantus paraphrases Kyrie IV; fauxbourdon replaced by composed contratenor in final Kyrie
Kyrie 'Fons bonitatis'	3	iv, 69 B 1	cantus paraphrases Kyrie II
Kyrie 'Fons bonitatis'	3	iv, 70 B 3	cantus II paraphrases Kyrie II
Kyrie 'Jesu redemptor'	3	iv, 65	fauxbourdon setting; cantus paraphrases Kyrie XIV
Kyrie 'Lux et origo'	4	iv, 68 B 8	cantus paraphrases Kyrie I
Kyrie 'Orbis factor'	3	iv, 63 B 5	cantus paraphrases Kyrie XI
Kyrie 'Orbis factor'	3	iv, 64 B 7	cantus II paraphrases Kyrie XI
Kyrie 'Pater cuncta'	3	iv, 61 B 12	cantus paraphrases Kyrie XII
Kyrie 'Rex genitor'	3	iv, 71 B 11	rubric 'In semiduplicis maioris'
Gloria	3	iv, 77 B 35	
Gloria [in dominicis]	3	iv, 85 B 16	cantus paraphrases Gloria XI; alternatim setting
Gloria	3	iv, 90 B 59	paired in *I-TRmp* 92 with Kyrie (iv, 72; see 'Doubtful works'), but ascription of Gloria is unchallenged
Gloria ad modum tube	4	iv, 79	cantus II canonically derived
Gloria de quaremiaux	3	iv, 81 B 31	facs. in B, facing p.31
Gloria dominicale minus	3	iv, 88 B 14	cantus paraphrases Gloria XV; alternatim setting
Gloria in galli cantu	3	iv, 86 B 18	cantus paraphrases Gloria XIV; alternatim setting; possibly intended for 1st Mass of Christmas
Gloria 'Spiritus et alme'	3	iv, 83	cantus paraphrases Gloria IX with trope; alternatim setting
Credo	3	iv, 17	paired in *Bc* Q15 with Gl by Hugo de Lantins (see 'Doubtful works')

MASS PROPER SETTINGS

Title	No. of voices	Edition	Remarks
Alleluia, Hispanorum clarens stella	4	ii, 27	all, part of Missa S Jacobi; plainchant (?by Du Fay) in T
Alleluia, Veni Sancte spiritus	3	ii, 71	all, part of Mass for the Holy Ghost (see 'Works attributed to Du Fay by modern scholars'); chant paraphrased in cantus
Confirma hoc Deus	3		off, part of Mass for the Holy Ghost (see 'Works attributed to Du Fay by modern scholars'); chant paraphrased in cantus; anon. in MS but Spataro quoted a passage from it in a letter (1532) as being by Du Fay; ed. in Feininger (1947), 10
Epiphaniam domino canamus	3	v, 8	seq, Epiphany; plainchant paraphrased in cantus
In omnem terram	4	ii, 37	off, part of Missa S Jacobi; c.f. in T
Isti sunt due olive	3	v, 27	seq, St Peter and St Paul; chant paraphrased in a different voice in each verse
Lauda Sion	3	v, 21	seq, Corpus Christi; chant paraphrased in cantus and T in different verses
Letabundus exsultet	3	v, 5	seq, Christmas; chant paraphrased in cantus and T in different verses
Mihi autem nimis	4	ii, 17	int, part of Missa S Jacobi; plainchant in T
Os justi	3		int, confessors, part of Mass for St Francis (see 'Works attributed to Du Fay by modern scholars'); chant paraphrased in cantus; anon. in MS but Spataro quoted a passage from it in a letter (1532) as being by Du Fay; ed. in Feininger, 1947, p.151
Os justi	3		grad, part of Mass for St Anthony of Padua (see 'Works attributed to Du Fay by modern scholars'); chant paraphrased in cantus; anon. in MS but attributed to Du Fay in Spataro's *Tractato* (1531); ed. in Feininger, p.135
Rex omnipotens	3	v, 13	seq, Ascension; chant paraphrased in cantus and Ct
Veni Sancte Spiritus	3	v, 18	seq, Whitsunday; chant paraphrased in cantus II
Victime paschali laudes	3	v, 11	seq, Easter; chant paraphrased in cantus
Vos qui secuti estis	3	ii, 44	comm, part of Missa S Jacobi; chant paraphrased in cantus

MAGNIFICAT AND BENEDICAMUS DOMINO

Title	No. of voices	Edition	Remarks
Magnificat tertii et quarti toni	4, 3, 2	v, 91	also ed. I. Pope and M. Kanazawa: *The Musical Manuscript Montecassino 871* (Oxford, 1978), no.74
Magnificat quinti toni	3	v, 87	alternatim; sets even-numbered verses after the first
Magnificat sexti toni	3	v, 75	also ascribed to Binchois (erased) and Dunstaple, but by Du Fay
Magnificat octavi toni	2, 3	v, 81	
Benedicamus Domino	3	v, 35	chant in T
Benedicamus Domino	3	v, 36	

Title	*No. of voices*	*Edition*	*Remarks*
		ANTIPHONS	
Alma redemptoris mater [i]	3	v, 115	BVM; plainchant in T
Alma redemptoris mater [ii]	3	v, 117	BVM; chant paraphrased in cantus
Anima mea lique facta est	3	v, 113	BVM; chant paraphrased in all voices
Ave regina celorum [i]	3	v, 120	BVM
Ave regina celorum [ii]	3	v, 121	BVM; chant paraphrased in cantus
Ave regina celorum [iii]	4	v, 124	BVM; troped 'Miserere tui'; chant in T, also paraphrased in cantus and Ct
Hic vir despiciens	3	v, 101	chant paraphrased in cantus; fauxbourdon setting
Magi videntes	3	v, 98	chant paraphrased in cantus
O gemma martyrum	3	v, 103	chant paraphrased in cantus
Petrus apostolus et Paulus	3	v, 103	St Peter and St Paul; chant paraphrased in cantus
Propter nimiam caritatem	3	v, 97	chant paraphrased in cantus; fauxbourdon setting
Salva nos, Domine	3	v, 39	chant paraphrased in cantus
Salve regina	4		BVM; ascription to Du Fay questioned in earlier scholarship, more recently reconsidered; ed. in DTÖ, xiv–xv, Jg.vii (1900/*R*), p.178
Salve sancte pater	3	v, 104	chant paraphrased in cantus
Sapiente filio	3	v, 105	chant paraphrased in cantus; fauxbourdon setting
Si queris miracula	3	v, 106	chant paraphrased in cantus; text and chant by Julian of Speyer
		HYMNS	
Ad cenam agni providi	3	v, 47	Easter; odd numbered stanzas; a second version exists with slightly different cantus and T, and with fauxbourdon instead of contratenor. 3 further anon. arrangements of this latter setting, in *D-MERa*, *I-CFm* CII, Trent 89 (*TRmp*)
A solis ortus cardine [= Hostis Herodes impie]			
Audi, benigne conditor	3	v, 44	Lent; chant in Ct
Aurea luce et decore roseo [= Doctor egregie, Paule]	3	v, 62	Feast of St Peter and S Paul
Aures ad nostras deitas [i]	3	v, 45	Sundays in Lent
Ave maris stella	3	v, 55	2 versions: one with fauxbourdon, one with composed Ct (separate T and Ct parts in *TRmp* 92, ed. v, 143, are not by Du Fay)
Christe redemptor omnium, conserva	3	v, 57, 58	All Saints; 2 versions: one with fauxbourdon, one with composed Ct
Christe redemptor omnium, ex Patre	3	v, 40	Christmas; 2 versions: one with fauxbourdon, one with composed Ct
Conditor alme siderum	3	v, 39	Advent; fauxbourdon setting
Deus tuorum militum	3	v, 66	feasts of one martyr; fauxbourdon setting; 2 further anon. versions with new T and Ct (v, 59, 60) may not be by Du Fay
Exultet celum laudibus	3	v, 63	apostolic feasts; 2 versions: one with fauxbourdon, one with composed Ct
Festum nunc celebre	3	v, 139	Ascension; considered inauthentic by some scholars
Hostis Herodes impie	3	v, 42	Epiphany; music also to Christmas text A solis ortus cardine
Iste confessor	3	v, 69	martyrs; fauxbourdon setting; further anon. version with composed Ct stylistically probably by Du Fay (v, 61)
Jesu corona virginum	3	v, 70	feasts of one virgin; fauxbourdon setting; 2 further anon. versions: one with new T and Ct, stylistically probably by Du Fay (v, 62), one with new Ct and B, late 15th century (v, 63)
Jesu nostra redemptio	3	v, 50	Ascension
O lux beata Trinitas	3	v, 52	Trinity; sets odd-numbered stanzas in all sources but one.
Pange lingua gloriosi [i]	3	v, 53	Corpus Christi; chant paraphrased in cantus
Pange lingua gloriosi [ii]	3	v, 140	separate setting from Pange lingua [i]; considered inauthentic by some scholars
Proles de celo prodiit	3	v, 71	St Francis
Sanctorum meritis inclita	3	v, 67	several martyrs
Tibi Christe splendor Patris	3	v, 60	St Michael (angels); fauxbourdon setting
Urbs beata Jerusalem	3	v, 54	Dedication of a church; 2 further anon. versions: one a fauxbourdon reworking of cantus, probably by Du Fay (v, 141), one with new Ct, late 15th century (v, 142)
Ut queant laxis	3	v, 61	St John Baptist
Veni Creator Spiritus	3	v, 51	Pentecost
Vexilla regis prodeunt	3	v, 46	Passiontide; a further anon. fauxbourdon setting (with new T), probably by Du Fay (v, 54)
		ISORHYTHMIC MOTETS	
Apostolo glorioso/Cum tua doctrina/ Andreas Christi	5, 4	i, 33	for rededication of church of St Andrew, Patras (1426) or the appointment of Pandolfo Malatesta as archbishop (1424); version for 4vv with solus tenor

Title	No. of voices	Edition	Remarks
Balsamus et munda cera/Isti sunt agni novelli	4	i, 54	Distribution of the Agnus Dei by Pope Eugenius IV, 7 April 1431
Ecclesie militantis/Sanctorum arbitrio/Bella canunt gentes/ Gabriel/Ecce nomen Domini	5	i, 46	Perhaps for coronation of Pope Eugenius IV (1431), although the texts give no clear indication
Fulgens iubar ecclesie/Puerpera pura parens/Virgo post partum	4	i, 80	Purification of the BVM; perhaps written for the installation of Pierre de Ranchicourt as canon of Cambrai (1447). Acrostic in motetus: PETRUS DE CASTELLO CANTA; refers to Pierre du Castel, a witness at Pierre's installation.
Magnanime gentis/Nexus amictie/ Hec est vera fraternitas	3	i, 76	Peace treaty between Louis of Savoy and Philippe, Count of Geneva (1438)
Moribus et genere/Virgo virga virens/Virgo est electus	4	i, 88	St John the Evangelist; possibly for John of Burgundy's visit to Cambrai, June–Aug 1442
Nuper rosarum flores/Terribilis est	4	i, 70	Dedication of S Maria del Fiore, Florence, by Eugenius IV, 24 March 1436
O gemma, lux et speculum/Sacer pastor Barensium/[Beatus Nicolaus adhuc]	4	i, 29	St Nicholas of Bari
O sancte Sebastiane/O martyr Sebastiane/O quam mira refulsit gratia/Gloria et honore	4	i, 24	St Sebastian
Rite maiorem Jacobum/Artibus summis miseri/Ora pro nobis Dominum	4, 3	i, 38	St James the Great; acrostic in triplum and motetus: ROBERTUS ACLOU CURATUS SANCTI IACOBI; probably 1426–7; version for 3vv with solus tenor
Salve flos Tusce/Vos nunc Etruscorum iubar/Viri mendaces	4	i, 64	In praise of Florence and the women of Florence, probably 1436
Supremum est mortalibus	3	i, 59	Commemorates the meeting between Eugenius IV and King Sigismund (Emperor-elect), 31 May 1433
Vasilissa ergo gaude/Concupivit rex	4	i, 21	On the departure of Cleofe Malatesta, 20 Aug 1420, for her marriage

CANTILENA MOTETS

Title	No. of voices	Edition	Remarks
Ave virgo que de celis	3	i, 8	seq, BVM
Flos florum	3	i, 6	rhymed prayer; BVM
Gaude virgo mater Christi	3, 4	v, 1	seq, Feast of the Joys of the BVM; contratenor probably not by Du Fay (3vv in *I-Bc* Q15)
Imperatrix angelorum [see Mirandas parit hec urbs]			
Inclita stella maris	4, 3, 2	i, 1	BVM; a canon indicates possibility of performance in several different combinations of voices; cantus II is a mensuration canon
Juvenis qui puellam	3	vi, 15	text is a legal dispute; inc., after 1438
Mirandas parit hec urbs	3	i, 12	In praise of Florence and its ladies; probably 1436; text in *TRmp* 87 'Imperatrix angelorum'
O beate Sebastiane	3	i, 10	St Sebastian
O proles Hispanie/O sidus Hispanie	4	i, 15	St Anthony of Padua
O tres piteulx/Omnes amici eius	4	vi, 19	lament on the fall of Constantinople; between 1454 and 1457; motet-like texture with cantus firmus
Vergene bella	3	vi, 7	BVM; vernacular devotional work; text by Petrarch

PLAINCHANT MELODIES

Mass Propers

Alleluia, Beati omnes (all); Luce splendida fulgebis (grad); Nuper almos rose flores (seq); Scitote quoniam (int)

antiphons

Angelus mittitur; Anna parit Joachim; Anna stellam matutinam; Antiquum consilium; Ave virgo speciosa; Beata es, Dei genetrix; Femina vetus; Festinat ad cognatam; Gabriel archangelus; Gloriam virginis; Mittitur ad Mariam; Non concava vallium; Salve vellus; Solem justitie; Tenebrae diffugiunt; Tota pulchra es; Vidi speciosam; Virga florens paritura; Virgo mater filium; Virgo puerum sistit

hymns

Gaude redempta; Nuntiat angelus

responsories

Ibo ad montem; O felix virgo; Omnipotens dominus; Scandit ad ethra; Surge propera; Ut audivit precursoris

invitatories

Festa genetricis Dei recolentes

SECULAR

Title	No. of voices	Edition	Remarks
		Italian	
Dona gentile, bella come l'oro	3	vi, 12	music in rondeau form to text apparently adapted from a ballata
Dona, i ardenti ray	3	vi, 10	?ballata; musico-poetic form unclear
La dolce vista	3	vi, 6	ballata
L'alta belleza tua virtute valore	3	vi, 1	ballata; text of volta missing and irregular rhyme in piedi
Invidia nimica	4	vi, 2	Suggestion that only Ct II is by Du Fay, but accepted as genuine by Fallows (1995)
Passato è il tempo omai di quei pensieri	3	vi, 4	ballata
Quel fronte signorille in paradiso	3	vi, 11	musico-poetic form unclear; authenticity questioned by Bent but affirmed by Fallows (1982; 1995)
		ballades	
Bien doy servir de volenté entiere	3	vi, 37	
Ce jour le doibt, aussi fait la saison	3	vi, 34	
C'est bien raison de devoir essaucier	3	vi, 31	to Niccolò d'Este, mentioning a peace treaty, probably 26 April 1433
J'ay mis mon cuer et ma pensee	3	vi, 28	acrostic: ISABETE; perhaps for the wedding of Elisabetta Malatesta da Rimini to Piergentile Varano, 1425
Je me complains piteusement	3	vi, 29	dated 12 July 1425 in only source
Mon chier amy, qu'aves vous empensé	3	vi, 30	possibly to Carlo Malatesta da Rimini on the death of his brother Pandolfo, 3 Oct 1427 (Fallows, 1982)
Resvelliés vous et faites chiere lye	3	vi, 25	for wedding of Carlo Malatesta da Pesaro and Vittoria di Lorenzo Colonna, 23 July 1423
Se la face ay pale [i]	3	vi, 36	
		rondeaux	
Adieu ces bons vins de Lannoys	3	vi, 50	dated 1426 in only source
Adieu m'amour, adieu ma joye	3	vi, 91	
Adyeu, quitte le demeurant	3	vi, 90	1½ lines of text only
Belle plaisant et gracieuse	3	vi, 60	
Belle, que vous ay je meffait	3	vi, 65	one stanza of text only
Belle, veulliés moy retenir	3	vi, 52	
Belle, vuelliés moy vengier	3	vi, 92	
Belle, vuelliés vostre mercy donner	3	vi, 66	
Bien veignés vous, amoureuse liesse	3	vi, 69	one stanza of text only; T derived canonically from cantus; Fallows (1995) expressed doubts about authenticity
Bon jour, bon mois, bon an et bonne estraine	3	vi, 77	
Ce jour de l'an	3	vi, 58	
Ce moys de may	3	vi, 59	
Craindre vous vueil, doulce dame de pris	3	vi, 79	acrostic: CATELINE DUFAI; expanded reworking of Quel fronte signorille
Dieu gard la bone sans reprise	3	vi, 93	
Donnés l'assault a la fortresse	3, 4	vi, 86	versions for 3 and 4 voices
Du tout m'estoie abandonné	3	vi, 96	one stanza of text only
Entre les plus plaines d'anoy	3	vi, 83	one stanza of text only
Entre vous, gentils amoureux	3	vi, 49	T derived canonically
En triumphant de Cruel Dueil	3	vi, 88	perhaps on death of Binchois, 1460/61 (see Fallows, 1975); in first edn of vol.vi with corrupt text 'Je triomphe'
Estrinés moy, je vous estrineray	3	vi, 76	
Franc cuer gentil, sur toutes gracieuse	3	vi, 89	Acrostic: FRANCHOISE
Hé, compaignons, resvelons nous	4	vi, 68	Text mentions musicians in the employ of the Malatesta family, 1423 (Planchart, *EMH*, 1988)
Helas, et quant vous veray	3	vi, 56	refrain only
Helas, ma dame, par amours	3	vi, 64	one stanza of text only
J'atendray tant qu'il vous playra	3	vi, 61	
J'ay grant (dolour)	3	vi, 82	no more text; known from Coussemaker's transcription of the lost MS *F-Sm* 222
Je donne a tous les amoureux	3	vi, 71	
Je n'ay doubté fors que des envieux	3	vi, 70	refrain only
Je ne puis plus ce que j'ay peu/Unde veniet auxilium mihi?	3	vi, 51	T follows ant for Terce on 4th day after Epiphany
Je ne suy plus tel que soloye	3	vi, 57	
Je prens congié de vous, Amours	3	vi, 75	
Je requier a tous amoureux	3	vi, 54	
Je triomphe [see En triumphant]			
Je veuil chanter de cuer joyeux	3	vi, 57	acrostic: JEHAN DE DINANT
La plus mignonne de mon cuer	3	vi, 94	in first edn of vol.vi with corrupt text 'Ma plus mignonne'
Las, que feray? Ne que je devenray	3	vi, 85	
Les douleurs dont me sont tel somme	4	vi, 97	T derived canonically from cantus

Title	*No. of voices*	*Edition*	*Remarks*
Le serviteur hault guerdonné	3	vi, 110	Du Fay's authorship disputed by Besseler, reaffirmed by Fallows (1982, 1995)
Ma belle dame, je vous pri	3	vi, 53	
Ma belle dame souveraine	4	vi, 63	
Ma plus mignonne [see La plus mignonne]			
Mille bonjours je vous presente	3	vi, 81	one stanza of text only
Mon bien, m'amour	3	vi, 87	
Mon cuer me fait tous dis penser	4	vi, 72	acrostic: MARIA ANDREASQ
Navré je sui d'un dart penetratif	3	vi, 55	
Ne je dors, ne je veille	3	vi, 92	
Or pleust a Dieu qu'a son plaisir	3	vi, 78	
Par droit je puis bien complaindre et gemir	3, 4	vi, 62	cantus II is canonically derived and functions as a contrapuntal tenor
Par le regard de vos beaux yeux	3	vi, 88	
Pouray je avoir vostre mercy	3	vi, 54	
Pour ce que veoir je ne puis	3	vi, 60	
Pour l'amour de ma doulce amye	3, 4	vi, 67	triplum is alternative voice to Ct and is probably not by Du Fay
Puisque celle qui me tient en prison	3	vi, 82	first line of text only
Puisque vous estez campieur	3	vi, 95	cantus derived canonically from T
Qu'est devenue leaulté?	3	vi, 84	two lines of text only
Resvelons nous, resvelons, amoureux/Alons en bien tost en may	3	vi, 51	Ct and T canonic, but written out
Se ma dame je puis veir	3	vi, 72	
Trop long temps ai este en deplaisir	3	vi, 80	ascription to Du Fay very faint (not erased); one stanza of text only
Va t'en, mon cuer, jour et nuitie	3	vi, 84	
Vo regard et doulce maniere	3	vi, 74	
Vostre bruit et vostre grant fame	3	vi, 96	
[No surviving Fr text]	3	vi, 75	in MS with contrafactum text 'Hic iocundus sumit mundus'; lost rondeau text with five-line stanza
		virelais	
De ma haulte et bonne aventure	3	vi, 41	
Helas mon dueil, a ce cop sui je mort	3	vi, 42	? a section of text missing (Arlt and Gossen suggest that the text is complete)
Malheureulx cuer, que vieulx tu faire?	3	vi, 43	
S'il est plaisir que je vous puisse faire	4	vi, 93	cantus I and T probably by Du Fay, cantus II and Ct perhaps added by another; Ct incomplete; one MS has Latin texts in cantus parts
		other secular	
Hic iocundus sumit mundus	3	vi, 56	contrafactum of lost Fr rondeau
Je vous pri, mon tres doulx ami/Ma tres douce amie/Tant que mon argent dura	4	vi, 45	combinative chanson
		isolated voice-parts	
Gloria	4	iv, 101	Ct by Du Fay
J'aime bien celui qui s'en va	2, 3	vi, 86	rondeau (by Fontaine); alternative Ct 'Trompette' attrib. Du Fay (Besseler; supported by Fallows, 1995)
La belle se siet au pied de la tour	3	vi, 12	cantus II only by Du Fay (Hamm, 1964)

WORKS WITH CONFLICTING ATTRIBUTIONS

Title	*No. of voices*	*Edition*	*Remarks*
		sacred	
Gloria	3	iv, 15	also ascribed to Hugo de Lantins, who is probably the composer; paired with Du Fay's Credo (iv, 17) in *I-Bc* Q15
Magnificat primi toni	3		also ascribed to Binchois, but dual ascription to Binchois and Du Fay in *MOe* may indicate collaboration; ed. J. Marix: *Les musiciens à la cour de Bourgogne au XVe siècle* (Paris, 1937/R)
Veni dilecti mi	3	i, 102	cantilena; BMV; ascribed also to Johannes de Lymburgia, probably by him
		secular	
Departes vous, Malebouche et Envie	3	vi, 111	rondeau; also ascribed to Ockeghem; possibly by Du Fay
Je languis en piteux martire	3	vi, 33	ballade; ascription to Du Fay over an erased ascription to 'Dumstabl' (Bent, 1980); considered to be by Dunstaple; three lines of text only

Title	No. of voices	Edition	Remarks
Je ne vis onques la pareille	3	vi, 109	rondeau; also ascribed to Binchois; performed at the 'Banquet du voeu', Lille, 1454
Mon seul plaisir, ma doulce joye	3	vi, 108	rondeau; also ascribed to Bedyngham and probably by him

DOUBTFUL WORKS

sacred

Title	No. of voices	Edition	Remarks
Missa 'Caput'	4	ii, 75	ascribed to Du Fay in *TRmp* 88 and 89 but ascription in MS 89 subsequently erased; the mass is now considered an anonymous English work of the 1440s
Kyrie	4	iv, 72	no plainchant; paired with Gloria (iv, 90) in *TRmp* 92; ascription challenged by Monson (1975) and accepted by most scholars
Gloria	3	iv, 75	ascription to Du Fay challenged (although not entirely rejected) by Bockholdt (1960)
Gloria	4	iv, 97	possibly contrafactum; ascription to Du Fay challenged by Besseler, followed by most scholars
O gloriose tiro/Divine pastus demum/Iste sanctus	4	i, 103	isorhythmic motet; St Theodore; ascription questioned by De Van, Besseler and Fallows, affirmed by Allsen and Lütteken
Qui latuit in virgine [see Je suis povere de leesse, below]			

secular

Title	No. of voices	Edition	Remarks
Il sera pour vous/L'homme armé	3, 4		combinative chanson; anon. in *US-Nhu* 91 (3vv), ascr. 'Borton' in rev. version (4vv), *I-Rc* 2856; Fallows considers it to be by Robert Morton; ed. L.L. Perkins and H. Garey: *The Mellon Chansonnier* (New Haven, CT, 1979)
Je suis povere de leesse	3	i, 101	basse danse; in one source Ct has text 'Du pist mein hort', in another the work is texted 'Qui latuit in virgine'; Du Fay's authorship doubted by most authors
O flos florum virginum	3	vi, 107	rondeau; no known French text; probably not by Du Fay
Or me veult bien Esperance mentir	3	vi, 106	ballade; Du Fay may be the composer of Ct only (see Fallows, 1995); title 'Portugaler' remains unexplained
Portugaler [see Or me veult]			
Resistera	3	vi, 111	ascription to Du Fay in later hand; no more text
Se la face ay pale [ii]	3, 4	vi, 105	ballade; arrangement of Du Fay's setting

WORKS ATTRIBUTED TO DU FAY BY MODERN SCHOLARS

mass Ordinary cycles and mass sections

Title	No. of voices	Edition	Remarks
Missa sine nomine	3	–	*Rvat* S Pietro B 80, 113*v*–121*v*, anon.; attrib. Du Fay by Hamm (1964)
Missa 'Christus surrexit'	4		*TRmp* 89; attrib. Du Fay by Feininger but rejected by all other scholars; c.f. is a Leise, Christ ist erstanden; ed. L. Feininger, Monumenta polyphoniae liturgicae, 1st ser., ii/1 (Rome, 1951), no.3
Missa 'La mort de St Gothard'	4	ii, 105	attrib. Du Fay by Besseler but rejected by all other scholars; Feininger and Nitschke suggested that Johannes Martini was the composer
Missa 'Puisque je vis'	4		*Rvat* C.S.14; attrib. Du Fay by Feininger; based on T of an anon. rondeau; ed. L. Feininger, Monumenta polyphoniae liturgicae, 1st ser., ii/4 (Rome, 1952), no.2
Missa S Antonii Viennensis [see Mass for St Anthony of Padua]			
Missa 'Veterem hominem'	4		*TRmp* 88; attrib. Du Fay by Feininger on the basis of its similarity with Missa 'Caput'; now regarded as an English work; ed. L. Feininger, Monumenta polyphoniae liturgicae, 1st ser., ii/1 (Rome, 1951), no.2; also ed. M. Bent, EECM, xxii (1979), 110
Kyrie 'Lux et origo'	3	B, 9	cantus paraphrases Kyrie I; attributed Du Fay by Dèzes (1926), attribution questioned by Bockholdt (1960) and generally not now accepted
Gloria	3		ascribed to Hugo de Lantins; Schoop convincingly argued for Du Fay's authorship; ed. C. van den Borren: *Polyphonia sacra: a Continental Miscellany of the Fifteenth Century* (Burnham, Bucks., 1932, 2/1963), no.16
Gloria	3		Gastoué proposed that the ascription to Susay was a scribal error for Du Fay; this now firmly rejected by scholars; ed. in CMM, xxix (1962), no.35

Title	No. of voices	Edition	Remarks
		plenary masses	
Mass for St Anthony of Padua (Missa S Antonii Viennensis)	3, 4	ii, 47 B 68	int (In medio ecclesiae), Ky, Gl, grad (Os justi meditabitur), all (Alleluia, Antoni compar inclite), Cr, off (Veritas mea), San, Ag, comm (Domine quinque talenta); complex transmission pattern; Du Fay's authorship confirmed by Fallows (1982) with new information indicating that the mass is not for St Anthony Abbot, as was previously thought, but is for St Anthony of Padua, possibly for the dedication of Donatello's altar in the basilica in Padua (June, 1450); Propers ed. in Feininger (1947), p.122
Mass for St Francis	3, 4		int (Gaudeamus in Domino), int (octave: Os justi meditabitur); Ky, Gl, grad (Os justi meditabitur), all (Alleluia, O patriarcha pauperum), Cr, off (Veritas mea), San, comm (Fidelis servus); Planchart (*EMH*, 1988) proposed association of Ordinary and Proper movements (Ordinary and some Propers same as those from St Anthony Mass); Propers ed. in Feininger (1947), p.148
Mass for St Anthony Abbot	3	–	int (Scitote quoniam), Gl, grad (Thronus eius), all (Vox de caelo), Cr, off (Inclito Antonio), San, Ag (Ky and comm missing); transmitted anonymously in *I-TRmp* 89; Du Fay's will mentions the mass; Planchart suggests that Du Fay was the composer on the basis of its use of chants found only in Cambrai
		Proper cycles	

The works listed below are all transmitted in Trent 88 (*I-TRmp*) and are all ed. in Feininger (1947) [F]. Feininger proposed that they could be attributed to Du Fay; six of them, common masses to be celebrated throughout the year, have been associated with the Order of the Golden Fleece (Prizer; Planchart, *EMH*, 1988; 1993), a further four are for specific feasts.

Title	No. of voices	Edition	Remarks
Mass de Angelis	2–3	F, 69	common mass, Tuesday; int (Benedicite Dominum omnes), grad (Benedicite Dominum omnes), all (Alleluia, In conspectu angelorum), all, Easter (Laudate deum), off (Stetit angelus); comm (Benedicte omnes angeli)
Mass for the Blessed Virgin	2–3	F, 12, 17, appx.	common mass [Saturday]; fragmentary; int (Gaudeamus omnes), all (Alleluia, Dulcis mater), all (Alleluia, Ora pro nobis), tr (Audi filia), off (Felix namque), comm (Beata viscera)
Mass for the Holy Cross	2–3	F, 46	common mass, Friday; int (Nos autem gloriam), grad (Christus factus est), all (Alleluia, Dicite in gentibus), all, Easter (Alleluia, Dulce lignum), off (Protege Domine), comm (Per signum crucem)
Mass for the Holy Spirit	2–4	F, 1	common mass, Thursday; int (Spiritus Domini), int, Lent (Dum sanctificatus fuero), grad (Beata gens), all (Alleluia, Emitte spiritum), all, Easter (Alleluia, Veni Sancte Spiritus), off (Confirma hoc Deus), comm (Factus est repente)
Mass for the Holy Trinity	3–4	F, 16	common mass, Sunday; int (Benedicta sit), grad (Benedictus es Domine), all (Alleluia, Benedicta es Domine), all, Easter (Alleluia, Verbo Domini), off (Benedictus sit Deus), comm (Benedicte deum celi)
Mass for St Andrew	2–3	F, 31	common mass, Wednesday; int (Mihi autem nimis), grad (Constitues eos), all (Alleluia, Dilexit Andream), all, Easter (Alleluia, Ego vos elegi), off (Mihi autem), comm (Venite post me)
Mass for St George	2–4	F, 84	common of martyrs (see Planchart, *EMH*, 1988; 1993); int (In virtute tua), int, Easter (Protexisti me, Deus), all (Alleluia, Posuisti Domine), tr (Desiderium anime), off (In virtute tua), off, Easter (Confitebuntur celi), comm [Posuisti Domine], comm, Easter (Letabitur justus)
Mass for St John the Baptist	2–3	F, 58	int (De ventre matris meae), grad (Priusquam te formarem), all (Tu puer propheta), off (Justus ut palma), comm (Tu puer propheta)
Mass for St Maurice and his companions	2–4	F, 108	int (Venite benedicti), int, octave (Sapientia sanctorum), grad (Gloriosus Deus), all (Alleluia, Judicabunt sancti), off (Mirabilis Deus), comm (Gaudete justi)
Mass for St Sebastian	2–4	F, 166	int (Letabitur justus), grad (Posuisti Domine), all (Alleluia, Sebastiani gratia), off (Gloria et honore), comm (Magna est gloria)
		other sacred	
Letabundus exultet	3	–	seq, Christmas; *TRmp* 92, ff.68*v*–69*v*; chant paraphrased in cantus; attrib. by Hamm (1964)

Title	No. of voices	Edition	Remarks
Mittit ad virginem	3	–	seq, Annunciation; *Bc* Q15, ff.309*v*–310*v*; *TRmp* 92, ff.67*v*–68*v*; chant paraphrased in cantus; attrib. by Hamm (1962; 1964)
Sancti Spiritus adsit	3	–	seq, Pentecost; *TRmp* 92, ff.36*v*–37*r*; attrib. by Hamm (1962; 1964)
Veni Sancte Spiritus	3	–	seq, Pentecost; *D-Mbs* Clm 14274; *I-AO* 15, ff.185*v*–186*v*; *Bc* Q15, ff.300–01; accepted as authentic by Hamm (1964)
Elizabeth Zacharie/Lingua pectus concordes/Elizabeth	4		Isorhythmic motet; St John Baptist; *TRmp* 87; attributed by Hamm (1964), and Allsen; ed. in DTÖ, lxxvi, Jg. xl (1933/*R*), 16; also ed. J.M. Allsen: *Four Late Isorhythmic Motets* (Moretonhampstead, Devon, 1997), no.2
O sidus Yspanie	3		cantilena; St Anthony of Padua; *TRmp* 88; Ficker surmised that this was the motet O sidus Hispanie mentioned in Du Fay's will; attribution rejected by most scholars; ed. in DTÖ, lxxvi, Jg. xl (1933/*R*), 75
		secular	
Seigneur Leon, vous soyes bienvenus/Benedictus qui venit	4	vi, 101	rondeau; attributed to Du Fay by Plamenac, 1954

LOST WORKS

Title	No. of voices	Edition	Remarks
Missa pro defunctis	3		copied as a newly composed work at Cambrai in 1470; mentioned in Du Fay's will and in use at the ceremonies of the Order of the Golden Fleece in 1507
Magnificat (7th mode)			copied at Cambrai 1462–3
?Laus tibi Christe			seq, St Mary Magdalene, copied at Cambrai 1463–4; assumed to have been this text
Officium defunctorum	4		reported to have been sung by the Order of the Golden Fleece, 1507 (Prizer)
O quam glorifica			hymn, copied at Cambrai 1463–4

THEORETICAL WORKS

Title	No. of voices	Edition	Remarks
Musica			lost; cited in marginal annotations in *I-Pap* 1158 (see Gallo)
Tractatus de musica mensurata et de proportionibus			lost; reported by Fétis to have been in a 16th-century manuscript sold at auction in 1824 to an English bookseller

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ALEJANDRO ENRIQUE PLANCHART

Dufay Collective. British instrumental ensemble. It was founded in 1987 and specializes in the performance of medieval, Renaissance and early Baroque repertories. The ensemble has a core membership of five musicians, each of whom plays a variety of instruments: Paul Bevan (winds, brass, percussion), Giles Lewin (strings, winds), William Lyons (winds, symphony), Susanna Pell (strings) and Peter Skuce (keyboards, harp, percussion). The core members are frequently augmented by guest instrumentalists and singers. The ensemble's public recitals include a variety of repertories; however, its recordings to date have focussed principally on 13th-century English, French and Italian music. Recent recording projects have included experiments with innovative packaging, advanced studio techniques and crossover repertories.

FABRICE FITCH

Du Feche, Willem. *See* DE FESCH, WILLEM.

Duff. *See* DAFF.

Duff, Arthur Knox (*b* Dublin, 1899; *d* Dublin, 23 Sept 1956). Irish composer, bandmaster and radio producer. He studied at the Royal Irish Academy of Music and Trinity College, Dublin, where he obtained degrees in music and the arts (MusD 1942). An accomplished keyboard player, he served as the organist and choirmaster at Christ Church, Bray, before accepting a commission as the first Irish bandmaster of the recently-formed Army School of Music (1923), a post he held until 1931. In 1937 he became the first music producer for Radio Éireann, the fledgling national broadcasting service. He eventually became assistant director of music for RTÉ. Duff also served as music director for the Abbey Theatre, writing incidental works such as *The Drinking Horn* (1953) and *A Deuce O'Jacks*. His principal compositions were written for the Dublin String Orchestra under Terry O'Conner. Not inclined towards large forms, his works are small and lyrical, frequently employing modal harmonies.

WORKS
(*selective list*)

Irish Suite, str, 1940; Meath Pastoral, str, 1940; Who is Sylvia, 1v, pf, 1945; The Drinking Horn (ballet), 1953; Echoes of Georgian Dublin, 1955–6; Music for Str, 1955; A Deuce O'Jacks (incid music, F.R. Higgins)

JOSEPH J. RYAN

Dufly, Jacques. *See* DUPHLY, JACQUES.

Dufon [Du Fon], **Jean** [Jean de Namur] (*b* Namur, bap. 27 Sept 1574; *d* Namur, between 15 May and 7 June 1634). Flemish composer and singer. He was a chorister at St Aubain, Namur, and at the age of 11 was recruited as a chorister to serve the court of Philip II of Spain. He arrived in Madrid at the beginning of 1586 accompanied by 13 other boy sopranos, among them Géry de Ghersem, Mathieu Rosmarin (Mateo Romero), Philippe Dubois, Nicolas Dupont and Jean de Loncin. He studied singing and composition there with Philippe Rogier. When his training was completed on 1 December 1593, he was elevated to the rank of royal *cantor*. He was by then generally known as Jean de Namur. On the death of Philip II he remained in the service of Philip III as *cantor* and composer and accompanied him to Valladolid, where the court resided from 1601 to 1606. It was during this time – probably in 1605 – that he succeeded Ghersem as vice-*maestro de capilla* of the royal chapel. He was highly regarded at court and according to Gaspar de Arratia, a copyist at the royal chapel, was 'a composer of such skill that he could have directed any chapel he chose in Spain at the beginning of the 17th century'. On 14 August 1606, after being allowed to return to the Netherlands for health reasons, he left Spain and settled at Namur. He was a priest and held a prebend at Ivoix between 1604 and 1620, and after 1605 he drew an ecclesiastical pension from the bishopric of Córdoba.

The catalogue of the library of King João IV of Portugal, destroyed in the Lisbon earthquake of 1755, records several works by him: an eight-part mass; four other sacred works, one for five voices, the others for eight, among the latter being one that can apparently, from another reference, be dated 1597 or earlier; and eight pieces to French texts, probably chansons, of which five are known to have been for five voices.

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P. Becquart: *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)* (Brussels, 1967)

P. Becquart: 'Philippe Rogier et son école à la cour des Philippe d'Espagne: un ultime foyer de la création musicale des Pays-Bas (1560–1647)', *Musique des Pays-Bas anciens – musique espagnole ancienne: Brussels 1985*, 215–29

PAUL BECQUART

Dufour, Denis (*b* Lyons, 9 Oct 1953). French composer. After studying music in Lyons, he entered the Paris Conservatoire in the classes of Pierre Schaeffer and Guy Reibel (electro-acoustic composition), Claude Ballif (analysis), and Michael Philippot and Ivo Malec (instrumental composition). A member of the Groupe de Recherches Musicales since 1976, he founded the synthesizer Trio GRM Plus, which in 1984 became the electro-acoustic instrumental ensemble TM+. Besides his many activities as a teacher and researcher (as professor of composition at the Lyons Conservatoire and then at the Ecole Nationale de Musique in Perpignan, as a co-founder of the Quark group and as director of the instrumental ensemble Les Temps Modernes), he founded the international electronic music festival Futura in 1993, and the publishing firm Motus (CDs, books and scores) in 1996. Dufour composes equally readily in the electronic and instrumental genres. The exploration of new structures of sound, the fluidity of a 'Baroque' style of phrasing, the mobility of his figures, and his love of the human voice and of certain dramatic narrative effects have fostered the emergence of a new kind of theatrical sound in his work, over and beyond his strictly musical discourse.

WORKS

ELECTRO-ACOUSTIC

Tape: Étude de composition 1, 1976; Bocalises, petite suite, 1977; Bocalises, grande suite, 1978; Rond de jambe, 1979; Suite en 3 mouvements, 1981; Entre dames, 1982; Colloque, 1983; Le lis vert, 1983; Suite bleue, 1983; Le labyrinthe de l'amour 1, 1984; Messe à l'usage des enfants, 1986; Psaume d'Adam, 1986; Messe à l'usage des vieillards, 1987; Musique à coudre, 1987; 12 mélodies acousmatiques, 1988; Noël toxique, 1988; Notre besoin de consolation est impossible à rassasier, 1989; Charge maximale, 1991; Légende, 1991; Chrysalide, 1993; Flèches, 1993; Où est maintenant la forêt, 1993; Offrande ou l'être achevé, 1994; Exil, 1995; Golgotha, 1995; Hélice, 1995; Une abeille et une perle, 1996; Bazar punaise, 1996; Elixir, 1996; Nuage de pierre, 1996; Ebene Sieben, 1997; Fanfare, 1997; Le petit oiseau va sortir, 1997; Les tornades, 1997

Tape with inst: Je voulais parler des oiseaux, S, gui, tape, 1979; Un petit qui t'aime, 6 perc, tape, 1979; L'apocalypse d'Angers, spkr, tape, 1980; La galerie, gui, 2 insts, 3 synth, tape, 1980; Paysage, vc, tape, 1984; 10 portraits, 3 synth, tape, 1984; Cet été sur la plage, ob, tape, 1989; Tulipe, hn, tape, 1989; Le labyrinthe de l'amour 2, 1–3 jazz players, tape 1990; Le mystère des tornades, ob, hp, va, vc, tape, 1997

Live elecs with inst: Trio, vn, mand, synth, live elecs, 1978; Cueillir à l'arbre un petit garçon, a sax, synth, live elecs, 1979; j.a.c.h.H.16, 3 synth, 1980; Pli de perversion 2, vn, synth, live elecs, 1984; Canibale, gui, live elecs, 1992

ACOUSTIC

Op: Tom et la Licorne, 1991

Vocal: En sursaut, S, va, 1977; La douceur a des cils, S, C, T, Bar, 1979; 6 mélodies S, pf, 1983; Quatuor 'Non parmi les anges', S, vn, va, vc, 1984; L'homme au masque de craie, Mez, orch, 1988, Jeu délicieux, T, va, 1989; Tu sa' ch'i' so, S, cl, vn, va, vc, 1989; Interruption, spkr, fl, str trio, synth, 1991; Torrents du miroir, S, Mez, Ct, Bar, sax, hn, tpt, trbn, vn, db, 1991; Litanie pour les vierges, 2 children's choruses, 7 vn, 2 va, 2 vc, db, 1995

Inst: Boucles, gui, 1977; Le crin s'ébruite, va, perc, 1977; Vn Conc., 1977; Pli de perversion 1, vn, va, vc, db, elec gui, synth, 1978; Souvenir de Pierre 1, 3 insts ad lib, 1978; Dune, 2 fl, 1981; Rêve lisse, vn, 2 synth, 1982; Fantaisie soluble, vn, vc, cl, hn, perc, 2 synth, 1985; (Première) Letter à Pinocchio, vn, vc, synth, 1985; Tandem oblique, fl, pf, 1986; Nuit d'hiver, ob, eng hn, trbn, glock, hp, 2 vc, 1987; Cosmophonie, vn, vc, cl, hn, perc, 2 synth, 1988; Etude, synth, 1988; Grenouille écarlate, gui, 1988; Alpage, elec perc, 1990; Chanson pensive, fl, a fl, cl, basset-hn, b cl, va, sampler, 1990; Duel, 2 tpt, 1990; Hérisson cathédrale, fl, cl, vn, vc, pf, cel, hpd, 1990; Crapaud brillant, hpd, 1991; Archéoptéryx, fl, ob, cl, sax, trbn, accdn, pf 4 hands, 1992; Ataraxie, 2 rec qt, rec ens, 1992; En effeuillant la marguerite, ob, 1992; Salamandre, fl, ob, cl, hp, vn, vc, 1992; Souvenir de Pierre 2, fl, ob, cl, sax, trbn, accdn, pf 4 hands, 1992; Avalanche, pf, 1995; Excusez-moi, je meurs, vc, pf, perc, 1996; 3 transcriptions d'après Rameau, inst ens, 1996; Variations sur un thème de François Bayle, pic, 1996; Le mystère, ob, va, vc, hp, 1997

Principal publisher: Motus

Principal recording company: INA-GRM

WRITINGS

'Les espaces de l'extase', *Lien* (1991)

'Rondo: l'oeuvre acousmatique, ce qu'elle est, ce qu'elle n'est pas. . .', *Lien*, (1991)

contributions to 'L'interprétation des oeuvres acousmatiques', *Ars sonora*, no.4 (1996) <www.imagineto.fr/manca/invite/asr.html>

'L'enseignement de la musique électroacoustique', *Marsyas* (1997)

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J. Prager: 'Entretien avec Denis Dufour', *Ars sonora*, nos.5–7 (1997–8) <www.imaginet.fr/manca/invite/asr.html>

BRUNO GINER

Du Four, Jherome. *See* CLIBANO, JHERONIMUS DE.

Dufourcq, Norbert (*b* Saint Jean-de-Braye, Loiret, 21 Sept 1904; *d* Paris, 19 Dec 1990). French musicologist and organist. The son of Albert Dufourcq, professor of medieval history at the University of Bordeaux, he studied at the Sorbonne (1921–3), taking a degree in history and geography in 1923, and then at the Ecole Nationale des Chartes (1924–8), where he qualified as an archivist-palaeographer. He also studied the piano and music history under Gastoué (1913–20), the organ with André Marchal (1920–40) and harmony, counterpoint and fugue with Marie-Rose Hublé. He took the doctorat ès lettres at the University of Paris in 1935 with a dissertation on the organ in France from the 13th century to the 18th. He taught history at the Collège Stanislas in Paris (1935–46) and succeeded Louis Laloy as professor of music history and musicology at the Paris Conservatoire (1941–75). He also taught in other establishments in Paris (Sweet Briar College from 1949, Ecole Normale de Musique 1957–63, the Sorbonne 1971) and in Canada (Camp Musical du Mont Orford 1959–65, Laval University of Quebec 1967).

Dufourcq's musicological interests were French music, J.S. Bach and, in particular, the organ; he was a great defender, not without opposition, of the neo-classical organ, his ambition being 'for all musical styles to be represented on it, from Paumann to Jehan Alain'. He was appointed resident organist on the great organ at St Merri in 1923, and, from 1926, secretary and then vice-president of the Amis de l'Orgue society, and was one of the founders (1932) of the Commission des Orgues des Monuments Historiques. He published, both in performing and scholarly editions, works for organ and harpsichord by numerous French composers of the 17th and 18th centuries (Boëly, François Couperin, Clérambault, Corrette, Daquin, De Grigny, Dornel, Jullien, Lanes, Lebègue, Nivers, Raison, Titelouze).

Dufourcq contributed to many journals in France, Germany, England, Italy, Belgium and the Netherlands; in 1928 he became executive secretary of Larousse dictionaries (history, arts and music sections), editing several volumes himself. He was the editor of *L'orgue*, *Orgue et liturgie*, *Les grandes heures de l'orgue* and *Recherches sur la musique française classique*. He was president of the Société Française de Musicologie (1957–9) and of the Société de l'Ecole des Chartes (1975–6), and had considerable influence through his writings and teaching.

WRITINGS

with R. Fallou: *Essai d'une bibliographie de l'histoire de l'orgue en France* (Paris, 1929); suppl., *RdM*, xv (1934), 141–58
Le grand orgue de la collégiale Saint-Jean de Pézenas (Paris, 1932)
Documents inédits relatifs à l'orgue français (Paris, 1934–5)
Esquisse d'une histoire de l'orgue en France du XIIIe au XVIIIe siècle (diss., U. of Paris, 1935; Paris, 1935)
Orgues comtadines et orgues provençales (Paris, 1935)
La très curieuse histoire d'un orgue bigourdan (Paris, 1938)
La musique d'orgue française de Jehan Titelouze à Jehan Alain (Paris, 1941, 2/1949)
Les Clicquot, facteurs d'orgues du Roy (Paris, 1942, 2/1990)
Petite histoire de la musique en Europe (Paris, 1942, 11/1973)
ed.: *La musique des origines à nos jours* (Paris, 1946, enlarged 3/1959)
Le grand orgue et les organistes de Saint-Merry de Paris (Paris, 1947)
Un architecte de la musique: Jean-Sébastien Bach: génie allemand, génie latin? (Paris, 1947, 2/1949)
Jean-Sébastien Bach, le maître de l'orgue (Paris, 1948, 2/1973)
L'orgue (Paris, 1948, 5/1976)
César Franck (Paris, 1949)
Le clavecin (Paris, 1949, 2/1967)
La musique française (Paris, 1949, enlarged 2/1970)
Autour de Coquard, César Franck et Vincent d'Indy (Paris, 1952)
Nicolas Lebègue (Paris, 1954)
ed. with M. Benoit: *Notes et références pour servir à une histoire de Michel-Richard Delalande* (Paris, 1957)
Jean de Joyeuse et la pénétration de la facture d'orgues parisienne dans le Midi de la France au XVIIe siècle (Paris, 1958)
'L'orgue de J.-S. Bach', *Histoire de la musique*, ed. Roland-Manuel, i (Paris, 1960), 1898–914
with M. Benoit: 'Les musiciens de Versailles', *RMFC*, iii (1963), 189–206
ed.: *La musique: les hommes, les instruments, les oeuvres* (Paris, 1965)
with M. Benoit: 'Documents des musiciens de Versailles à travers les minutes du Baillage de Versailles conservées aux Archives départementales de Seine-et-Oise', *RMFC*, vi (1966), 197–226
with M. Benoit and B.Gagnepain: *Les grandes dates de l'histoire de la musique* (Paris, 1969, 4/1991)
Le livre de l'orgue français, 1589–1789 (Paris, 1969–82)
ed.: *La musique à la cour de Louis XIV et de Louis XV d'après les mémoires de Sourches et Luynes, 1681–1758* (Paris, 1970)
César Franck et la genèse des premières oeuvres d'orgue (Paris, 1973)
with J. Anthony: 'Church Music in France, 1661–1750', *NOHM*, v (1975), 437–92
with M. Benoit: 'Les musiciens de Versailles à travers les minutes notariales de Maître Gayot, versées aux Archives départementales des Yvelines (1661–1733)', *RMFC*, xv (1975), 155–90

EDITIONS

Premier livre d'orgue de Gilles Jullien, PSFM, 1st ser., xiii (1952)
Troisième livre d'orgue de Guillaume-Gabriel Nivers, PSFM, 1st ser., xiv (1958)

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A. Machabey: *Portraits de trente musiciens* (Paris, 1949), 63–7
RMFC, xv (1975) [Dufourcq Festschrift with bibliography, pp.5–27]
M. Benoit: 'Norbert Dufourcq (1904–1990)', *RMFC*, xxvii (1991–2), 4–7
M. Benoit, ed.: 'Norbert Dufourcq (1904–1990)', *L'orgue*, nos.49–50 (1993) [memorial issue; incl. bibliography, 261–76]

CHRISTIANE SPIETH-WEISSENBACHER

Dufourt, Hugues (*b* Lyons, 28 Sept 1943). French composer. After studying the piano with Hiltbrand and composition with Guyonnet at the Geneva Conservatoire, he became co-director of the Paris-based ensemble L'Itinéraire in the 1970s, and coined the term *musique spectrale*. He also founded the Collectif de Recherche Instrumentale et de Synthèse Sonore (CRISS) in 1977, and it was for this group that he composed his best-known work *Saturne*, for electronics, percussion and wind ensemble (1978–9). Working meticulously with new materials, notably electronic plucked strings (*L'île sonnante*, 1990, for electric guitar and percussion; *La cité des saules*, 1997, for electric guitar) or unusual percussion sources (*Erewhon*, 1972–6, for 6 percussionists), his works most often build on a dilated sense of time (*La tempesta d'après Giorgione*, 1976–7; *The Watery Star*, 1993) and original instrumental colouring (*Hommage à Charles Nègre* for 6 instruments, 1986; Saxophone Quartet, 1993). Dufourt has composed complex, virtuoso pieces (*Brisants*, 1968, for piano and instrumental ensemble; *Antiphysis*, 1978, for flute and chamber orchestra) but since 1985 his interest has concentrated on harmony and counterpoint revisited within an environment which remains atonal yet lyrical in works such as *La mort de Procris* (1985–6), *Le philosophe selon Rembrandt* (1987–92) and the opera *Dédale* (1994–5).

Published writings demonstrate the breadth of his interests as a composer and display a plurality of affiliations, to Adorno, Boulez, Hegel, Marx and Varèse, among others.

WORKS

Brisants, pf, 16 insts, 1968; Mura della Città di Dite, 17 insts, 1969
Down to a Sunless Sea, 16 str, 1970; Dusk Light, S, Mez, T, Bar, 16 insts, 1971; Erewhon, 6 perc, 1972–6; Sombre journée, 6 perc, 1976–7; La tempesta d'après Giorgione, 8 insts, 1976–7; Antiphysis, fl, 29 insts, 1978; Saturne, 24 insts, 1978–9
Surgir, orch, 1980–84; La nuit face au ciel, 6 perc, 1984; La mort de Procris (W. Shakespeare), 12vv, 1985–6; L'heure des traces, 20 insts, 1986; Hommage à Charles Nègre, 6 insts, 1986; Le philosophe selon Rembrandt, 28 insts, 1987–92
L'île sonnante, elec gui, perc, 1990; Plus oultre, perc, 1990; Noche oscura (St John of the Cross), 6vv, 1991; Lucifer d'après Pollock, toile de 1947, orch, 1992–3; Sax Qt, 1993; The Watery Star, 8 insts, 1993; Dédale (op, M. Tanant), 1994–5; La cité des saules, elec gui, 1997

Principal publishers: Jobert, Salabert, Una Corda

WRITINGS

'L'artifice d'écriture dans la musique occidentale', *Critique*, no.408 (1981), 465–77
'Musique spectrale: pour une pratique des formes de l'énergie', *Bicéphale*, no.3 (1981), 85–9
'Art et science', *ReM*, nos.383–5 (1985), 91–109 [Varèse issue]
'De Schoenberg à Boulez: logique et dialectique de la création musicale', *Esprit*, no.99 (1985), 21–36
'Pierre Boulez: musicien de l'ère industrielle', *Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung*, ed. F. Meyer, J. Jans and I. Westen (Basle, 1986), 371–80
Musique, pouvoir, écriture (Paris, 1991)
'La musique du théorique au politique', *Domaine musicologique*, ed. H. Dufourt and J.-M. Fauquet (Paris, 1991)
'Timbre et espace', *Le timbre, métaphore pour la composition* (Paris, 1991), 272–82
'Alain Bancquart: la forme et le fond', *Cahiers du CIREM*, nos.28–9 (1993), 171–4
'Le fleuve tranquille de la musique européenne ', *L'esprit de l'Europe* (Paris, 1993), 221–7

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P.A. Castanet: *Hugues Dufourt: son oeuvre et ses préalables* (diss., U. of Tours and Ecole Normale Supérieure, Paris, 1992)
P.A. Castanet: *Hugues Dufourt: 25 ans de musique contemporaine* (Paris, 1995)
'Hugues Dufourt', *Cahiers du CIREM*, nos.35–6 (1995) [whole issue]

PIERRE ALBERT CASTANET

Dufranne, Hector (*b* Mons, 25 Oct 1871; *d* Paris, 4 May 1951). French bass-baritone. He made his début in 1898 at La Monnaie in Brussels, as Valentin in *Faust*, having studied at the Brussels Conservatory with Désirée Demest. In 1900 he appeared as Thoas in *Iphigénie en Tauride* with the Opéra-Comique in Paris, where he became one of the leading and longest-serving members of the company. He sang in many premières, including those of Massenet's *Grisélidis* (1901) and *Thérèse* (1907), and Ravel's *L'heure espagnole* (1911). He was also the Opéra-Comique's first Scarpia in *Tosca* and the Opéra's first John the Baptist in *Salome* (1910). Above all, he was associated with the role of Golaud in *Pelléas et Mélisande*, which he sang at the première (1902) and later in New York (1910). In 1914 he sang the role in his single appearance at Covent Garden and in 1939, for the last time, at Vichy. He won high praise for both his singing and his acting in New York and later became a favourite at Chicago, where he sang Celio in the world première of *The Love for Three Oranges* (1921), conducted by the composer. At a private performance in Paris he took the part of Don Quixote in the stage première of Falla's *El retablo de maese Pedro* (1923). His admirable voice, well placed and finely produced, served him well through a long career and is impressively heard in some historically important recordings, particularly those of *L'heure espagnole* and *Pelléas et Mélisande* (1928).

J.B. STEANE

Du Gaucquier, Alard [Nuceus; Allardo] (*b* Lille, *c*1534; *d* *c*1582). Franco-Flemish composer. The year of his birth is deduced from a document in the Municipal Archives of Antwerp, dated 1580, which gives his age at that time as 'about 46 years'. In about 1560 he entered the service of Maximilian, Archduke of Austria (later Emperor Maximilian II) as a tenor in the chapel choir. When the imperial Kapellmeister (Vaet) died, on 8 January 1567, Du Gaucquier was named acting Kapellmeister; he served as such until 1 May 1568, when Philippe de Monte acceded to the post. In the same year he was rewarded by a patent of nobility. His coat-of-arms (described in Vienna, Österreichisches Staatsarchiv, Allgemeines Verwaltungsarchiv, F.B.600) bore a nut tree, since his name, in the dialect of Lille, had this connotation. Under Monte, Du Gaucquier served as vice-Kapellmeister, continuing in this post after the death of Maximilian in 1576. He also acted as teacher to Maximilian's younger sons during this period. Two years later, when his new patron, Rudolph II, granted him a release and an annual pension, he joined his former pupil (then Governor of the Netherlands, later Emperor Matthias) as Kapellmeister. In 1581 he accepted an appointment at the Innsbruck court of Archduke Ferdinand. Apparently he never arrived there, for nothing further is known of him after 29 October 1581, when he set out from Brussels for Cologne. The Viennese court ledgers record the payment of a pension to his widow in March 1583.

Du Gaucquier was not a prolific composer. A set of eight *Magnificat* settings for four to six voices was published in Venice in 1574 and a volume of four masses for five to eight voices with an introductory *Asperges me* for six voices was published in Antwerp in 1581 (the contents of the two books are ed. in DTÖ, cxxiii, 1971). He is probably the composer of an untitled four-voice mass ascribed to 'Allardo musico caesareo' (ed. in Musica divina, xvi, Regensburg, 1962; *see* ALART). No contemporary printed anthologies contain any of his music (unless he is the 'Alardino' to whom the six-voice madrigal *Passa la nave mia* is ascribed in RISM 1561[16]), and a five-part *Ave Maria*, formerly in the Legnica Ritter-Akademie, is now presumed lost.

The *Magnificat* settings are cantus firmus settings in textures of three to six voices, using canon, free and imitative counterpoint, and homophony. The Missa 'Maeror cuncta tenet' and Missa 'Beati omnes' appear to be parodies of unknown models. The Missa sex vocum ends with a grand eight-voice Agnus Dei II. Du Gaucquier's music contains much indirect chromaticism and many false relations; in his *Magnificat primi toni* the plainchant itself is chromatically altered.

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A. Smijers: 'Die kaiserliche Hofmusik-Kapelle von 1543–1619', *SMw*, vi (1919), 139–86; vii (1920), 102–42; parts I to IV pubd separately (Vienna, 1922)
J.A. Stellfeld: *Bibliographie des éditions musicales plantiniennes* (Brussels, 1949)

MILTON STEINHARDT/R

Dugazon [Gourgaud], **(Alexandre-Louis-)Gustave** (*b* Paris, ?1782; *d* Paris, ?1826). French composer. Son of the soprano Louise-Rosalie Dugazon, he studied at the Paris Conservatoire with Gossec (composition) and Berton (harmony). In 1800 he collaborated with Bertaud, Dubuat, Pradher and Quinebaud (fellow-pupils of Berton) on *Le voisinage*, an *opéra comique* produced at the Théâtre Favart, and in 1804 he and Pradher wrote *Le chevalier d'industrie*, presented at the Théâtre Feydeau. In 1806 he won second prize in the Prix de Rome for his cantata *Héro et Léandre*. He also composed two other operas and four ballets, none of them successful, as well as some chamber music and vocal pieces.

WORKS

STAGE

all first performed in Paris

Le voisinage (oc, 1, J.B. Pujoulx), OC (Favart), 24 Jan 1800, collab. Bertaud, Dubuat, Pradher, Quinebaud

Le chevalier d'industrie (oc, 1, J.M.B. Saint-Victor), OC (Feydeau), 16 Nov 1804, collab. Pradher

Marguerite de Waldemar (oc, 3, Saint-Félix), OC (Feydeau), 12 Dec 1812

La noce écossaise (oc, 1, T.M. Dumersan), OC (Feydeau), 19 Nov 1814

Les fiancés de Caserte, ou L'exchange des roses (ballet, 1, P.-G. Gardel and L.-J.J. Milon), Opéra, 17 Sept 1817

Alfred le Grand (ballet-pantomime, 3, J.-P. Aumer), Opéra, 18 Sept 1822, adaptation of W.R. von Gallenberg; arr. pf (Paris, ?1822)

Aline, reine de Golconde (ballet-pantomime, 2, Aumer), Opéra, Oct 1823, adaptation of ballet by P.-A. Monsigny and opera by H.-M. Berton

Néomi (ballet), Porte Saint-Martin, before 1807, mentioned by Fétis

OTHER WORKS

all published in Paris

Vocal: many collections of nocturnes, 2vv, pf and romances, mentioned by Fétis; romances pubd separately

Inst: many variations, pf, vn, vc; airs and nocturnes, hn, pf; duets, hp, pf

Kbd: fantasies, airs, preludes, toccatas, variations, dances

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FétisB [incl. list of works]; *ES* (B. Horowicz)

J.J. Olivier: *Madame Dugazon de la Comédie-Italienne, 1755–1821* (Paris, 1917)

H. Gougelot: *La romance française sous la Révolution et l'Empire*, i (Melun, 1938), 169–70

ELIZABETH FORBES

Dugazon [née Lefèbvre], **Louise-Rosalie** (*b* Berlin, 18 June 1755; *d* Paris, 22 Sept 1821). French soprano. Her father, François Jacques Lefèbvre, was a dancer at the Paris Opéra, and she began her own career as a dancer. Grétry advised her to become a singer and oversaw her studies with the soprano Marie Favart. Grétry wrote an ariette for her in *Lucile*, which was performed at the Comédie-Italienne in 1769, and she made her official début there in 1774 as Pauline in his opera *Silvain*. After a brief marriage in 1776 to actor and writer Jean-Baptiste-Henri Gourgaud, known as Dugazon, she sang under that name for the rest of her career. She took part in about 60 premières at the Comédie-Italienne and Opéra-Comique, notably as Laurette in Grétry's *Richard coeur-de-lion* (1784). It is Laurette who sings 'Je crains de lui parler la nuit', quoted nostalgically by the countess in Tchaikovsky's *The Queen of Spades*. She created roles in several operas by Nicolas Dalayrac including *La dot* (1785), *Nina* (1786), in which she sang the title role, possibly her most successful part, and *Maison à vendre* (1800). Zémaïde in Boieldieu's *Le calife de Bagdad* (1800) was another favourite role; she took her farewell as Zémaïde in 1804 before an audience that included the Emperor Napoleon and Empress Joséphine. Greatly loved by audiences during her 30-year career, she gave her name to various types of role: 'jeune Dugazon' for the girlish soprano heroines of her youth, and 'mère Dugazon' for the more mature mezzo characters of her later career. A one-act opera by Charles Hess, *Madame Dugazon*, was performed at the Opéra-Comique in 1902.

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ES (B. Horowicz)

A. Pougin: *Figures d'Opéra-Comique* (Paris, 1875/*R*), 5–75

J.J. Olivier: *Madame Dugazon de la Comédie-Italienne, 1755–1821* (Paris, 1917)

H. and A. Le Roux: *La Dugazon* (Paris, 1926)

ELIZABETH FORBES

Du Grain [du Grain], **Jean** [Dügren, Johann Jeremias] (*d* Danzig [now Gdańsk], Jan 1756). ?French singer, keyboard player and composer, active in Germany. He was probably related to French immigrants whose names appear frequently in the city records of Danzig. A pupil of Telemann, Du Grain is first mentioned at Hamburg in 1730 as a soloist in cantatas by Telemann performed to commemorate the Augsburg Confession. From 1732 he lived in Elbing (now Elbląg, Poland) where he was a singer, organist and harpsichord player. In 1737 he was enjoined ('injungieret'), presumably as an assistant, to the organist of the Marienkirche Daniel Dibbe; his name appears in the church accounts from 1737 to 1739. Among his compositions for Elbing were a *St Matthew Passion* (1737), performed annually until the 19th century, and the lost cantata *Hermann von Balcke*, written to celebrate the 500th anniversary of the city; the latter contained recitatives and some arias by Du Grain and arias from operas by Handel who helped to compile the work, but who left Elbing before the performance.

In 1739 Du Grain left Elbing for Danzig where he performed his *Der Winter*, a *dramma per musica*, at a private concert on 23 February 1740. Other concerts in 1740 included works by Telemann, in 1743 Handel's *Brockes Passion*, and in 1748 a revival of *Der Winter*. He served as organist at St Elisabeth, Danzig, probably from 1747 as F.G. Gleimann's successor. In 1748 he published a supplement to the Danzig Reformed Church hymnbook (1744), with the figured bass realized for organ and including five new melodies of his own. On 2 February 1756 Christoph Nichelmann, writing from Berlin, informed Telemann that Du Grain had died from a stroke during a concert on the previous 14 January. According to Muttray an entry in the register of deaths of St Elisabeth (now lost) read 'begraben 1756.19.1 Johann Jeremias Dügren, gewesener Organist'. Reichardt's statement that Du Grain visited Könisberg in 1765 probably refers to one of Du Grain's sons.

Du Grain's music shows the strong influence of Telemann. Döring spoke of the 'simple and yet noble melodies' of the *St Matthew Passion*, and considered the characterization dramatic; the choruses are for two voices like those of Telemann's *St Matthew Passion* of 1730. Du Grain's surviving cantatas display the pattern of a large-scale opening choral movement, sometimes based on a chorale melody, followed by alternating recitatives and solo arias and sometimes closing with a chorale setting. He appears to have been a composer of some craft but limited musical imagination.

WORKS

Kirchen Gesang-Buch der Evangelisch-Reformirten Gemeinde in Dantzig (Danzig, 2/1748), lost [according to Muttray incl. org acc. and 5 new melodies by Du Grain]

Passionis Domini nostri Jesu Christi secundum Matthaeum Evangelium, Elbing, 1737, Elblag, Marienbibliothek (according to *EitnerQ*)

Hermann von Balcke (cant., G.D. Seyles), Elbing, 28 Nov 1737, music lost [recits and some arias by Du Grain; also incl. arias from operas by Handel]

Der Winter (dramma per musica, B.H. Brockes), Danzig, 23 Feb 1740, lost (2 arias formerly in Hans Michel Schletterer's private collection, Augsburg, according to *EitnerQ*)

Cantata zum Preussischen Dankfeste, Elblag, Marienbibliothek (according to *EitnerQ*)

Herzlich lieb hab ich dich, O Herr (cant.), Danzig, 24 Sept 1740; Willkommen Erloser (Christmas cant.), 1v, chorus 4vv, 2 tpt, 2 ob, 2 vn, va, bc, ed. in F. Kessler: *Danziger Kirchen-Musik Vokalwerke des 16. bis 18. Jahrhunderts* (Stuttgart, 1973); Herr nun lässest du deinen Diener, cant., Adam du musst sterben, cant., Elblag, 1737; Mitten wir im Leben sind (funeral music for Jungschultz), partial edn in Müller-Blattau (1931): *PL-GD*

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GEORG FEDER/STEVEN ZOHN

Dügren, Johann Jeremias. *See* DU GRAIN, JEAN.

Dügy, Hans [Johannes]. *See* TUGI, HANS.

Duhamel, Antoine (*b* Valmondois, 30 July 1925). French composer. Son of the writer Georges Duhamel and the actress Blanche Albane, he studied at the Sorbonne (1945–9) and at the Paris Conservatoire with Jacques de la Presle (1945–6), Messiaen (1947–50) and Dufourcq (1949–50). He also took private lessons in composition with Leibowitz (1945–53). Duhamel won the Enescu composition prize (1971). In 1987 he was elected to the council of SACEM, becoming its vice-president in 1989.

A versatile composer, Duhamel is particularly reputed for his music for films and his operas. His relationship with the cinema crystallized in 1956. Initially working on a series of television advertisements, he subsequently composed music for short films by Albert Champeaux and Philippe Condroyer. He established productive relationships with both Jean-Luc Godard and François Truffaut, and collaborated with Bertrand Tavernier, Jean-Daniel Pollet and Alexandre Astruc. Duhamel's music is integral to each film, offering an alternative narrative or commentary to the spoken and visual texts. Master of a range of musical idioms, he draws inspiration from jazz and vaudeville.

Of his ten operas, *Gambara* (1978) has gained greatest acclaim. An adaptation of Balzac's novella, the work centres on a composer's desire to write a new opera and explores themes of love and deception. Stylistically eclectic, Duhamel's music shows the influence of serialism, yet it is equally notable for the tonal lyricism of the bel canto passages and snatches of Rossinian writing, the latter being particularly evident in the 'trio di risotto'.

Concerned with youth projects, Duhamel helped to establish the Villeurbanne school of music (1980) for which he wrote the *Villeurbanne symphonie* (1990). His youth opera, *Les travaux d'Hercule* (1981), was first performed in Lyons as part of the World Festival of Youth Theatre. Duhamel has maintained his affiliation with the cinema, appearing in Jean-Pierre Sougy's *Vous aimez la musique Antoine* (1993), and he has pursued his interests in writing for the stage with *Carmenmania* (1994).

WORKS
(*selective list*)

Stage: Gala de cirque (op-ballet), 1965; Opéra des oiseaux (op, 1, after Aristophanes), Lyons, 18 May 1971; Ubu à l'opéra, Avignon, 16 July 1974; Gambara (op, 2, after H. de Balzac), Lyons, 2 June 1978; Les travaux d'Hercule (youth op), Lyons, 15 June 1981; Quatrevingt-treize (op, 2, after V. Hugo), Fourvière (Lyons), 10 July 1989; Carmenmania (ballet), Nice, 1994

Orch: Musique pour Hans Hartung, 1949; Va Conc., 1952; Animus anima, sym. choréographique, 1972; Villeurbanne symphonie, 550 pfmrs, 1990; Ballade au vibraphone, vib, orch, 1991

Film scores: Méditerranée (dir. J.-D. Pollet), 1963; Evariste Galois (dir. A. Astruc), 1964; La chance et l'amour (dir. B. Tavernier), 1964; Pierrot le fou (dir. J.-L. Godard), 1965; Baisers volés (dir. F. Truffaut), 1968; Domicile conjugal (dir. Truffaut), 1970; La coupe à dix francs (dir. P. Condroyer), 1974; La question (dir. L. Heynemann), 1977; La chanson de Roland (dir. F. Cassenti), 1978; Félicité (dir. C. Pascal), 1979; La mort en direct (dir. Tavernier), 1979; Contretemps (dir. Pollet), 1988; El mono loco (dir. F. Trueba), 1989; Daddy nostalgie (dir. Tavernier), 1990; Belle époque (dir. Trueba), 1992; Belmonte (dir. J. Bollain), 1995

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L'avant-scène opéra, no.7 (1995) [Gambara issue]

ANDREA MUSK

Duhan, Hans (*b* Vienna, 27 Jan 1890; *d* Baden, nr Vienna, 6 March 1971). Austrian baritone. A singer with a thorough musical training (he studied the piano and the organ, as well as singing, at the Vienna Music Academy), he is remembered principally as the first artist to make complete recordings of *Winterreise* and *Die schöne Müllerin*. His career in opera, though it lasted from 1910 to 1940, was largely confined to Vienna and Salzburg where in addition to the usual baritone roles in Mozart he sang Pedrillo in *Die Entführung*. He made his début at Troppau and joined the Vienna Staatsoper in 1914. At the première of *Ariadne auf Naxos* (1916, revised version) he doubled as the Music-Master and Harlequin. He was especially admired in Mozart and Lortzing, but the overuse of his light baritone voice in operas such as *Die Meistersinger* led to vocal difficulties and encouraged him to concentrate on lieder and teaching (among his pupils was the baritone Hermann Uhde). In later years he worked as stage director, conductor and composer. Recordings

show a voice limited in colour as well as volume, though used with skill and intelligence.

J.B. STEANE

Duhl. Large barrel drum of the Sind region of Pakistan. *See* ḌHOL.

Duiffoprugcar. *See* TIEFFENBRUCKER family.

Dujardin, Marbrianus. *See* ORTO, MARBRIANUS DE.

Dukas, Paul (Abraham) (*b* Paris, 1 Oct 1865; *d* Paris, 17 May 1935). French composer, critic and teacher. Dukas was not only an influence on many French 20th-century composers and others such as Zemlinsky and Berg, but also remains important in his own right. His reputation rests on only a small number of compositions, notably the Piano Sonata, *Ariane et Barbe-bleue*, the ballet *La Péri* and *L'apprenti sorcier*. Dukas's influence as a critic, from 1892 to 1932, can be compared with Debussy's; his informed opinions reveal great sensitivity to the musical and aesthetic changes that took place during the period. With his high ideal of craftsmanship, Dukas was extremely self-critical; consequently he destroyed a number of his compositions.

1. LIFE. Dukas was the second son in a family of three children. His mother was a fine pianist and had a strong influence on him in the early years of his life, but she died giving birth to his sister when he was only five years old. His father, Jules Dukas, remained a central figure until his death in 1915, and Paul's relationship with his brother Adrien was equally important. Jules and Adrien were bankers and both took a lively interest in cultural matters in Paris. Paul's relationship with his sister, Marguerite-Lucie, was not particularly close until after Adrien's sudden death in 1907. It was in this family setting that Dukas learned to play the piano without displaying any exceptional gift. He began to compose when he was 14, during an illness, and the family decided to let him train as a musician. He started to attend the Conservatoire at 16, enrolling in the harmony class of Théodore Dubois and, to please his father, the piano class of Georges Mathias. He also attended the ensemble courses, which helped him to gain experience as a conductor and to study orchestration. The first fruits of his growing interest in composition were two overtures, based on Goethe's *Götz von Berlichingen* and Shakespeare's *King Lear*, composed in August and September 1883, of which only the first was performed, privately in Switzerland in 1883. In the autumn of 1883, Dukas enrolled in Ernest Guiraud's composition class, where he impressed his fellow students by the sureness of his judgements, and by a rather distant manner. He made several attempts to win the Prix de Rome, but only managed twice to get on to the short-list, although his cantata *Velléda* was awarded second prize in 1888. In the following year his cantata *Sémélé* won only three votes out of nine (the panel included Thomas, Gounod, Reyer, Saint-Saëns and Delibes). Disappointed by this outcome, Dukas not only left the Conservatoire and went to do his military service, but also decided that he would become a music critic. Thanks to his contacts with the bandmaster of the 74th Infantry Regiment in Rouen, musical activity was not completely abandoned.

After his return from Rouen he briefly continued his musical training, then embarked on dual careers as critic and composer in 1891–2. His first Parisian première took place in January 1892, the overture *Polyeucte*, composed in September 1891. His career as a critic began in 1892 with a review of Wagner's *Ring* in London, published in the *Revue hebdomadaire*. His brother Adrien, his uncle Maurice Dukas, and friends such as Camille Benoît, Vincent d'Indy and the lawyer Paul Poujaud offered him valuable advice during these years about aesthetics, philosophy and music theatre.

After *Polyeucte*, Dukas turned to opera in 1892. He first wrote a three-act libretto, *Horn et Riemenhild*, but composed only one act, 'realizing too late that the work's developments were more literary than musical'. Instead of completing it, he orchestrated in 1895 the first three acts of *Frédégonde* by his former teacher Guiraud (Saint-Saëns did the last two). His three-movement Symphony in C dates from 1894–6, and was performed in the Concerts de l'Opéra on 3 January 1897 conducted by Paul Vidal, to whom it was dedicated. Dukas then wrote what is still his most famous work, *L'apprenti sorcier* (based on Goethe's ballad *Der Zauberlehrling*), in what was for him a very short time. Following the première, conducted by the composer at a concert of the Société Nationale on 18 May 1897, it rapidly established itself in the international concert repertory.

As with *Horn et Riemenhild*, Dukas began his second attempt at an opera by trying to write his own libretto, *L'arbre de science*, based on a Hindu legend, but abandoned the project in favour of Maurice Maeterlinck's *Ariane et Barbe-bleue*. Maeterlinck decided in favour of Dukas rather than Grieg for this project in the second half of 1899. Dukas devoted the next few years to the opera, but at the same time he was also working on his Piano Sonata in E♭ minor (first performed by Eduard Risler on 10 May 1901 in the Salle Pleyel) and the *Variations, interlude et finale sur un thème de Rameau* (first performed by Risler at a Société Nationale concert on 23 March 1903) both of which demonstrated his skill as a composer for the piano.

Dukas was so far advanced with the composition of *Ariane et Barbe-bleue* by 6 October 1901 that he wanted to play Maeterlinck parts of the first act, but the poet's only known reaction dates from 1905, when the opera was as good as finished. The first performance, at the Opéra-Comique on 10 May 1907, with Georgette Leblanc (Maeterlinck's mistress) as Ariane, caused a stir, but less than it might have done had not Strauss's *Salome* had its Paris première at much the same time. *Ariane et Barbe-bleue* was praised from the outset as a progressive, but also classically fashioned work. While some critics saw Dukas as following in the footsteps of Debussy and *Pelléas et Mélisande*, others praised its individuality. It quickly aroused interest abroad and was heard in Vienna, Frankfurt, Milan and New York within five years.

Dukas himself, however, did not attend these performances. His pilgrimages to Bayreuth in 1886 and 1889 and to London for the *Ring* in 1892 were rare ventures abroad in a life spent mostly in Paris and Saint-Cloud. After his opera, Dukas composed only one more large-scale work, the 'poème dansé' *La Péri*, dedicated to the dancer Natalia Trouhanova, who gave its first performance in the Théâtre du Châtelet on 22 April 1912, in a programme which also included d'Indy's *Istar*, Ravel's *Adélaïde, ou le langage des fleurs* and Florent Schmitt's *La Tragédie de Salomé*. Even this work nearly fell victim to Dukas's growing self-criticism. There followed a few smaller works, mostly composed at the suggestion of others, but Dukas did not

finish any of the larger projects on which he worked after 1912. His letters to Paul Poujaud (now in Yale University Library) mention, in 1918, translating Shakespeare's *Tempest* and composing an introduction to the second act. In 1932 he accepted one last commission, to write a piece for the 50th anniversary of the Boston SO. He destroyed all his unfinished works except for a few smaller pieces and sketches. In later life he turned increasingly to teaching: he taught orchestration at the Conservatoire in 1910–13, visited French provincial conservatories as inspector of musical education in the late 1920s, and succeeded Widor as professor of composition at the Paris Conservatoire in 1928. In this post and at the Ecole Normale he had some distinguished pupils, among them Messiaen, Duruflé, Jehan Alain, Jean Langlais, Claude Arrieu, Jean Hubeau and Yvonne Lefebure. His wide knowledge and interest in the history of European music, and his editorial work on Rameau, Scarlatti and Beethoven, gave him particular authority in teaching historical styles; according to another pupil, Joaquin Nin-Culmell, the music of J.S. Bach played a prominent part in Dukas's course.

Dukas was a musician with a universal outlook, who discussed not only music but also history, aesthetics, philosophy and politics in his extensive correspondence with d'Indy, Fauré, Dujardin and Falla, as well as his friend and adviser the lawyer Paul Poujaud. Between 1892 and 1932 he published his views in some 410 review-articles (in *Revue hebdomadaire*, *Chronique des Arts et de la Curiosité*, *La Gazette des Beaux-Arts*, *Le Figaro*, *Revue Musicale* and *Le Quotidien*), in which he discussed contemporary aspects of music and culture. Dukas was a member of the Conseil supérieur du Conservatoire, and of the Conseil des émissions radiophoniques, president of the Union syndicale des compositeurs and an officer of the Légion d'Honneur. After the death of Alfred Bruneau he was elected to the Académie des Beaux-Arts in December 1934.



Paul Dukas with his daughter Adrienne-Thérèse ('Nono'), Saint-Cloud, 1925

He married Suzanne Pereyra, of Portuguese descent, in 1916 and their daughter Adrienne-Thérèse was born in December 1919.

2. WORKS. Despite his slender output, Dukas's place is at the heart of French musical life at the turn of the 20th century. Each of his compositions reveals a stylistic individuality and modern aesthetic tendencies combined with a deep respect for classical form. Dukas's unique position as a composer is evident in the character of his melodic material, in its symphonic elaboration and in his consummate skill in orchestration. It is their subject matter that places his stage works among the most adventurous compositions of their time.

The only genre where individual works may be compared is the overture, of which Dukas wrote three, the *Ouverture du roi Lear*, *Ouverture Goetz de Berlichingen* (both early) and *Polyeucte*. In *Polyeucte*, Dukas focussed on Corneille's tragedy, dividing its dramatic course into five distinct variation sections. The strong harmonic, melodic and instrumental contrasts of the two main themes, which combine to form a new, third motive, also contribute to the clarity of the structure. The impression of development owes much to the formal and dramatic balance of the sections, as in d'Indy's *Istar* (1896). Comparison with the *Ouverture du roi Lear* demonstrates the extent to which Dukas developed his contrapuntal writing and his orchestration during the 1880s.
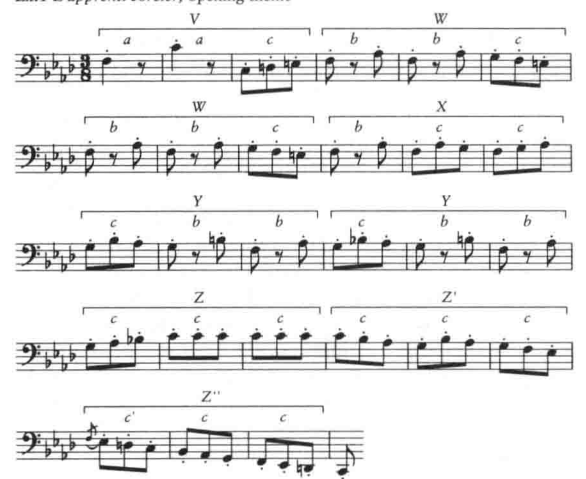
In the case of the Symphony (1896), passing references to influences (Franck, Chausson, d'Indy, Bizet, Lalo, Saint-Saëns, Beethoven or, in the slow movement, Schumann) have little bearing on the symphony's development or character. Writing in March 1904 about d'Indy's Symphony no.2, Dukas defended all formal types: 'All forms can sit comfortably in the vast framework of a symphony .... The error of all the neo-classicists is precisely the attribution of value to a form independently of its ideas'. In his own Symphony he used a variation technique involving several themes which generate sections with clearly different expressive content. The opening movement uses a modified sonata form with a development-like coda. The abundance of themes and moods in the second and third movements generates a rhapsodic variation form which is not focussed and consolidated until near the end of each movement when a single theme is unambiguously expounded. Dukas's masterly orchestration, and use of four- to eight-bar themes, often based on the notes of the triad, provide a firm architectural structure. The piano score and orchestral sketch (both in the Bibliothèque Nationale, Paris) show, in the second movement for example, that Dukas

altered little of the thematic material during the course of composition but introduced new contrapuntal material in the inner parts and changed the instrumentation in a way that gave more prominence to the strings. The second movement, especially, contains melodic material and orchestral colours that anticipate *L'apprenti sorcier*.

This 'symphonic scherzo after a ballade of Goethe', not quite imaginable as the Symphony's missing scherzo, carries that work's tendency towards symmetry to an extreme point. Dukas's opening theme decorates the notes of the diminished 7th chord (ex.1); and the later 'conjuration motif' treats the chord of the augmented major triad as an appoggiatura resolving only on to a further harmony of that ilk. Both these chords are perfectly symmetrical, hence the somewhat impersonal 'atonal' harmonies, and Dukas's use of them in *L'apprenti sorcier* clearly influenced such later works as Stravinsky's *Fireworks* (1908) and Debussy's *Jeux* (1912). In conjunction with the emphasized tonic of the main theme, they aptly suggest the inexorable outcome of the apprentice's spell. The rhythmic construction of that theme shows the composer's skill in gradually building up a steady flow of movement. In ex.1, *a*, *b* and *c* refer to progressively more continuous patterns within each bar; *V*, *W*, *X*, *Y* and *Z* designate the cumulative structure of three-bar units; and if the 'true' time signature is taken as 9/8, the downbeat tonic emphasis emerges clearly. In a subjoined secondary theme, further three-bar patterns appear from the combinations b–c^2–b, b^1–b^1–b^1, b^1–c^1–c and c^1–c^2–a (the superscript 2 indicates a double appoggiatura on the first beat). The work owes its resounding success partly to the aplomb with which it illustrates its programme, partly to its taut, Beethovenian construction, and partly, inevitably, to its dazzling orchestration, which succeeds in carrying further the excitement engendered by Wagner's Valkyries.

The Piano Sonata in E♭ minor, composed between 1898 and 1900, is among the first large-scale examples of the genre in late 19th-century France: unlike the programmatic piano music of his contemporaries, Dukas's Sonata, together with d'Indy's op.63 (1907), follows in the footsteps of Beethoven. The design of the four-movement work is modelled on classical Beethovenian form. Three movements use sonata form and the regular construction produced by the demands of sonata form shapes the thematic material throughout into a symmetrical structure

Ex.1 *L'apprenti sorcier*, opening theme
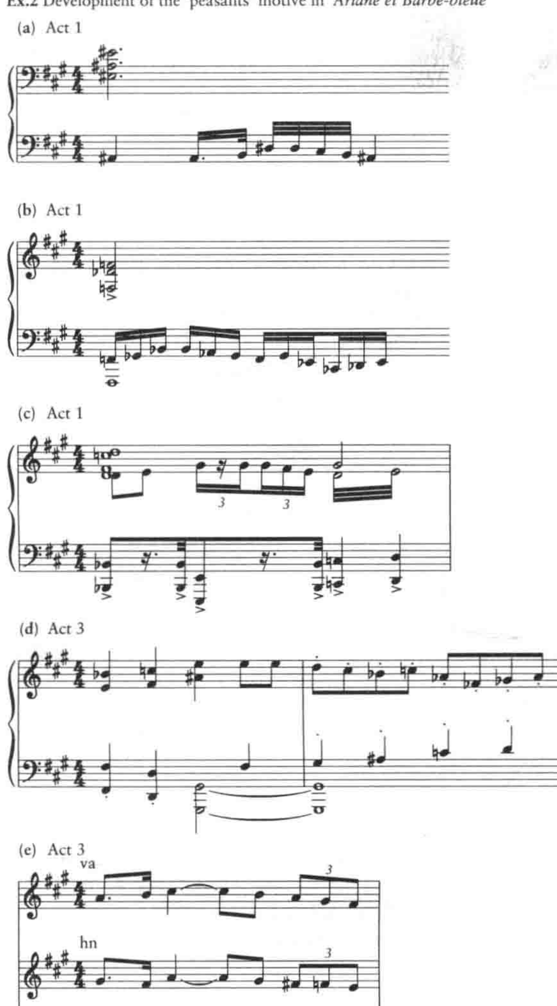


while the harmonic language is highly coloured and idiomatic. The fact that d'Indy, in the sonata he dedicated to Dukas, achieved a degree of thematic integration which eliminates a formal framework places the two sonatas in a complementary relationship and illuminates a productive exchange between the composers which was not confined to these two works. Dukas, in his allusion to the 'Pange lingua' melody, not only took up the beatific concluding theme of d'Indy's opera *Fervaal*, but also quotes the beginning of the third movement of d'Indy's Symphony no.2 (dedicated to Dukas) in the song 'Les cinq filles d'Orlamonde' in *Ariane et Barbe-bleue*.

Ariane et Barbe-bleue brought the composer international acclaim following its première in 1907. Translated into German that same year, into English in 1910 and into Italian in 1911, it was also arranged for smaller performing forces. The Viennese première in 1908 (conducted by Zemlinsky) aroused the particular interest of Schoenberg and his circle. The composition of the opera had been preceded by various theoretical reflections on new and 'genuine' musical drama. Dukas examined Gluck, Mozart, Beethoven and, above all, Wagner in articles such as 'La musique et la littérature' (1892), 'L'interprétation du drame lyrique' (1894), 'Poèmes et libretti' (1895) and 'Le nouveau lyrisme' (1903). The moral message of the opera is indicated in the subtitle 'La délivrance inutile'. Dukas stated that 'the interpretation of Ariane makes the audience aware of the heroine's internal drama, which the music expresses with all the greater intensity the more the words uttered are "indifferent"' (Dukas, '*Ariane et Barbe-bleue*' 1910). Saying this, Dukas met a challenge he had formulated years earlier in a letter to d'Indy, with reference to Wagner's influence: 'In order to imitate him truly, one must do something as remote as possible from his way and . . . also justify it . . . afterwards!' After two earlier attempts at writing his own librettos, Dukas finally chose a text in Maeterlinck's *Ariane et Barbe-bleue* which is different from any of Wagner's, with its fairytale elements and its avoidance of obviously dramatic situations. The course the action takes is determined not so much by the development of characters as by their interpretation from Ariane's viewpoint.

Maeterlinck's narrative style gave Dukas the freedom for symphonic development of a dense motivic texture. A good example of his compositional technique in the opera is the six-stage variation of a theme in Act 1. Its harmonic elaboration forms the fundamental notes of a whole-tone scale and corresponds, in the action, to the opening of six doors and the discovery of six hoards of jewels. Musical forms constructed in this manner, analogous with the stage action, occur throughout the work. Three orchestral preludes anticipate the action and the motivic development of each act. As Giselher Schubert comments, 'the planned working-out of a symphonically conceived opera score leads involuntarily to autonomous musical forms, which are nonetheless intimately linked to the stage'. The pre-eminent musical technique in *Ariane* is the variation of the few principal motifs. In Act 3, a motif that has represented the peasants since the start of the opera undergoes melodic, rhythmic and dynamic variation and thematic expansion during the account of the peasants' battle with Bluebeard (ex.2).

Song form is also used to serve the drama's ends. Both the song of the daughters of Orlamonde, in Acts 1 and 2,

Ex.2 Development of the 'peasants' motive in *Ariane et Barbe-bleue*



and the folk song *Au Clair de la lune*, after the peasants' victory in Act 3, symbolize the decline of Bluebeard's power. As early as 1911, Paul Bekker recognized the potential these aspects of Dukas's opera offered for further development, borne out, for instance, in the different formal types in Berg's operas (Berg heard *Ariane* in Vienna in 1908 and in Prague in 1924.)

Under the influence of the Ballets Russes and their new aesthetics of dance, following the first performance of Musorgsky's *Boris* in Paris (1907), Ravel, Falla, Debussy and Dukas all composed ballet scores that became classics. In spite of the immediate context, technically *La Péri* followed on from Dukas's symphonic works of the 1890s. Using two themes (for Iskender and the Peri) he developed a three-part variation form, preceded by a fanfare, added later, which is also in three sections. Though the planned performance of *La Péri* by the Ballets Russes never took place, Fokine realized *L'apprenti sorcier* as a ballet for the company in 1916.

Dukas's work has been rediscovered to some extent in recent decades. The popularity of *L'apprenti sorcier* and the exhilarating film version of it in Disney's *Fantasia* possibly hindered a fuller understanding of Dukas, as that single work is far better known than its composer. *Ariane et Barbe-bleue* experienced a renaissance in the 1990s, with productions in Paris (Théâtre du Châtelet, 1990) and Hamburg (Staatsoper, 1997).

A complete assessment of Dukas will only be possible when his works have been published in their entirety. A first initiative in this direction was taken with the newly rediscovered *Ouverture du roi Lear*, which received its world première in 1995, followed by an edition of the work by Jindřich Feld. Dukas, with his original treatment of traditional forms, his highly inventive approach to musical drama, and his importance as a teacher and writer, occupies a central position in French musical history.

WORKS

SURVIVING WORKS

Air de Clytemnestre, 1v, small orch, 1882, unpubd
Goetz de Berlichingen, ov. after J.W. von Goethe, orch, 1883, unpubd
Le roi Lear, ov. after W. Shakespeare, orch, 1883, unpubd
Chanson de Barberine (A. de Musset), S, pf, 1884, unpubd
La fête des Myrthes, chorus 4 vv, orch, 1884, unpubd
L'ondine et le pêcheur (T. Gautier), S, orch, 1884, unpubd
Endymion (A. de Lassus), cant., 3 solo vv, orch, 1885, unpubd
Introduction au poème 'Les Caresses', pf, 1885, unpubd
La vision de Saül (E. Adenis), cant., 3 solo vv, orch, 1886, unpubd
La fleur (C. Millevoye), chorus 4vv, orch, 1887, unpubd
Fugue, 1888, unpubd
Hymne au soleil (C. Delavigne), chorus 4vv, orch, 1888, unpubd
Vélléda (F. Beissier), cant., 3 solo vv, orch, 1888, unpubd
Sémélé (Adenis), cant., 3 solo vv, orch, 1889, unpubd
Polyeucte, ov. after Corneille, orch, 1891
Symphony, C, orch, 1895–6
L'apprenti sorcier, sym. scherzo after Goethe, orch, 1897
Sonata, e♭, pf, 1899–1900
Variations, interlude et finale sur un thème de Rameau, pf, ?1899–1902
Ariane et Barbe-bleue (conte, 3, M. Maeterlinck), 1899–1907, Paris, OC, 10 May 1907
Villanelle, hn, pf/orch, 1906
Prélude élégiaque sur le nom de Haydn, pf, 1909
Vocalise-étude (alla gitana), 1v, pf, 1909
La Péri (poème dansé, 1 tableau) (1911), Fanfare pour précéder La Péri (1912); Paris, Châtelet, 22 April 1912
La plainte, au loin, du faune . . ., pf, 1920
Sonnet 'Amours', mélodie (Ronsard), 1v, pf, 1924
Allegro, pf, 1925
Modéré, ?pf, 1933 (pubd in Samazeuilh, 1936)

DESTROYED AND PROJECTED WORKS

Horn et Riemenhild (op, 3, Dukas), 1892
L'arbre de science (op, Dukas, after Hindu legend), 1899
Le fil de parque, sym. poem, ?1908
Le nouveau monde (op, Dukas), ?1908–10
Le sang de Méduse (ballet), 1912
Symphony no.2, after 1912
Violin Sonata, after 1912
La tempête (op, after W. Shakespeare), *c*1918
Variations choréographiques (ballet), 1930
Orchestral work [?sym. poem] for Boston SO, *c*1932

ARRANGEMENTS

E. Guiraud: Frédégonde, orchestration of Acts 1–3 (Acts 4–5 orchd by C. Saint-Saëns)
R. Wagner: excerpts from Tannhäuser and Die Walküre arr. 2 pf, 8 hands, 1891, lost

EDITIONS

J.-P. Rameau: Les Indes galantes (1902)
J.-P. Rameau: Le princesse de Navarre (1906)
F. Couperin: *Les goûts réunis* (1908)
D. Scarlatti: Keyboard sonatas (1919)
L. van Beethoven: Sonatas for various instruments
MSS in *F-Pn*

Principal publishers: Durand, Rouart-Lerolle (Salasert)

WRITINGS

Jacques Durand 1865–1928 (Geneva, 1929), 39–42 [untitled tribute by Dukas]
Les écrits de Paul Dukas sur la musique (Paris, 1948)
Chroniques musicales sur deux siècles (Paris, 1980) [with preface and discography by J.-V. Richard]

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O. Séré: *Musiciens français d'aujourd'hui* (Paris, 1911, 8/1921), 161–72, 426–7
'An Interview with Paul Dukas', *Musical Courier* (21 Aug 1912)
G. Samazeuilh: *Paul Dukas: un musicien français* (Paris, 1913, 2/1936)
V. d'Indy: *Emmanuel Chabrier et Paul Dukas* (Paris, 1920)
P. Bekker: *Klang und Eros* (Stuttgart, 1922), 71–7
A. Coeuroy: *La musique française moderne* (Paris, 1922), 41–6
J. Korngold: *Die romantische Opera* (Vienna, 1922), 158–65 [on *Ariane et Barbe-bleue*]
L. Laloy: *La musique retrouvée* (Paris, 1928), 167–70
G. Fauré: 'Dukas', *Opinions musicales* (Paris, 1930), 37–43 [repr. of reviews pubd 1907 and 1921]
ReM, no.166 (1936) [Dukas issue, incl. articles by Dukas, P. Valéry, G. Samazeuilh, J. Guy-Ropartz, M. Emmanuel, O. Messiaen and list of writings]
P. Landormy: *La musique française après Debussy* (Paris, 1943), 29–34
Y. Lefebure: 'Métier de Pénélope et fil d'Ariane', *Contrepoints*, no.1 (1946), 73–81
P. Lalo: *De Rameau à Ravel* (Paris, 1947), 179–86
A. Cortot: *La musique française de piano* (Paris, 1948)
F. Lesure: *Catalogue de l'exposition Paul Dukas* (Paris, 1965)
F. Lesure: 'Deux lettres de Georgette Leblanc à Paul Dukas', *RdM*, xl (1965), 93–7
G. Favre: 'Les débuts de Paul Dukas dans la critique musicale: Les représentations wagnériennes à Londres en 1892', *RdM*, lvi (1970), 54–85
G. Favre, ed.: *Correspondance de Paul Dukas* (Paris, 1971)
J. Helbé: *Paul Dukas* (Paris, 1975)
G. Favre: 'Paul Dukas et le théâtre lyrique', *Revue d'histoire du théâtre*, xxx (1978), 55–70
F. Minger: *A Style Analysis of the Piano Music of Paul Dukas* (diss., U. of Rochester, 1980)
M. Tricás, ed.: *Cartas de Paul Dukas a Laura Albeniz* (Barcelona, 1983)
E.V. Boyd: *Paul Dukas and the Impressionist Milieu: Stylistic Assimilation in Three Orchestral Works* (Ann Arbor, 1985)
W.A. Moore: *The Significance of Late Nineteenth-Century French Wagnérisme in the Relationship of Paul Dukas and Edouard Dujardin* (diss., U. of Texas, Austin, 1986)
G. Schubert: '"Vibrierende Gedanken" und das "Katasterverfahren" der Analyse: zu den Klaviersonaten von Dukas und d'Indy', *Das musikalische Kunstwerk: Geschichte, Ästhetik, Theorie*, ed. H. Danuser and others (Laaber, 1988), 619–34
C. Abbate: 'What the Sorcerer Said', *19CM*, xii (1988–9), 221–30; repr. in idem.: *Unsung Voices* (Princeton, NJ, 1991), 30–60 [on *L'apprenti sorcier*]
J.-J. Nattiez: 'Can One Speak of Narrativity in Music', *JRMA*, cxv (1990), 240–57 [on *L'apprenti sorcier*]
L'avant-scène opéra, nos.149–50 (1992) [*Ariane et Barbe-bleue*, *Bluebeard's Castle* issue]
A. Suchinsky: '*Ariane et Barbe-bleue*: Dukas, the light and the well', *COJ*, ix (1997), 133–61
G. Schubert: 'Zur Konzeption von Paul Dukas' *Ariane et Barbe-bleue*', *Von Wagner zum Wagnérisme*, ed. A. Fauser and M. Schwartz (Leipzig, 1999), 339–49
M. Schwartz: '"Ein Wampumgürtel mit unlösbarem Knoten": Zur Wirkung von Paul Dukas' *Ariane et Barbe-bleue* auf Alexander Zemlinsky und die Wiener Schule', *Person und Werk Alexander Zemlinskys*, ed. H. Weber (Milan, forthcoming)

MANUELA SCHWARTZ (with G.W. HOPKINS)

Dukát, Josef Leopold Václav (*b* Prostějov, 12 March 1684; *d* Želiv, 4 June 1717). Czech composer. He received his musical education, or supplemented it, with the Jesuits at Olmütz, and subsequently held the post of organist and choirmaster at the Premonstratensian monastery of Želiv until his death. His unpublished *Cithara nova … seu duodena sacrarum cantuum* (1707; autograph manuscript in *CZ-Pnm*) is clearly the work of a composer of the high Baroque period. It contains 12 cantatas, for solo voice, with two violins and organ continuo. A Mass in B♭ and a *Pange lingua*, both for four voices and orchestra, are also extant (*CZ-Pnm*); as the *Pange lingua* is scored for a large orchestra including clarinets, it is almost certainly a later reworking of Dukát's original composition. He also composed masses in honour of St John Nepomuk, St Florian and St Wenceslas (documented at Osek monastery, 1733), and the Czech Christmas pastoral, *Do Betlému chvátejme* ('Let us haste to Bethlehem'), catalogued at the Jesuit College, Uherské Hradiště, 1730.

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A. Buchner: *Hudební sbírka Emiliána Troldy* [The music collection of Emilián Trolda] (Prague, 1954)
J. Sehnal: 'Hudba v jesuitském semináři v Uherském Hradišti v roce 1730' [Music in the Jesuit Seminary at Uherské Hradiště in 1730], *HV*, iv (1967), 139–47

JOHN CLAPHAM

Dukay, Barnabás (*b* Szőny, 25 July 1950). Hungarian composer. After graduating from Győr College of Music he attended the Budapest Academy (1969–74), where he studied composition with Rezső Sugár. He taught music theory at the Béla Bartók Music School (1974–91) and at the teacher training institute of the Budapest Academy (1991–5) before joining the staff of the the academy proper in 1995. From 1970 to 1990 he was a member of the Hungarian New Music Studio. In recognition of his work as a composer he received the Soros Foundation Prize in 1997 and the Erkel Prize in 2000. Initially the main influences on Dukay's style were Webern and Bartók. From the 1970s onwards he drew inspiration from Ockeghem, Satie and the late works of Liszt, and then, finally, from Ruggles, Cage, Christian Wolff, Boulez, Stockhausen and Kurtág. At the end of the 1970s he embarked on a study of Buddhism, Hinduism, Judaeo-Christianity, Taoism and Confucianism particularly with regard to the music, philosophy and cultural history of lost or remote civilizations. Evidence of this is mostly felt in the formal designs of his works, as well as in his choice of text and using poetic titles. Most of his works are for small chamber ensembles or for solo instruments.

WORKS
(*selective list*)

Vocal: . . . hogy idő nem lesz többé [. . . that time shall be no more] (motet, Bible: *Revelation*), 8 A, 8 T; Lebegő pára a mélység színén [Mist Floating over the Abyss] (*John*, *Revelation*, 3 pieces): déli változat [midday variation], monody, T, esti változat [evening variation], motet, 4 A, A hűvös alkonyati áramlatokban [In the Cool Twilight Springs], motet, 4 T

Inst: Sonata, fl; A lenyugvó naphoz: áldozati zene [To the Setting Sun: Sacrificial Music], 12-, 24-, 36-, 48-pt ens of any insts; A változó holdhoz [To the Changing Moon], 3 pieces: Áldozati zene, növekvő hold idejére [Sacrificial Music, for the Waxing Moon], any 4 identical insts, Áldozati zene holdtölte idejére [Sacrificial Music, for the Full Moon], 8 insts from same family, Áldozati zene fogyó hold idejére [Sacrificial Music, for the Waning Moon], any 4 identical insts; Kiszáradt kút a nedves holdfényben [Dried-up Well in the Wet Moonlight], fl, gui, version for 2 fl, 2 gui, version for 3 fl, 3 gui; Rondino, amely a szívhez szól [Rondino, which Touches to the Heart], pf; Porszem és vízcsepp a liliom szirmán: kajuali változat [A Speck of Dust of Drop of Water on the Lily's Petal:

Dawn Variation], pf; Láthatatlan tűz a téli éjszakában [Invisible Fire in the Winter Night], 2 pieces: a belső csend prelúdiuma [prelude of inner silence], 2 cimb, a belső világosság prelúdiuma [prelude of inner clarity], 2 pf: . . . mint sziklák között a szél [. . . like the wind between rocks], inst motet, 2 fl, 2 cl, 2 hn, 2 vn, va, 2 vc, db; Fölizzás a tüzekben [A Glow in the Fires], 3 vn, 3 va, 3 vc; Lebegő pára a mélység színén [Mist Floating over the Abyss], 3 pieces: reggeli változat [morning variation], pic, tuba, b drum, cel, hp, vn, d bass, esti változat [evening variation], 4 va, a kavargó esti szelekben [in the swirling evening winds], 4 mar; Fanfare, 6 tpt, 4 hn, 3 bugles, tuba

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ANNA DALOS

Duke, John (Woods) (*b* Cumberland, MD, 30 July 1899; *d* Northampton, MA, 26 Oct 1984). American composer and pianist. He studied piano and composition with Harold Randolph and Gustav Strube at the Peabody Conservatory (1915–18), and continued his studies with Franklin Cannon in New York and with Schnabel and Boulanger in Europe (1929–30). From 1923 to 1967 he taught at Smith College, from which he retired as professor of music. His most important contribution was in the field of song, in which his style returned to a pianistically expansive neo-Romanticism after experiments in the 1930s with a linear, modal language. Two recordings devoted wholly to his songs have been issued: *Seventeen Songs by John Duke* (1977) and *Songs of John Duke* (1979); the latter received praise both for the quality of the songs and for the performance (by the soprano Carole Bogard and the composer).

WORKS
(*selective list*)

Stage, texts by D. Duke: The Cat that Walked by itself (children's musical), 1944; Captain Lovelock (chbr op, 1), 1953; The Sire de Maletroit (chbr op, 1), 1958; The Yankee Pedlar (operetta), 1962

Orch: Ov., d, 1928; Conc., A, pf, str, 1938; Carnival Ov., 1940

Choral: Magnificat, unison vv, org, 1961; 3 River Songs (after Chin.), female vv, pf, 1963; O Sing unto the Lord a new song, female vv, str orch, 1965

Chbr and solo inst: The Fairy Glen, pf, 1922; Suite, va, 1933; Suite, vc, 1934; Fantasy, a, vn, pf, 1936; Str Trio, 1937; Str Qt no.1, 1941; Narrative, va, pf, 1942; Dialogue, vc, pf, 1943; Pf Trio, D, 1943; Melody, vc/va, pf, 1946; Str Qt no.2, 1967

*c*260 songs, incl. Loveliest of Trees (A.E. Housman), 1928; Wild Swans (E. St Vincent Millay), 1935; Luke Havergal (E.A. Robinson), 1945; The Bird (E. Wylie), 1946; i carry your heart (e.e. cummings), 1960

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R. Friedberg: 'The Recent Songs of John Duke', *NATS Bulletin*, xxxvi/1 (1979), 31–6 [incl. complete list of songs to 1978]

R. Friedberg: *American Art Song and American Poetry*, ii (Metuchen, NJ, 1984)

J.D. McManus: *The Compositional Aesthetic and Harmonic Vocabulary of the Solo Songs by John Duke* (diss., U. of Texas, 1986)

RUTH C. FRIEDBERG

Duke, Richard (*b* Holborn, London, 3 Dec 1718; *d* Kentish Town, London, 21 Feb 1783). English violin maker. He was regarded in his day as the best in London. His entire working life was spent around Holborn, the earliest recorded label being from 1743. Duke brought about a considerable improvement in violin making in London. As his business grew he employed many craftsmen, including John Betts and John Carter, and many instruments of different styles and varied quality emanated from his workshops. Around 1765 he ventured into music publishing for a few years, sometimes in conjunction with Henry Thorowgood, and by 1768 had been appointed musical instrument maker to the Duke of Gloucester, giving him private lodgings in Old Gloucester Street and workshops in Gloucester Place. At this time he was able to charge 10 guineas for his violins, a substantial price for the period. He also traded in old violins: he owned a Stradivari of 1692 which may have been the pattern for his own Stradivari copies.

His son, also Richard Duke, also made violins, but was by no means his equal as a craftsman. The son was almost completely disinherited in his father's will and the business passed through the daughter, Anne, to JOHN BETTS.

Most of Duke's instruments were made on the then fashionable model of Stainer, which sets them at a disadvantage today. Others, however, were made on an individual pattern strongly influenced by Stradivari, and are more popular in consequence. A few set out to be copies of Stradivari, using the most handsome materials available, and rank among the best of English violins. Small violas with a 38-cm body length are also known, and a very occasional cello. Duke has been flattered and at the same time insulted by 19th-century imitations of his work. Scores of almost worthless factory violins, made by German artisans at the request of the British trade, are coarsely branded 'DUKE, LONDON' at the top of the back. His originals are also branded, but in fine lettering, and in addition are often signed by the maker on the interior.

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W.M. Morris: *British Violin Makers* (London, 1904, 2/1920)

W. Henley: *Universal Dictionary of Violin and Bow Makers* (Brighton, 1959/*R*)

CHARLES BEARE, JOHN DILWORTH

Duke, Vernon [Dukelsky, Vladimir Alexandrovich] (*b* Parfianovka, nr Pskov, 10 Oct 1903; *d* Santa Monica, CA, 16 Jan 1969). American composer of Russian birth. He studied with Reyngol'd Glier (1916–19) and Marian Dombrovsky (1917–19) at the Kiev Conservatory and then fled the Revolution with his family, settling first in Constantinople (1920–21) and then in New York (1922). There he wrote a piano concerto for Artur Rubinstein. From 1924 he was in Paris and was commissioned by Serge Diaghilev to write *Zéphr et Flore*, a ballet based on his concerto, which was performed by the Ballets Russes at Monte Carlo and Paris in 1925. In London he wrote music for the stage (*c*1926–9) before returning to New York, where he studied orchestration with Joseph Schillinger (1934–5). He became an American citizen in 1936. In 1948 he founded the Society for Forgotten Music. His first successful popular song, 'I'm only human after all', was included in *The Garrick Gaieties of 1930*. At George Gershwin's suggestion he adopted the pseudonym Vernon Duke for his popular songs and light music, continuing to use his Russian name for his other works until 1955. Duke developed two styles, one for his choral works, operas, ballets, and orchestral and chamber compositions, which were championed in the USA and Europe by

Koussevitzky, and another for his revues, musicals and film scores, for which he was best known. His most successful work was the musical play *Cabin in the Sky* (1940), which was performed on Broadway by an all-black cast that included Ethel Waters and was choreographed by Balanchine. In many of his concert works Duke used a contrapuntal style; in his songs the melodic style is expansive, almost rhapsodic, and uses chromaticism and wide arpeggios. In addition to an autobiography, *Passport to Paris* (Boston, 1955), he wrote *Listen Here!: a Critical Essay on Music Depreciation* (New York, 1963) and Russian poetry published under his original name (Munich, 1962–8).

WORKS
(*selective list*)

STAGE

unless otherwise stated, all are revues and dates are those of first New York performance; lyricists and librettists are listed in that order in parentheses

Yvonne (operetta, P. Greenbank), London, 22 May 1926 [collab. J. Gilbert]
The Yellow Mask (musical comedy, D. Carter; E. Wallace), London, 8 Feb 1928
Walk a Little Faster (E.Y. Harburg), 7 Dec 1932 [incl. April in Paris]
Ziegfeld Follies of 1934 (Harburg), 4 Jan 1934 [incl. Suddenly, I like the likes of you, What is there to say?]
Public Gardens (ballet, choreog. by L. Massine), Chicago, 8 March 1935
Ziegfeld Follies of 1936 (I. Gershwin), 30 Jan 1936 [incl. I can't get started, That Moment of Moments, An Island in the West Indies, Words without Music]
The Show is On (T. Fetter), 25 Dec 1936 [incl. Now]
Cabin in the Sky (musical, J.T. Latouche; L. Root), 25 Oct 1940 [incl. Cabin in the Sky, Takin' a Chance on Love]; film, collab. H. Arlen, 1943
Banjo Eyes (musical, Latouche, H. Adamson; J. Quillan, I. Elinson, after J.C. Holm, G. Abbott: *Three Men on a Horse*), 25 Dec 1941 [incl. We're having a baby]
The Lady comes Across (musical, Latouche; F. Thompson, D. Powell), 9 Jan 1942
Dancing in the Streets (H. Dietz), Boston, 1943
Jackpot (musical, Dietz; G. Bolton, S. Sheldon, B. Roberts), 13 Jan 1944
Sadie Thompson (musical, Dietz; Dietz, R. Mamoulian, after W.S. Maugham: *Rain*), 16 Nov 1944 [incl. The Love I Long For]
Sweet Bye and Bye (O. Nash), New Haven, 10 Oct 1946
Two's Company (Nash; P. de Vries, C. Sherman), 15 Dec 1952 [incl. Roundabout, Out of the Clear Blue Sky]
Time Remembered (incid music), 1957
Emperor Norton (ballet), San Francisco, 1957
Mistress into Maid (op, Duke, after A. Pushkin), Santa Barbara, 1958
Lady Blue (ballet), 1961
Zenda (op, L. Adelson, S. Kuller, M. Charnin; E. Freeman), San Francisco, Aug 1963

FILM

April in Paris (S. Cahn), 1952; She's Working her Way through College (Cahn), 1952; The Goldwyn Follies, 1938 [completion of score by G. Gershwin]

VOCAL

Songs: Triolets for the North (F. Sologub), song cycle, 1922; Poésies de Hippolite Bogdanovitch [and A. Pushkin], 8 songs, 1927–30; 5 poésies (Pushkin), 1930; I'm only human after all (I. Gershwin, E.Y. Harburg), in Garrick Gaieties of 1930; Autumn in New York (Duke), in Thumbs Up, 1935; I can't get started, 1936; 3 Chinese Songs (M. Kuzmin), *c*1937; 5 Victorian Songs, 1942; 5 Victorian Street Ballads, 1944; Ogden Nash's Musical Zoo, 20 songs, *c*1947; La bohème et mon coeur (F. Carco), 7 songs, 1949; A Shropshire Lad (A.E. Housman), 6 songs, *c*1949; 4 Songs (W. Blake), 1955
Other: Dushenka (H. Bogdanovitch), 2vv, orch, 1927; Epitaph (O. Mandelstamm), S, chorus, orch, 1932; Dédicaces (G. Apollinaire), S, pf, orch, 1934; The End of St. Petersburg (various authors), orat, 1937; Moulin-rouge (A. Symons), S, 6vv, pf, 1944; Paris aller et retour (P. Gilson), cant., chorus, pf, 1948

INSTRUMENTAL

Orch: Pf Conc., 1924; 3 syms., 1927–8, 1928–30, 1947; Vn Conc., *c*1943; Ode to the Milky Way, 1946; Vc Conc., 1946; Variations on Old Russian Chant, ob, str orch, 1958
Chbr: Ballade, pf, chbr orch, 1931; Capriccio mexicano, vn, pf, 1939; Etude, vn, bn, 1939; 3 Pieces, fl, ob, cl, bn, pf, 1946; Nocturne, 6 wind insts, pf, 1947; Vn Sonata, 1948; Str Qt, *c*1956; Vn Sonata, 1960
Pf: Sonata, 1928; 2 pièces, 1930; Printemps, 1931; New York Nocturne, 1939; Surrealist Suite, 1940; Vieux carré, 1940; Homage to Boston, suite, 1943; 3 Caprices, 1944; Music for Moderns, 6 soloists, 1944; Parisian Suite, 1955; Souvenir de Venise, 1955; Serenade to San Francisco, 1956

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Obituary, *New York Times* (18 Jan 1969)
A. Wilder: *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972)
G. Bordman: *The American Musical Theatre: a Chronicle* (New York, 1978, 2/1992)

RONALD BYRNSIDE/R

Duke's Theatre. The original name of Lincoln's Inn Fields Theatre, London. *See* LONDON, §V, 1.

Dulcayna (i) (Sp.). *See* DOLZAINA.

Dulcayna (ii) (Sp.). *See under* ORGAN STOP (*Dulzian*).

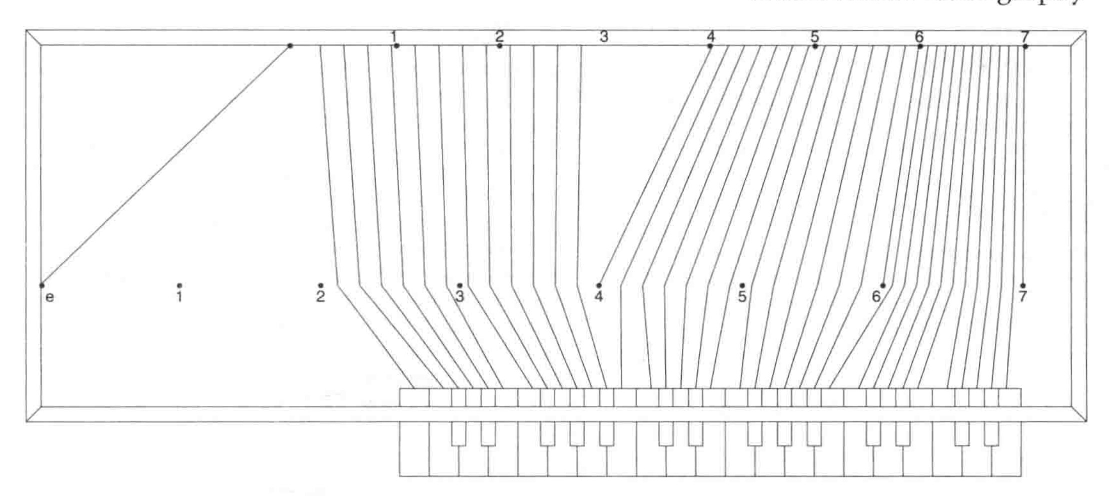
Dulçayna. *See* DOLZAINA.

Dulce melos. (1) The Latin name for DULCIMER.

(2) A string keyboard instrument (Fr. *doucemelle*) shown in the manuscript treatise (*F-Pn* lat.7295, *c*1438–46) by HENRI ARNAUT DE ZWOLLE (*d* 1466). It was essentially a keyed dulcimer whose action arranged for the strings to be struck (not plucked), without any subsequent damping. The layout and stringing of the instrument employs a principle found on many dulcimers in that the strings may be divided into sections with different bridges in order to sound different notes. However, the first of the three types of dulce melos described by Arnaut is a normal dulcimer, played in the 'rustic fashion', i.e. either struck with wooden sticks or plucked by hand. The Czech theorist Paulus Paulirinus also uses the term to describe this kind of instrument (*Liber viginti artium*, MS, 1459–63, *PL-Kj*).

The second and third types of dulce melos described by Arnaut are played by keyboard. In these instruments 12 unison pairs of strings pass over four bridges, the pairs tuned consecutively by semitones to provide a compass of an octave. Since the lengths of strings between the four bridges were in the ratio 4:2:1, the possibility of a total range of three octaves was provided. In fact the keyboard range was only two octaves and a 7th, from *B* to *a″*.

In the second type (see le Cerf and Labande, pl.x) the bridges are placed parallel to one another and perpendicular to the front of the instrument's rectangular case. All the strings between any pair of bridges have the same sounding length, even though the highest and lowest pairs of strings are tuned nearly an octave apart. If the higher-pitched strings between two bridges are fully stressed, then the lower-pitched strings must be fairly thick and would have a poorer tone. The third type (fig.1) has



1. Arnaut's third layout for his dulce melos: the strings would run from left to right, crossing all four bridges (F-Pn lat.7295, f.130)

bridges that are placed obliquely in order to mitigate this problem, but the ratio of sounding lengths between the lowest and highest strings is only about 1:1·3 and not the theoretical 1:2 that would give a pure octave between two strings at the same tension. The keys are of necessity more cranked than in the second version. In both designs it would appear that the soundboard was near the bottom of the case, with the keys and action above it, the strings being carried on very tall bridges resting on the soundboard and rising between the groups of keys for each octave of the instruments' range. Both instruments would have been at 4′ pitch.

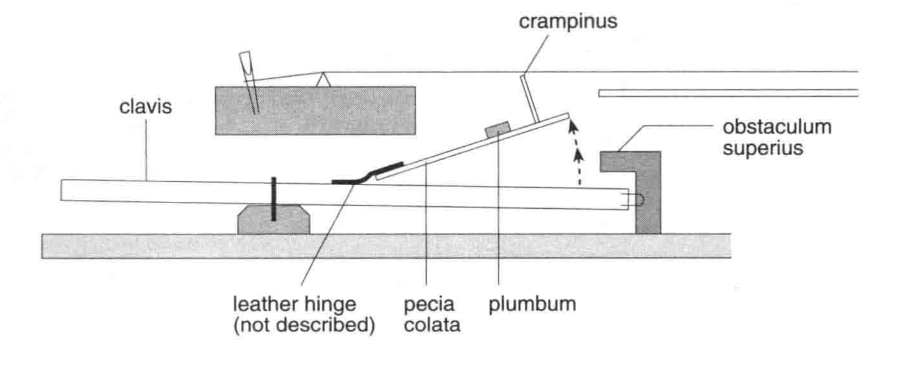
The action of the keyed dulce melos is the fourth of those sketched and described on the page of Arnaut's manuscript devoted to the harpischord (*see* HARPISCHORD, fig.2, upper right-hand corner; see Lester, p.38, and Restle, p.25, for interpretations of the action). A reconstruction is shown in fig.2: a strip of wood (*pecia colata*), effectively the hammer shaft, was hinged to the key (*clavis*) near the balance point, probably with a strip of leather. Since the strip of wood was weighted (*plumbum*) and the rear end of the keylever was arrested by a fixed stop (*obstaculum superius*), playing the key with some force would cause the hammer shaft, into which was inserted a tangent (*crampinus*; apparently of metal, as on the clavichord), to fly upwards towards a string above it. The tangent made contact with the string, which was left to sound undamped after playing. Since the hammer was of metal, this arrangement would produce a much brighter sound than any later piano action using leather-covered hammers.

This mechanism has no exact parallel in any surviving piano action, because it includes no means of making the hammer move faster than the key. However, it could have been the basis of the type of action seen in some mid-18th-century German square pianos, for example by Zumpe (*see* PIANOFORTE, fig. 9), where the hammer shaft is mounted on a separate rail above the keylever, and raised by a stalk on the keylever. Arnaut's action has little similarity to the TANGENT PIANO (to which it has formerly been likened), and there is no documentary evidence for Galpin's suggestion ('Chekker', *Grove4*, suppl.) that the mysterious CHEKKER employed the action of Arnaut's dulce melos.

It is not known how common keyed dulcimers were. No examples survive, and no other literary references have been found, except for two 16th-century Venetian documents that refer to a 'dulcimello' (see Vio and Toffolo, p.36), but, in view of Arnaut's and Paulus Paulirinus's use of *dulce melos* to refer to a normal dulcimer, it is not certain that the Venetian instrument had a keyboard. The 'instrumento Piano e forte' made by Hippolito Cricca in 1598 in Modena is not described clearly enough that we can be sure what action it used, but it is probable it had some kind of striking action. When we consider that Arnaut's hammered dulce melos was known in the latter half of the 15th century it would be strange if there had been no further experiments with such actions before Cristofori's well-known examples of *c*1700.

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EDWIN M. RIPIN/DENZIL WRAIGHT

Dulceon (Cz.). *See under* ORGAN STOP (*Dulzian*).

Dulceuse (Fr.). *See* DOLZAINA.

Dulciaan (Dut.). *See under* ORGAN STOP (*Dulzian*).

Dulcian (i) [dolcian] (Ger. *Dulzian*). The name commonly used for the early bassoon in one piece, as opposed to the later type in joints (*see* BASSOON, §2). It should not be confused with DOLZAINA.

Dulcian (ii) [dolcian] (Ger. *Dulzian*). *See under* ORGAN STOP.

Dulciana. *See under* ORGAN STOP (*Dulcian*).

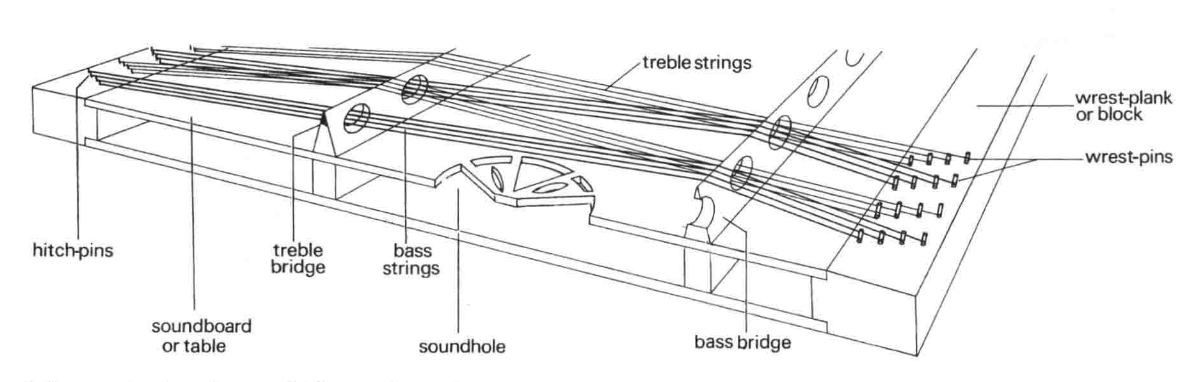
Dulcimer (Fr. *psaltérion*, *tympanon*; Ger. *Hackbrett*; It. *salterio*; Hung. *cimbalom*, *cymbalon*, *cymbálum*; Russ. *tsimbalï*; Sp. *salterio*, *tímpano*). A name applied to certain instruments of the box ZITHER type with more than one string but without a keyboard. In many parts of the world, the dulcimer has a trapeziform box; its strings, commonly from two to six for each course, are unfretted, but some are divided into two segments by a partitioning bridge (fig.1). The courses are usually set in intersecting horizontal planes. The player may hit the strings with hammers or pluck them with the fingers or a plectrum. Many scholars, however, reserve the term 'dulcimer' for an instrument played with hammers, calling it a 'psaltery' when the plucking technique is used. The present article deals with instruments which are hammered or which, though plucked, have features that would facilitate hammering. (In the USA, where the hammer technique is normal, the term 'hammer dulcimer' or 'hammered dulcimer' has been coined to avoid confusion with the 'Appalachian' or 'mountain' dulcimer, a distinct instrument with a relatively narrow body and fretted melody strings; *see* APPALACHIAN DULCIMER). The dulcimer's history is well documented from the mid-15th century. The instrument has been used in popular, folk and art music of the West; it is widespread in eastern Europe, North Africa, Central Asia, India, Korea and China and holds an eminent position in the classical music of Iran. The name 'dulcimer' was used occasionally in the King James version of the Bible for the *nevel*, but the ancient Hebrews evidently did not have a dulcimer. The term has also been applied to an instrument of the glockenspiel type used in English schools since the early 1930s (see L. de Rusette: *Dulcimer Playing for Children*, London, 1934).

1. Nomenclature. 2. Structure. 3. Hammers. 4. Tuning and stringing. 5. History to 1800. 6. History since 1800.

1. NOMENCLATURE. The dulcimer has been known by dozens of different names. Most of these fall into one of six families. The Persian term SANTŪR and its many cognates derived from the Greek *psallo* ('to pluck'), possibly via the Aramaic *psantrin*, is used in various areas that have absorbed Islamic influence (e.g. Egypt, Georgia, Greece, India and Slovenia), with the variant *šenterija*. The same term is used in Syria and elsewhere for the plucked zither known as the QĀNŪN, and this confusion is by no means rare. The dulcimer-type *santūr* has 'chessmen' bridges (*see* §2) and horizontal tuning-pins; it is trapeziform, with an acute angle of about 45°, except in India and Georgia, where the angle is less acute, about 75°.

The Mandarin Chinese term YANGQIN ('foreign string instrument') is the commonest one in the orient, and it has also been borrowed in Indian Sanskrit. The term used in Mongolia is *yoochin*; in Korea *yanggŭm*; among the Central Asian Uighurs *yenjing*; in Thailand *khim*. Like European dulcimers, these usually have long bridges (chessmen only occasionally), vertical tuning-pins and an acute angle of about 60°.

The other groups of names are used in various parts of Europe; Italy has examples from all four, France and



1. Cross-section through a typical dulcimer, showing the main structural features

Germany both have examples from three. From *kimbalom* in eastern Europe and *tympanon* in western Europe – both Greek names for a struck instrument – come two separate lines of derivation. *Kimbalom* yields *cimbalom*, *zimbel*, *tsimbalï*, *cymbaly* and *cimbolai* in the Slav languages; *ţambal* in Romanian; and *cembalo* in Italian (some of these names are also used for the percussion cymbals and the harpsichord). *Tympanon* is the root for *tympanon* in French, *tímpano* in Spanish, *timpano* in Italian; some writers would include the Irish term *tiompán* in this group, but it has been clearly shown that it was never used for 'dulcimer' even though it has been adopted as such in the world of revival folk music (from this same root come 'timpani' and 'tympanum', the kettledrums and eardrum).

Terms related to the English 'psaltery' also derive from the Greek *psallo*, via *psaltērion* (Gk.) and *psalterium* (Lat.), and are found only in western Europe and its colonies. Such terms include *psaltari*, *salterje* etc. (Ger., Old Saxon); *salterio* (It., Sp.); *psaltérion*, *saltérion*, *psalterium* (Fr.); *psaltere*, *psalterio* (Old Fr.); and *sotrie*, *sowtrie* (Middle English). Many reference works give *salterio tedesco* ('German salterio') as the normal Italian dulcimer name: in fact the only primary source for the term is Bonanni (*Gabinetto armonico*, 1722), who used it because he was describing and illustrating a German instrument; later writers failed to note this point and used the label as if it were the normal Italian name for the instrument, and even a migration theory was based on this misunderstanding. All other primary sources refer simply to *salterio*. Some of these names were in use in the Middle Ages for instruments that had few dulcimer features, but the names survived and were used later for instruments with many or all of the features of today's dulcimers. One such is the McKenzie psaltery which is played in the USA; although copied in the 20th century from a 19th-century patented dulcimer, it is considered by its players to be a distinct instrument.

The term 'dulcimer' derives from *dulce melos* (Gk. and Lat. 'sweet sound') and is common only in English (i.e. in Britain, North America and New Zealand), with variants such as dowcemere, dulcimor(e), dulcimur, and possibly *dulsate* and *dulsa chordis*. Other derivations are *doucemelle*, *doulcemelle* (Fr.); *dolcimela* (It.); *dolcema* (Sp.); and poetically *dwsmel* (Welsh). The term DULCE MELOS was also used by Henri Arnaut de Zwolle (*F-Pn* lat.7295, *c*1440) for a related keyboard instrument.

Hackbrett, a German term for a chopping-board, is the normal name for the instrument among the Germanic peoples; hence *hackbräd*, *hackbräde* (Swed.); *hakkebrett* (Dan.); *hakkebord* (Flem.); *Hachbratt* (Swiss-Ger.) etc.; and such affectionate diminutives as *Brettl* in Austria and *Hachbrattli* in Switzerland.

These various names convey some of the character of the instrument within each culture, and it is surely significant that all except the *Hackbrett* group have foreign derivations or associations. Other descriptive names are current in smaller areas: in Hong Kong a word meaning 'butterfly harp' or piano; in Tibet one meaning 'many strings' (*rgyud-mang*); whamdiddle and lumberjacks' piano (Michigan, USA); *hammarharpa* (Sweden). The PANTALEON is said to have been named by Louis XIV after its inventor, Pantaleon Hebenstreit.

2. STRUCTURE. The body of the dulcimer is almost universally a box construction (fig.1), though sometimes bridges and strings are mounted on a plank with soundholes and battens, which creates a resonance chamber when the instrument is placed on a table. Some makers believe that there is a relation between the number of soundholes and the volume of sound, but instruments in Scotland and elsewhere have none and sound just as well. Soundboards are normally flat, but the 19th-century northern Irish dulcimer was curved or vaulted, as are some American instruments and some examples of the Chinese *yangqin* and Tibetan *rgyud-mang*. As a practical alternative to doubling the string lengths for every octave descent in range, a trapezial shape has been commonly adopted, with the strings at different tensions and sometimes of different thicknesses.

A length of about 1 metre along the bottom side is common. Small instruments about 60 cm long were made in Flanders in the 17th century and in England in the 19th, and larger ones about 130 cm long are known in England, the USA and Alpine areas. The concert cimbalom is even larger, about 160 cm long, while the pantaleons of Hebenstreit and his pupils are said to have been nearly 3 metres. A normal depth is about 5 to 7 cm, but the 19th-century northern Irish dulcimers were 20 cm deep, and the concert cimbalom is 30 cm deep. A larger instrument is by no means always louder, although the concert cimbalom has a very characteristic resonance; a longer instrument gives a lower bottom note, a broader instrument (from front to back) more notes. Families of dulcimers have been built in Central Asia, the Ukraine, Styria and the USA.

Most dulcimers are portable, some easily so, some less easily. Instruments with dampers operated by a pedal are necessarily built with legs (concert cimbalom, Uzbek *chang* etc.), and legs are characteristic also of some American instruments (see §6, below). A neck strap is quite commonly used in eastern Europe and occasionally elsewhere (the Alps, Germany, Milan; fig.2). Decoration varies widely; moulding and marquetry are common, and the soundholes often have a rose carved in the soundboard or made of gilt paper, metal, or silken threads. It is thought to have been a Persian custom to inscribe poetry on the table. In China the bridges are often delicately carved, and the outer edges of the Cantonese 'butterfly harp' are decoratively scalloped.

Bridges are of wood, but almost always with a wire rod or nail set in the top (fig.3*a*); in China ivory caps are used instead of wire (for illustration *see* YANGQIN), and one small English type has a brass covering. There are numerous ways of arranging the bridges. On some instruments a long solid bridge divides all the strings into two playable parts; Virdung illustrated such an arrangement in 1511, and it is still found. A far commoner arrangement is illustrated in fig.4, from Jacob Cornelisz. van Oostsanen's *Nativity* (1512): two long bridges each carry half the courses, led alternately over one bridge and through cut-outs in the other. Normally only one bridge divides its strings into two sounding portions. This is called the treble bridge and the strings the treble strings. The long undivided strings crossing the other (bass) bridge are the bass strings. From the 18th century the bridges were sometimes segmented, so that different strings could be divided into different proportions, and as early as 1636 Mersenne depicted an extra bridge on the left to bear two or three extra bass strings running the whole length of the instrument.



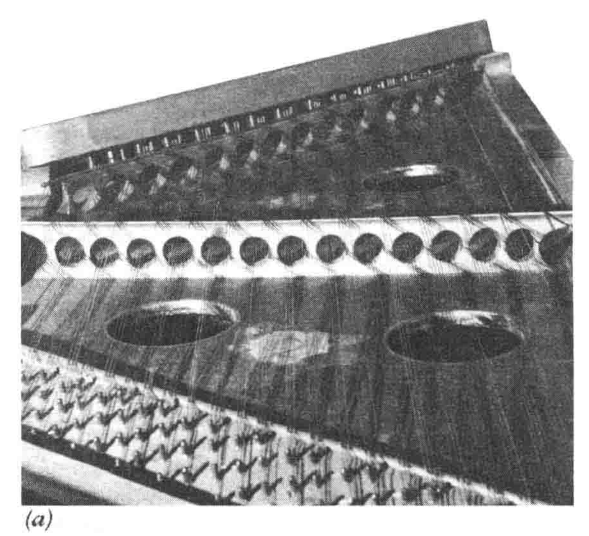
2. Dulcimer with two bridges, supported by a neck strap: 'La musicienne des Alpes', etching by Louis-Michel Halbou after Johann Eleazar Schenau, 1764

On a few instruments both bridges divide the strings; the right-hand strings thus become effectively shorter and lose their bass function, but are tuned to give extra chromatic notes instead (Austria, England, Georgia). These bridges are used on larger examples of the north Chinese *yangqin* and are occasionally found on 18th-century European instruments. A tuning diagram pasted on the back of a Milanese *salterio* dated 1779 shows five bridges, with a correspondingly complex tuning system. In the 1920s a chordal dulcimer was made in England with a third bridge carrying seven courses, each of which was tuned to a four-note chord as on a zither harp.

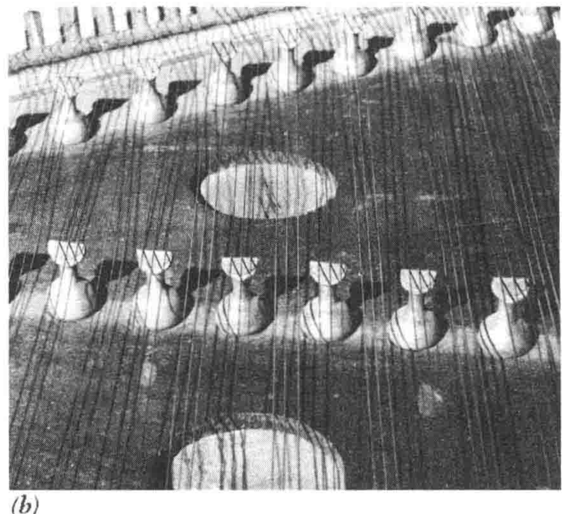
'Chessmen' bridges (fig.3*b*) were first depicted around 1600, but they did not become common until the 19th century, when presumably they facilitated chromaticism. At first they were joined by a rod or wire (see fig.13 below), so they were only marginally more flexible than the long bridges. Even when they are not joined, they are often set in straight lines, so the flexibility is not exploited; thus the full potential of chessmen is only sometimes realized (e.g. on the Persian *santūr*). On some Indian types the chessmen are apparently placed at the extreme edges of the soundboard.

A number of instruments combine more than one system – Jozsef V. Schunda's concert cimbalom (see §6 and fig.16 below), for instance, and some 18th-century *salterii* which had divided long bridges for the trebles and the right-hand basses but chessmen for the extra left-hand basses. There are also instruments in which all the strings have only one playing portion and are in the same horizontal plane. Most of these are designed to be plucked and could therefore be classed as psalteries; but they sometimes have dulcimer names, and some early pictures and carvings show such instruments being hammered, though they do not always have strings of equal length as shown in fig.5. (The positioning of the bridges is discussed in §4 below.)

3. Hammers. Hammers may have hard or soft playing-heads and stiff or flexible shafts, and be with or without finger-grips (fig.6). In Britain and North America they are often designed by the maker or player; elsewhere there are standard types. The Chinese use very thin, springy bamboo beaters (sometimes with carved shafts) without a finger-grip. Indian hammers are of rigid wood with an elegantly carved finger-grip. Persians use very light wooden hammers with a flat end and grips for both finger and thumb; nowadays these are mass-produced in plastic. Cimbalom players use wood thickly covered with soft cotton. A type used in Styria consists of a wooden ring on the end of a shaft of sprung steel, capable of producing a very rapid tremolo. The *Klöppeln* of Salzburg and Bavaria have two playing surfaces, wood and felt. A similar device, but with a much longer, thinner shaft, is used in Appenzell, Switzerland, while players in Valais use



(a)



(b)

3. (a) Continuous wooden bridges on a dulcimer, each with a wire rod set in the top, by William Fell, Birmingham; (b) chessmen bridges with brass caps on a dulcimer from Gloucester (private collection)

4. Dulcimer with two bridges, each carrying half the courses: detail from the 'Nativity' by Jacob Cornelisz. van Oostsanen, 1512 (Museo di Capodimonte, Naples)



5. Rectangular dulcimer with undivided strings: miniature from the Hours of Bona Sforza, begun c1490 (GB-Lbl Add.34294, f.37r)

wooden hammers bent into a curve, with finger-grips. 18th-century west European hammers are of carefully turned wood (see fig.14 below). In England lengths of cane are steamed and bent into a loop at one end, then bound with wool or, in Northern Ireland, with leather. Scottish players use carved wood without a finger-grip. Whalebone corset stays used to be particularly recommended, as was crabpot cane, and cork or velvet for a soft sound. In North America and in the Alps experiments have been made with double-headed hammers for playing 3rds one-handed, and a few players have the left hammer longer than the right because it plays the higher notes, farthest from the player.

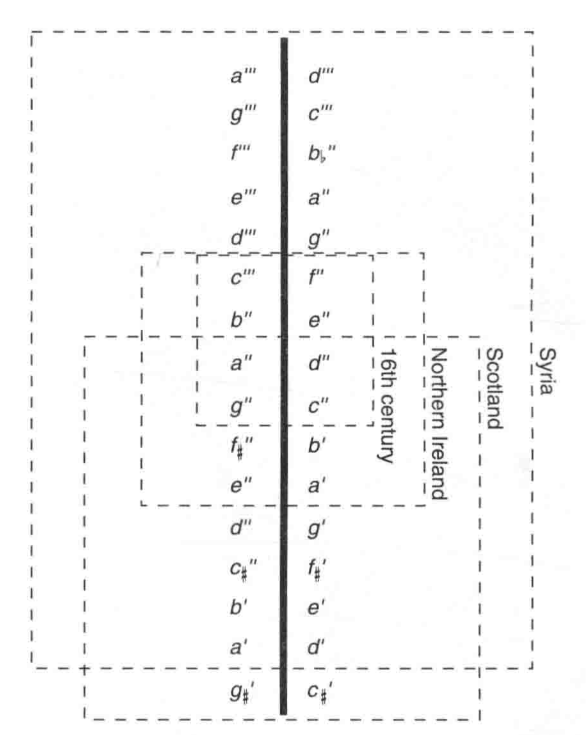
4. Tuning and stringing. The position of the treble bridge determines the portions into which each treble string is divided and hence the relative pitch of its segments. The maker's intention can often be discerned even when the bridge is missing, as there is normally an inside support directly underneath. The commonest ratio is 2:3, giving a 5th between the two parts of the string. In East Anglia some of the bridges are pushed 'a semi-tone to the left', producing a minor 6th (ratio 5:8), and Geiser mentioned the use of this interval in Switzerland. In the USA a 4th (3:4) is quite common, though some players now adopt a 5th (2:3) because it gives more keys. An octave (1:2) is normal in Iran, sometimes modified by semitones.

Early tunings probably consisted of a simple major scale and used the 2:3 ratio (fig.7*a*). This has remained the basis of most systems, transposed and extended to a greater or lesser degree; fig.8 indicates the treble notes in three such modern schemes. The bass notes are commonly an octave below the right-hand portion of the trebles; less often they are a 4th below, hence an octave below the left-hand portion of the trebles. Sometimes the lowest strings are tuned down to the first, fourth and fifth degrees of the scale. The scheme in 4ths (3:4) used in the USA is similar but has a sharp 7th and gives only two major keys (fig.7*b*). However, there are many variations on the basic 2:3 diatonic pattern, giving extra semitones; an example from East Anglia, using movable chessmen bridges, is shown in fig.7*c*. A device used since the 17th century to render a diatonic instrument chromatic is the dital, a small metal lever which may be pushed up to shorten the sounding length of a string by about one-eighteenth and thus raise its pitch by a semitone. (For a similar device on harps, *see* Harp, §V, 9(i).)

Four different systems are in use to provide a fully chromatic scale through most of the instrument's range. The McKenzie psaltery retains the 2:3 ratio; each side of the bridge is separately tuned in semitones, as shown in fig.7*d*. Another American system, albeit rare, has the bridge just right of centre, giving a semitone between the two parts of the string. A third system, devised independently by a 19th-century Englishman, Charles Grey, and a 20th-century Austrian, Julius Derschmidt, provides 'white notes' on the left-hand bridge and 'black notes' on



6. Dulcimer hammers. Northern Ireland: (a) wood, (b) steam-bent cane with soft leather; England: (c) cane wound with wool, (d) steel, (e) wood with cork head, (f), (g) wood; Scotland: (h) wood; Bavaria: (i) wood with felt and suede, (j) wood with soft leather, (k) wood with soft leather, flexible resin shaft; Switzerland: (l) wood, from Valais, (m), (n) wood with chamois leather, from Appenzell; Iran: (o) plastic, or often light wood; China: (p), (q) [also Korea], (r) bamboo



8. Modern diatonic dulcimer tunings from Syria, Scotland and Northern Ireland based on the simple diatonic tuning shown in fig.7a

the right, using a 2:3 ratio at both bridges. An instrument used in the vicinity of Salzburg and in Bavaria has two whole-tone scales, one on each bridge, with no strings divided. The Schunda cimbalom uses this system for its bass range (nearest the player); the treble section uses a modification of the diatonic 5ths system, with extra small bridges for the highest notes, as shown in fig.7*e*. The result is four chromatic octaves, *E* to *e''*, plus *D*, with no note duplicated. In spite of this plethora of notes the instrument (at the near end of the treble bridge) is essentially based on a C major scale on four courses.

Steel piano wire is the commonest material for modern dulcimer strings. Each string may span the instrument twice (from wrest-pin to hitch-pin and back to another wrest-pin) so that a wire crossing the treble bridge will have four sounding lengths. Many instruments have strings of the same gauge throughout, though older players and tutors (in the West) recommend three or four different grades.

In the *santūr* the wrest-pins are fixed horizontally in the side of the instrument, but in the *yangqin* and in most Western dulcimers they are fixed vertically; occasionally the pins are fixed at an angle between the vertical and

7. Dulcimer tunings: (a) simple diatonic scheme probably used on the earliest dulcimers; (b) scheme in 4ths giving the keys C and G major, USA; (c) scheme using movable chessmen bridges giving the major keys E♭, B♭, C, F, D, G, A, E, and minor keys G, D, A, E, F♯, East Anglia; (d) chromatic scheme in 5ths, McKenzie psaltery; (e) chromatic four-octave scheme of the concert cimbalom

horizontal. They are nearly always to the player's right, but a few instruments in the USA and India are reversed. Among those early engravings that appear to show reversed instruments, it is not always clear which are due to the kind of mirror-image printing that is responsible for depictions of left-handed fiddles, flutes and so on.

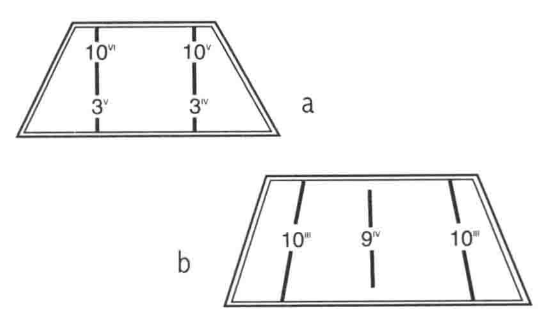
Usually each treble course has the same number of strings. Four is the commonest number by far, three and five are not unusual, and six, seven or even eight are occasionally found on 18th-century instruments. Two was apparently a common number before the 18th century and was also the number used on 19th-century American instruments, and hence on McKenzie psalteries; double courses are also used in Mongolia and, increasingly (for ease of tuning), in England. Quite a number of dulcimers have fewer strings per course for the basses than for the trebles: three for each bass course and four for the trebles is fairly common in England and Styria; other patterns are two in the bass and three or four in the treble, three or four in the bass and five in the treble, or even six in the bass and seven in the treble.

More complex arrangements are also found, mostly on 18th-century instruments, with fewer strings for the lower treble courses than for the higher ones, and similarly among the bass courses. Thus on one 18th-century French dulcimer the bass bridge (to the right in fig.9*a*) carried three courses of four strings each and ten courses of five, while the treble bridge carried three courses of five strings each and ten of six. Fig.9*b* represents a north Chinese *yanqin* with three bridges, the treble bridge carrying nine quadruple courses. On an older dulcimer with bridges missing, the pattern of the wrest-pins may help in making a reconstruction.

Tuning a new double-course dulcimer can be completed in a few minutes; a more complex instrument may take hours. In north China tiny cylinders of steel are placed under each string to allow fine tuning; elsewhere the 5ths are tempered by a slight adjustment of the bridge position or by stretching individual sections of the strings so that the tension becomes slightly uneven in the two parts.

5. History to 1800. Little is known of the dulcimer from before the mid-15th century. It is often said to have been of Persian origin, but H.G. Farmer (*Grove5*) adduced considerable negative evidence, pointing out that 'not one of the great Arabic and Persian treatises on music contains the slightest reference' to the dulcimer and concluding that 'it seems to have found its way to Iranian ears during the 17th century, perhaps through Turkish influence'. The oldest known depiction of an instrument that is unmistakably a dulcimer – it is trapeziform, with lateral strings struck by hammers – is in a 12th-century carved ivory book-cover made in Byzantium for Melisende, the wife of Fulk V of Anjou, King of Jerusalem (fig.10). No other dulcimer is known for another 300 years, although there are numerous medieval depictions of the psaltery, plucked only and with undivided strings in a single plane. In the map shown in fig.11 the dotted arrow north-west from Turkey suggests that perhaps it was from Byzantium that the dulcimer was introduced to western Europe in the 15th century.

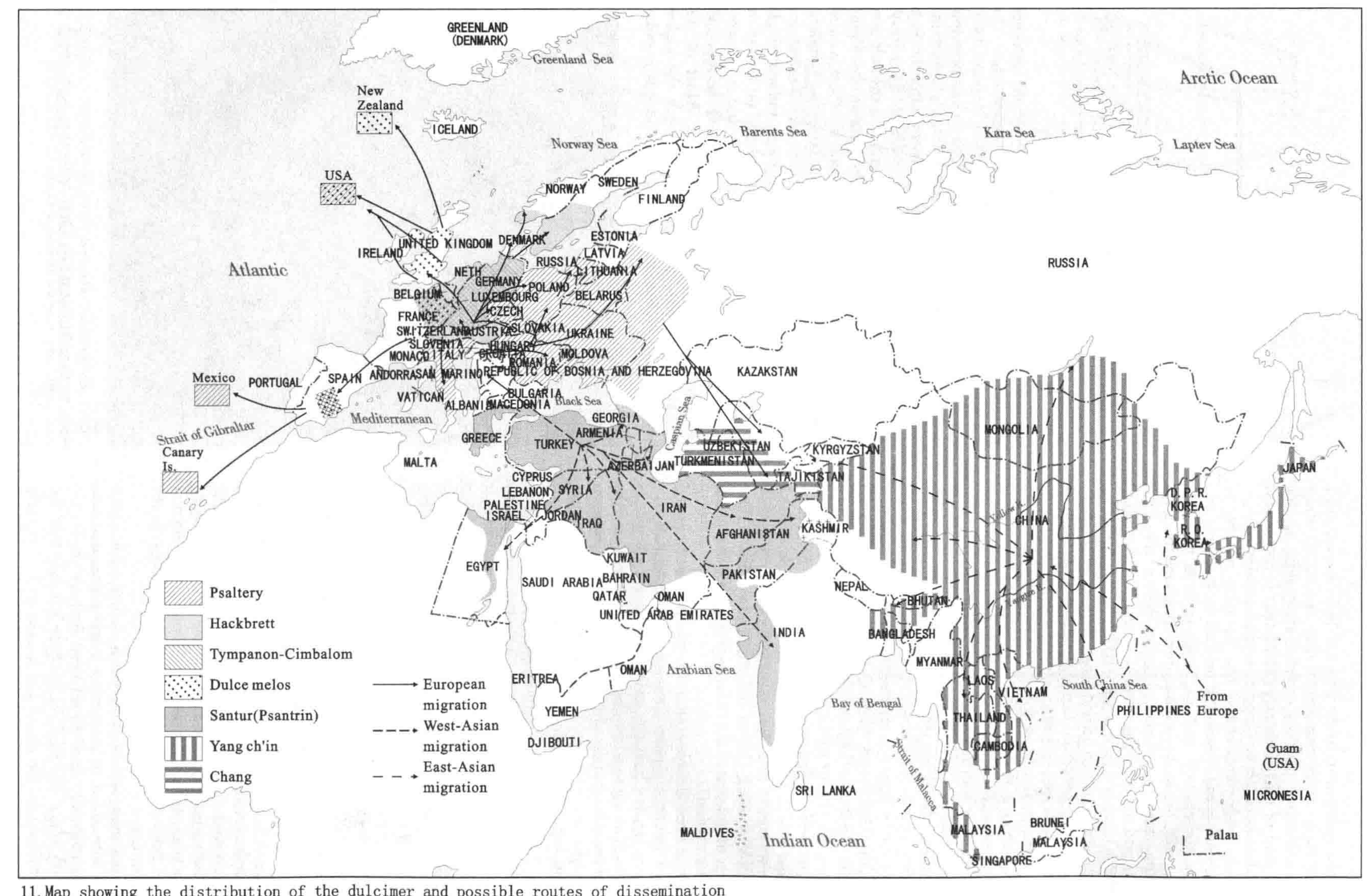
Of the many illustrations of dulcimers after about 1440, only about a quarter are angel representations, although virtually all of the medieval psaltery players are heavenly beings. The medieval psaltery is usually held flat against the body, the player looking out and away from the instrument, but the position shown for the dulcimer is such that the player must look down 'into' the instrument to get the right notes (fig.12). Around 1440 Arnaut de Zwolle described the divided-strings principle in connection with a keyboard instrument, the Latin name of which (*dulce melos*) is evidently the source of the term 'dulcimer', which appeared later in the 15th century. Most of the references to and illustrations of the dulcimer from the next 100 years centre on the German and Alpine regions, including Grenoble and Aosta, but there are also others from Italy, Poland, Hungary, Bohemia, Flanders, northern France and England. 15th-century illustrations show instruments with or without bridges, and with single courses of six to nine strings, being played on the lap or sometimes on a table or bench; in 16th-century illustrations, the instruments almost always have bridges and between eight and 12 double courses. Most of the illustrations appear to depict players from the higher classes of society, but the dulcimer was evidently popular



9. Examples of treble and bass stringing: (a) 18th-century French; (b) north Chinese yangqin; Arabic numerals indicate the number of courses, Roman numerals the number of strings per course (lower-case for treble courses, upper-case for bass courses)



10. Possibly the earliest known depiction of a dulcimer: detail from the scenes from the 'Life of King David' on the ivory book-cover, made in Byzantium, of the Melisende Psalter, c1135 (GB-Lbl Eg.1139)



11. Map showing the distribution of the dulcimer and possible routes of dissemination



12. Musician with a small trapeziform dulcimer with undivided strings: detail of a miniature (possibly by the Master of the Dresden Prayerbook) illustrating Psalm xcviii, from the Breviary of Isabella the Catholic, Queen of Spain, 1480s (GB-Lbl Add.18851, f.164r)

elsewhere as well: Luscinius described it in 1536 as commonplace (*ignobile*) and esteemed particularly for its volume, and Gerhard de Jode (*c*1600) portrayed it along with the hurdy-gurdy and bagpipe.

More detail is known about the dulcimer in the Baroque period, although the evidence relating to its dispersion is far from complete. Surviving instruments have between 18 and 25 courses and mostly four strings per course. There is an isolated Norwegian reference in the introduction to a psalm-book (1623) by the Danish bishop Anders Arrebo. In Sweden the *hackbrad* in 1683 was an instrument played by farm workers. Dulcimers were certainly played in the Czech lands at this time, reached Spain and became more widespread in Italy. According to Farmer (1937), the first unequivocal indications of the dulcimer in Iran or Ottoman Turkey are from the 17th century (hence, in fig.11, the arrow leading into Turkey). Within 100 years the dulcimer was being played in most areas under Turkish domination – but by Christians and Jews rather than by Turks. In 1609 a dulcimer was recorded with a violin in a ship's log in Jamestown, Virginia. According to Korean sources the dulcimer arrived in Korea in 1725 from China and only subsequently reached Japan.

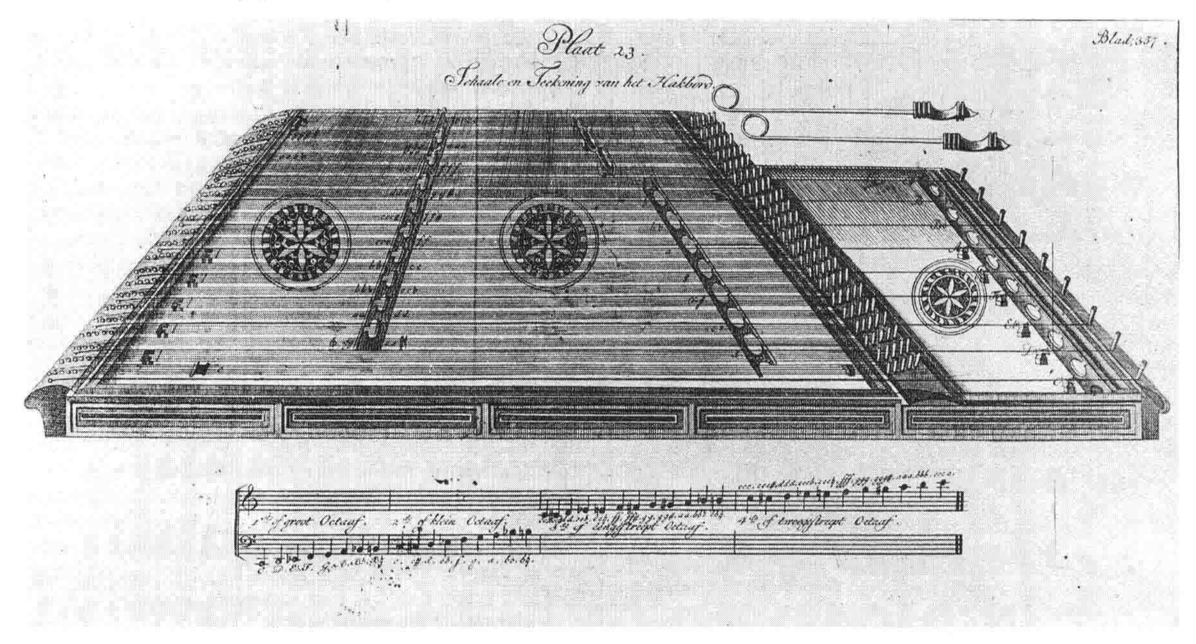
By this time nearly all dulcimers were trapeziform and had multiple courses divided by a long bridge. A few 17th- and 18th-century bridges were made of several blocks rather than long strips; but as the blocks were joined by a rod across the top, they did not provide the flexibility of the later 'chessmen' bridges. Double courses are most often in evidence, but some instruments had three, four or even five strings per note. Praetorius depicted fewer strings for the bass courses than for the trebles (five triple courses over the treble bridge but four double courses and one single over the bass bridge) and subsequently this kind of arrangement became increasingly common. There are occasional single-course instruments without divided strings, some of them designed only to be plucked but nonetheless called dulcimer or *Hackbrett*. Other instruments, in the Low Countries, Spain and perhaps Italy, were also plucked but have the characteristic arrangement of strings crossing in two planes so that they could equally well be struck.

Baroque illustrations are nearly all of real players (as in fig.13), with just the occasional allegorical figure. Translators of the Bible, on the Continent as well as in England, sometimes used 'dulcimer', *hackbräde*, *psaltérion* or the like for the Hebrew term *nevel*. Some writers alluded contemptuously to the use of the dulcimer among their social inferiors, and Mattheson suggested in 1713 that it 'should be nailed up in houses of ill repute'. However, Pepys liked the dulcimer ('played on with sticks knocking of the strings, and is very pretty') and mentioned it in 1662 as accompanying puppet shows. Grassineau noted a similar use of the instrument in 1740.

Mersenne devoted about 1000 words to the *psaltérion* – its bridging, stringing, tuning, playing techniques and repertory – and illustrated a double-course instrument with notes on only one side of a single bridge. He described more complex types with two or three bridges, strings of gut or silk (as well as the more usual metal) and courses tuned in octaves (and the added possibility of 5ths and 15ths). He mentioned also a double instrument with high



13. French or Flemish dulcimer with chessmen bridges mostly joined by rods, and played with the hammers held between two fingers in the normal way: mezzotint by Pieter Schenck forming an illustration to a text from Virgil's 'Aeneid' which refers to a player of the kithara; the music is a march written in note-name tablature



14. Dulcimer with right-hand extension for bass strings, and tuning tangents: engraving from Joos Verschuere Reynvaan's 'Muzijkaal Kunst-Woordenboek' (Amsterdam, 1795)

and low registers for playing duos. He depicted an extra-long bass course nearest the player, and a lid that could be locked. The player might use, he said, a single hammer for a single melody, or two hammers to play part-music; he might pluck the strings with fingers or quill, or hammer a melody with the right hand and pluck chords with the left. Mersenne said that the dulcimer could be played after only an hour or two of practice but that with industry one could derive as much pleasure from it as from any other instrument and that it was suitable for all sorts of songs, for teaching singing, for just intonation and so on.

In 1704 Pantaleon Hebenstreit brought a large version of the dulcimer to Louis XIV, who is said to have decreed that the instrument should share the name 'pantaleon' (*see* PANTALEON). In the later 18th century a number of pantaleon virtuosos travelled about Europe, notably Hebenstreit's pupil Georg Noëlli, who played in Sweden, England, Italy and other countries. Italian composers including Jommelli, Carlo Monza and Chiesa wrote for the *salterio*. Schickhaus (1972) listed nine sonatas for dulcimer with continuo, two trios with violin and cello, two concertos (one with oboes and horns as well as strings) and a sinfonia with strings, all in *galant* style; some of these have been published in modern editions. Mitjana (*EMDC*, 1922) discussed a Spanish opera of 1753 in which the prima donna accompanied herself on a *salterio*, with an orchestra of flutes and strings.

A Danish manuscript of 1753, *Tablature indrettet till Hakke-Bret* (in the Musikhistorisk Museum, Copenhagen), contains the melody lines of 43 dance-and song-tunes from various countries, written in note names on a five-line staff. A few paintings and engravings from the 16th century to the 18th show the dulcimer being played from music (including a march in note-name tablature, as in fig.13, and a 'Pastoril' in staff notation), in various ensembles.

The 18th-century instruments were often more complex than their 17th-century precursors, with as many as five bridges (to achieve complete chromaticism) and seven or eight strings to a course. Joos Verschuere Reynvaan in Flanders depicted a right-hand extension to the body to carry long single bass strings tuned an octave below the rest of the course (fig.14). Similar systems, but usually with the extension to the left, appeared in England, Germany and France. Reynvaan's drawing also shows little metal tangents or ditals that could be pushed up between a course of strings and the soundboard, shortening the sounding portion of the strings to produce the note a semitone higher than the open string – a device for chromaticism that was apparently invented or first described in connection with the dulcimer by a Florentine abbot about 1750 and is still in use in Valais (Switzerland) and elsewhere. An early tutor describes a dulcimer with separate movable bridges at a time (1770) when most instruments had long strips (though occasionally divided in two parts for flexibility). An unusual instrument dated 1776 from the Engadin, a Romansch-speaking district of Switzerland, shows many of the features of Virdung's drawing of 1511: a trapeziform shape with a very shallow angle, a single solid bridge, few courses, and side tuning-pins. By this time, however, European instruments normally had vertical tuning-pins, side pins being much more typical of the Middle East.

The dulcimer continued to be popular in country areas, and the later 18th century saw the development of the *Strüchmusi*, still flourishing in many Alpine regions and in eastern Europe – a band of two fiddles, dulcimer and bass. In Switzerland the traditional fife-and-drum band also sometimes featured a dulcimer.

6. HISTORY SINCE 1800. The dulcimer has become so widespread since 1800 that its history is best traced by approximate geographical area. Though evidently less popular in cultivated Western society, perhaps because of the increasing availability of the piano, the dulcimer in the 19th century retained its appeal among country folk and many working townspeople. Several new models

were developed, and with the coming of industrialization some instruments were produced in hundreds or even thousands. London firms like Douglas & Co. or John Grey & Sons used individual chessmen bridges, and these models became popular in many cities and in East Anglia (where the bridges are nowadays arranged to give up to six keys). A small triple-strung instrument is also commonly found (Grey's version of this model was called the 'Dulcet' or Dulcette'). A type particularly favoured in Birmingham has lids covering the hitch- and wrest-pins (fig.3*a*); long bridges are used, and the strings are so close together that plucking is quite convenient: this type probably originated with an early 19th-century Biedermeier instrument.

The dulcimer probably went to Northern Ireland with the Lowland Scots in the 18th and 19th centuries; the surviving repertory includes both Scottish and Irish tunes, mainly jigs, reels and hornpipes. Elsewhere in Britain popular songs of the early 20th century are most often heard, with occasionally an older traditional dance. Instruments and playing styles went to southern Ireland via Dublin, probably from the south of England in the early 1900s, although the repertory there is completely local. In the 1920s and 30s the dulcimer was played in Scottish dance bands with melodeon, fiddle, piano and other instruments and was popular as a domestic instrument in Britain and with street buskers during the Depression: in the 1970s too, buskers with dulcimers were seen in Liverpool and Norwich. Players in Scotland and Ireland use hammers, while plucking is commoner in Birmingham and London; in East Anglia both methods are used.

In Victorian times dulcimers of English origin became popular for square dances in the eastern USA, along with the fiddle, accordion and various other instruments which were used because they were available. Other immigrant groups – Czechs, Germans, Greeks, Hungarians – brought their dulcimers and to some extent kept their native traditions alive in the new country. In the later 19th century several makers patented designs which included such features as double courses, an integral rectangular case, curved soundboards (to allow the bass strings to be played at either end), legs, dampers (antedating those of the pedal cimbalom), adjustable 'frets' for fine tuning and a reversible frame with two soundboards and two sets of strings (one for flat keys, the other for sharp ones). Modern McKenzie psalteries have kept many of these features.

A dozen or more tutors were published between 1848 (by Haight in the USA) and about 1920 (by Dallas in London). Also published were plans for dulcimer builders, such as Charles Grey's design, in 1883, for an instrument which had 'white notes' over the left-hand bridge and 'black notes' over the right (a similar system was independently produced in Austria by Julius Derschmidt in the 1950s). The period between the world wars must have been something of a heyday for the dulcimer in the USA, as in Britain. A spate of gramophone records became available commercially, and from 1924 Henry Ford's Early American Orchestra broadcast and recorded regularly with fiddle, dulcimer, cimbalom and double bass or tuba.

In the second half of the 20th century older American dulcimer players still played dance melodies monophonically, but younger players were experimenting with diverse textures and techniques. In the increasingly popular style characteristic of the McKenzie psaltery, for instance, slow-moving melodies were played in the lower register accompanied by rippling figures in the treble. There is no evidence for living dulcimer traditions in the folk music of the Canary Islands (where there survives a single 19th-century instrument, in a museum), Norway (where the dulcimer has been confused with the *langeleik*, which is related to the Appalachian dulcimer) or Sweden (where the last known player was active in the 19th century).

In 1912 a 'Hackbrettler Kongress' was organized in Brig, the major town of the Swiss canton of Valais; intended as a satire in the Germanic carnival tradition on an earlier Alphorn congress, it nonetheless attracted 13



15. Mr G. Cooper playing a dulcimer, Norwich, 1961

16. Concert cimbalom by Jozsef V. Schunda, Budapest, 1874 (Magyar Nemzéti Múzeum, Budapest): general view below, plan view above

Hackbrett players and a crowd of 2000. The *Hackbrett* traditions of the Swiss Alps are basically those of the Germanic peoples, but the instrument was formerly known in French-speaking parts of Switzerland. At present there are two distinct styles: a simple one from Valais in the west, where the dulcimer is played with wind instruments (clarinet, trumpet, accordion etc.) as well as with the fiddle; and a more refined style from Appenzell



17. Musicians with dulcimer, clarinet, fiddle and drum, Ukraine, 1938

and Toggenburg in the east, where it is normally played with a string ensemble – perhaps with two fiddles playing the melody in 3rds, a cello playing off-beat chords and a bass. In Styria a combination of melodeon, *Hackbrett* and bass has taken over from the older string group; Tyrolean and other traditions have largely died out.

In Salzburg in 1932 Tobi Reiser, inspired by players from Styria, redesigned the dulcimer to accommodate chromatic harmony, and by 1940 there were 1000 players of the new instrument, which was soon adopted in Bavaria too; there, evening classes in the instrument produced by the 1970s some 5000 'Hackbrödler'. Salzburg and Bavaria have a common style of *Stubenmusi* (drawing-room music) using *Hackbrett*, zither, harp, guitar and bass. Some Styrian players with their waltzes and polkas rather scorn the Bavarians' refined *Stubenmusi* with its delicate instrumentation and Mozart minuets.

Some years after such ideas were patented in the USA, the Schunda family in Budapest produced a large concert dulcimer or cimbalom, with legs, an integral rectangular case and dampers operated by a pedal, but with a greater range – four chromatic octaves (fig.16); *see also* CIMBALOM). Shortly afterwards, similar instruments were made in Bucharest. These are now standard town instruments – played, for instance, by gypsy virtuosos in cafés – in both Hungary and the western part of Romania, where many Hungarians live, and are known also in parts of Poland, and the former USSR, Czechoslovakia and Yugoslavia. In the country the older, portable dulcimer is still played (Hungarians call both types 'cimbalom'), characteristically providing the harmonic background to fiddles and bass, with off-beat chords and arpeggio flourishes. Large instruments without dampers or pedal are known in Hungary and Poland. The smaller dulcimer is still widely used in the country (fig.17); in Romania it is called *ţambal mic* (cf 'micro'), and a piece of cloth is sometimes woven among the strings, giving the same effect as damping a concert instrument (*see* CIMBALOM).

The concert cimbalom was accorded the status of an orchestral instrument by Liszt, who used it in the revised version of his *Ungarischer Sturmmarsch* (1875) and in the orchestral version of his Sixth Hungarian Rhapsody for piano. The instrument's association with Hungarian gypsy music was exploited by Kodály (*Háry János*, 1926), Bartók (Rhapsody no.1 for violin and orchestra, 1928) and other Hungarian composers. Stravinsky's interest in the cimbalom dates from the time of his friendship with the famous Hungarian virtuoso Aladár Rácz (1886–1958), whom he met in Geneva in 1914 and who later (1954) became professor of the concert cimbalom at the Budapest Academy and made a number of remarkable recordings. Stravinsky purchased a cimbalom during his residence in Switzerland in World War I. He composed *Renard* (1915–16) on it, in the same way as he normally composed on a piano, and included it in the score of *Ragtime* (1918) as well as in *Renard*; he also planned to use it in an early scoring of *The Wedding* (composed 1914–17) and then began another version whose instrumentation included two cimbaloms. Other composers attracted to the instrument include Orff (music for Schlegel's translation of Shakespeare's *A Midsummer Night's Dream*, begun 1939), Heinz Holliger (*Glühende Rätsel*, 1964) and Boulez (*Eclat*, 1965). Humphrey Searle wrote important cimbalom parts in his operas *The Photo of the Colonel* (1964) and *Hamlet* (1965–8), and in his Fourth Symphony (1962), *Burn-up* (1962) and *Oxus* (1967).

A.L. Lloyd mentioned cimbaloms in Hungary and Transylvania from the 16th century, but J.H. van der Meer suggested that the dulcimer in the Slavonic countries dates not from the Renaissance but from the 18th or the 19th century, when it arrived from western Europe. It may have been from Hungary that the instrument spread to Ukraine, Belarus and the rest of the former USSR. At

any rate, modern Central Asian instruments, made in a variety of sizes, have been influenced by Western ideas, notably the damper pedal.

According to Curt Sachs (*Real-Lexikon*) and Farmer, a European dulcimer, *santūr fransiz*, appeared in Turkey about 1850 alongside the *santūr turki*, which had already spread to Egypt and Georgia as well as Persia. The modern Persian *santūr* occupies a pre-eminent place in classical music. In South Asia the *santūr* is most often played by Kashmiri musicians. Shiv Kumar Sharma has developed a technique incorporating tremolo and fast runs, approximating the *gamak* of Hindustani music, which he uses in performances of *rāga*.

In China the *yangqin* is widely used in entertainment music and is a normal part of the amateur classical orchestra. It may be played solo, in the older style, but in westernized film music is accompanied by an orchestra. Rapid two-hand tremolos alternate with single notes, and the occasional ornamentation is produced by 'bending', i.e. pressing a course hard behind the bridge to produce portamento or quickly rising and falling glissando.

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DAVID KETTLEWELL/R

Dulcina. *See* DOLZAINA.

Dulcitone. *See under* CELESTA.

Dulcken. Flemish family of harpsichord makers of German origin.

(1) **Joannes Daniel Dulcken** (bap. Wingeshausen, 21 April 1706; *d* Antwerp, 11 April 1757). He was the son of Georg Ludwig Dulcken (*d* Wingeshausen, Westphalia, before 1752). Vander Straeten's belief that he was the son of Antoon Dulcken (*d* Antwerp, 1763), a harpsichord maker active in Brussels and Antwerp, has been proved mistaken. In 1736 Joannes Daniel was in Maastricht, where his eldest son was christened. In 1738 he and his wife Susanna Maria Knopffell settled in Antwerp; they became members of the Reformed church on 30 March 1740 and in 1744 he became alderman of that community. He rented a house in Hopland in 1742 and bought three houses in the same street in 1747 (an advertisement in the *Gazet van Antwerpen* mentions in the same street a Joannes Daniel Dulcken, evidently the same person, as a bottle vendor; his wife continued this activity after his death). The Dulckens' will (dated 26 August 1751) contained a clause (added in February 1757) reserving all material concerning harpsichord making to their son (3) Joannes Dulcken. A letter of 22 April 1763 from Dulcken's widow to the council of Brabant (original lost; known only from a copy in official registers, the source of her mistakenly being called the widow of Antoon) requests permission to establish a workshop in Brussels with her youngest son and her son-in-law Johan Herman Faber. The Antwerp property was sold in 1763. As she is not mentioned after her son (3) Joannes Dulcken settled in Amsterdam, it is probable that she died before 1771.

Joannes Daniel Dulcken sold an instrument to the Archbishop of Cambrai in 1743 and went to England in 1750 to sell two instruments. The fame of his instruments was emphasized by Burney when he noted that after the Ruckers family the 'harpsichord-maker of the greatest eminence ... was J.D. Dulcken'. His instruments have two kinds of rose; the one that appears in most instruments has the initials JDD decoratively interwoven, and the other has a little angel surrounded by the same initials. He made both single- and double-manual instruments,

generally with a compass of five octaves (occasionally four octaves and a 2nd or four octaves and a 4th) and three registers (2× 8′; 1× 4′). Like Ruckers's instruments, the soundboards are decorated with flowers. Most of Dulcken's instruments made before 1755 have a double bentside (i.e. a second bentside running inside the instrument, parallel to the outer and separated from it by upper and lower spacers); this was regarded as such an unusual feature that when William Dowd restored a Dulcken in the Smithsonian Institution, Washington, DC, in 1961, the second bentside was taken out. The Smithsonian instrument served as a model for the fine modern harpsichords made by Martin Skowroneck and played by Gustav Leonhardt. Research has made it possible to learn more about the way Dulcken adapted the Ruckers design to 18th-century needs by enlarging the compass.

Three instruments are mentioned in the catalogue of the Snoeck collection (1894) and three in the Regibo catalogue (1897). Surviving instruments that should be attributed to J.D. Dulcken are in Nuremberg (wrongly dated 1689; probably *c*1750), Vienna (1745), Washington, DC (1745), Newton, Massachusetts (1745), Antwerp (1747), Edinburgh (1750), Brussels Conservatoire (1755) and the collection of R. Kohnen, Antwerp (?1755). Those signed 'Joannes Daniël Dulcken me fecit Bruxellis anno 1764' (Berlin, destroyed during World War II) and '1769' (Brussels) should be attributed to (3) Joannes Dulcken; the signature should be considered that of the workshop continued by the widow and her children.

(2) Johan Lodewijk [Louis] **Dulcken (i)** (*b* Maastricht, 1733; *d* after 1793). Eldest son of (1) Joannes Daniel Dulcken. He established himself in Amsterdam in 1755 after learning his craft with his father in Antwerp. On 23 May 1756 he married Catrina Koning in Sloterdijk. Between 1755 and 1760 he is mentioned in Amsterdam as an organ builder; he is also mentioned in 1761 in Middelburg. He moved with his wife to Hoorn, but by 1773 he had returned to Antwerp, where he sold instruments and in 1774 tried (unsuccessfully) to obtain the same privileges as those granted to his late father, namely exemption from export tax. In 1783 a Louis Dulcken was apparently in Paris as a piano builder. One harpsichord and pianos by him survive at The Hague, New York and Vienna. Advertisements of 1773 and 1775 refer to his repairing organs and harpsichords and to his having 'invented' a device that can be applied to finished instruments so that one can play 'deminuendo and crescento' without moving the hands from the keyboard.

(3) Joannes Dulcken (*b* Antwerp, 10 Sept 1742; *d* The Hague, 22 July 1775). Son of (1) Joannes Daniel Dulcken. He left Antwerp for Brussels with his mother, sister and brother-in-law in 1764. He was too young at his father's death to take over the workshop, despite the clause in his father's will. On 13 June 1771 he settled in Amsterdam, where he had attended the christening of his nephew as early as 1761. He married Sara Brull in Scheveningen on 29 November 1772. Instruments of 1764 and 1769 bearing the Brussels workshop signature have been established as his work (see §(1) above).

(4) Johan Lodewijk Dulcken (ii) (*b* Amsterdam, bap. 9 Aug 1761; *d* ?Munich, after 1835). Son of (2) Johan Lodewijk (i). His uncle (3) Joannes Dulcken and aunt Maria Sophie were witnesses at his baptism. He was established in 1781 as 'Mechanischer Hofklaviermacher' in Munich. In 1799 he married Sophie Lebrun. The last documented date for him is 1835.

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JEANNINE LAMBRECHTS-DOUILLEZ

Dulcken [David], **(Marie) Louise** [Louisa, Luise] (*b* Hamburg, 20 March 1811; *d* London, 12 April 1850). German pianist. The younger sister of the violinist Ferdinand David, she showed exceptional musical promise at an early age, and studied the piano in Hamburg with F.W. Grund, making her first public appearance there aged ten. In 1826 and 1827 she appeared in Copenhagen, Leipzig, Dresden and Berlin with her brother. She married in 1828 and settled in London, where she met with considerable success both as soloist and teacher. In London she gave a series of soirées each season, which included a high proportion of Classical works, and her annual concert was an important event in the social calendar. Musicians, painters and literary figures gathered at her weekly receptions, attracted by her renowned wit as well as by her musical prowess. Between 1830 and 1849 Dulcken made ten appearances as soloist at the Philharmonic Society, giving the first English performance of Chopin's Second Piano Concerto on 3 April 1843. In 1846 she toured Germany with the concertina player Giulio Regondi, to enormous acclaim. Queen Victoria was among her pupils and Ignaz Moscheles a close friend. She composed several sets of waltzes for piano.

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ROSEMARY WILLIAMSON

Dulęba [Dulemba], **Józef** (*b* Nowy Sącz, 28 Dec 1842; *d* Warsaw, 1 June 1869). Polish pianist. He began his studies at the age of 7, first with F. Hollman and Józef Lubowski in Kraków and then with Marmontel and Maldan at the Paris Conservatoire (1858–60). On his return to Kraków he studied harmony with Mirecki, and then in Prague with Joseph Krejči. He took part in the national uprising of 1863. He gave concerts in Kraków, Lwów, Poznań, St Petersburg and Warsaw; he settled in Warsaw in 1867, and gave many concerts for charity. His playing was noted for its brilliance of technique and its singing tone. He died as the result of a duel (11 May 1869) with S. Kaczkowski, a Warsaw merchant.

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IRENA PONIATOWSKA

Dulichius [Deulich, Deilich, Teilich], **Philipp** (*b* Chemnitz, 18 Dec 1562; *d* Stettin [now Szczecin], 24 March 1631). German composer. He came from a respected middle-class family (his father was several times mayor of Chemnitz) and matriculated at the University of Leipzig in 1579; a report that he journeyed to Italy has not so far been substantiated. In 1587 he became Kantor at the ducal Gymnasium at Stettin and as such was also in charge of the music at the Pomeranian court and carried out the Kantor's duties at the Marienkirche. In spite of the attractions of this post he moved to Danzig in 1604 to deputize for Nikolaus Zangius, Kantor of the Marienkirche, who had been granted leave of absence. While in Danzig he performed some of his own compositions. In 1605 he resumed his duties at Stettin, where he was highly regarded for his honour and piety as well as for his artistic achievements. At some date between 1610 and 1620 he was promoted to the rank of professor at the Gymnasium. In 1630 he retired after 43 years' service, the last 24 of them under the rule of Duke Philipp II, a noted patron of the arts.

Dulichius's works earned him the nickname in his lifetime of 'the Pomeranian Lassus'. They consist entirely of liturgical works, whose texts are all biblical in origin and for the most part in Latin. He and Demantius were the only leading German composers in the early 17th century to ignore both the continuo technique and the concertato style. His motets, especially those in six or more parts, are characterized by strong, text-expressive music, though he used few madrigalisms. As Kantor at Stettin he took immense care over the provision of special music for Sundays and feast days, and his work bears witness to the high standards of performance that must have been reached at the time. After Johannes Wanning, he and Andreas Raselius were the first composers to concentrate on the central passages from the Sunday gospels; a certain similarity between the wording of the title-pages of his *Fasciculus novus* (1598) and Wanning's *Sententiae insigniores* (1584) suggests that the latter's work inspired his own.

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Philomusicis omnibus et singulis dominis et amicis suis colendis hasce 4 cantiones sacras consecrat, 8vv (1590)
Harmoniae aliquot compositae, 7vv (1593)
6 cantiones sacrae concinnatae, 5vv (1593)
Novum opus musicum duarum partium, continens dicta insigniora ex evangeliis ... prior pars (1595)
Fasciculus novus continens dicta insigniora ex evangeliis ... desumta, 5vv (1598)
Ego flos campi: hymenaeus solennibus nuptiarum ... Guilhelmi Simonis ... ac ... Elisabetham, 7vv (1605)
Prima pars centuriae harmonias sacras laudibus sanctissimae triados consecratas continentis, 7, 8vv (1607); ed. in DDT, xxxi (1907)
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Tertia pars centuriae harmonias sacras laudibus sanctissimae triados consecratas continentis, 7, 8vv (1610)
Dictum psalmi XXX ... cui usitata melodia cum textu germanico inserta est (1611)
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WALTER BLANKENBURG

Dülken, Sophie. German pianist. *See* LEBRUN family, (3).

Dülon, Friedrich Ludwig (*b* Oranienburg, 14 Aug 1769; *d* Würzburg, 7 July 1826). German flautist. He learned the flute from his father, who had studied under Augustin Neuff, a pupil of Quantz, and gave his first public concert in Berlin on 9 October 1781 at the age of 12. Blinded by unsuccessful treatment of an eye infection at the age of six weeks, he developed phenomenal powers of memory. He was adept at improvisation, dictating his compositions in finished form to a scribe. Accounts of his playing, and several poems that it inspired, stress its moving quality. His resemblance to the character Julius in Jean Paul's novel *Hesperus* has been noted.

During the 1780s and 1790s Dülon toured constantly throughout Europe with his father and sister. His autobiography recounts his travels up to 1787, which took him to, among other places, Hamburg, where he played for C.P.E. Bach; Leipzig, where he played duets with J.G. Tromlitz; Berlin, where he met J.P. Kirnberger and J.F. Reichardt; London, where he performed at court; and Vienna, where he gave a concert on 15 April 1791 at Emanuel Schikaneder's Theater auf der Wieden and may have suggested aspects of the character of Tamino in Mozart's *Die Zauberflöte*. He spent about two years in St Petersburg before returning in 1795 to Germany. He again performed in Leipzig shortly before 1800, at which time his music began to be published by Breitkopf & Härtel. His surviving compositions include a flute concerto, 16 duos and a set of 11 caprices for solo flute.

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ARDAL POWELL

Dulot [Du lot, Dullot], **François** (*b* Saint-Omer; *fl* first half of the 16th century). French composer. In 1514 he was master of the children's choir at Amiens Cathedral and was appointed *maître de chapelle* at Rouen Cathedral on 22 February 1523. He was discharged in January 1531, apparently for failing to fulfil his duties properly. For a few months in 1534 his brother Nicolas served as organist at the cathedral. Too few of Dulot's compositions survive

for conclusions to be drawn about his style. *En espérant* has an unusual combination of four low parts, presumably for men only.

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En espérant le printemps advenir, 4vv, 1529[2]; ed. in MMRF, v (1897/*R*); Je recommance mes douleurs, 5vv, *CH-SGs* 463; Le cueur de vous ma dame par amours, 4vv, 1531[1]; Longtemps y a que je vis en espoir, 4vv, 1530[4] (anon.), 1536[3] (Dulot), 1537[3] (Sermisy)

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COURTNEY S. ADAMS

Dulova, Vera (Georgiyevna) (*b* Moscow, 14/27 Jan 1910; *d* Moscow, 5 Jan 2000). Russian harpist and teacher. The daughter of the violinist G.N. Dulov, she studied at the Moscow Conservatory with Xenia Erdeli (1921–2) and Maria Korchinska (1922–4), completing her studies in Berlin with Max Saal (1927–9). In 1934 she began her long association with the orchestra of the Bol′shoy Theatre, and in the 1935 All-Union Competition in Leningrad she shared the honours with David Oistrakh and Yakov Fliyer. An inspiring teacher, she taught at the Moscow Tchaikovsky Conservatory from 1943, becoming a professor in 1958 and re-establishing the modern Russian school of harp playing. She toured widely both as a concert artist and as juror in many international competitions. She was particularly associated with the Harp Concerto by Glier (1938), and other concertos were written for her by Mosolov (1939), Vasilenko (1949) and Baltin (1963). Khachaturian, Kikta, Knipper, Baltin and Golubev wrote solo works for her and her recorded repertory included the Villa-Lobos and Jolivet concertos.

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ANN GRIFFITHS

Dulzaina. *See* DOLZAINA. *See also* SHAWM, §5.

Dulzan [doltzana, dolzana, dulzana]. A term, found in late 16th-century sources, that may refer to the dulcian (*see* BASSOON, §2), the pommer (*see* SHAWM) or the DOLZAINA.

Dulzian (i) (Ger.: 'Dulcian'). The name commonly used for an early BASSOON in one piece, as opposed to the later type in joints. *See also* DOLZAINA.

Dulzian (ii) (Ger.). *See under* ORGAN STOP.

Duma (Ukr.). A Ukrainian heroic ballad, which originated among the Cossacks in the 15th–17th centuries (*see* UKRAINE, §II), the counterpart of the Russian *bïlina*. It was usually sung, accompanied by the *lira* or the *bandura*. The 19th-century poetic form used by Slav poets such as the Slovak L'udovít Štúr was an evocation of the epic *duma*, often as pan-Slavonic manifestation.

See also DUMKA.

Dumage, Pierre (*b* Beauvais, bapt. 23 Nov 1674; *d* Laon, 2 Oct 1751). French organist and composer. He was organist of the collegiate church of Saint Quentin from 1703 to 1710, and then of Laon Cathedral until 1719 when, weary of the chapter's insistence on the letter of his contract, he gave up his career as a professional musician and became a civil servant. His only extant work is a *Livre d'orgue contenant une suite du premier ton* (1708), dedicated to the chapter of Saint Quentin. Another *Livre d'orgue*, presented to the chapter of Laon Cathedral in 1712, has never been traced.

The extant *Livre d'orgue* contains eight short pieces: *Plein jeu*, Fugue, Trio, *Tierce en taille*, Basse de *Trompette*, *Récit*, Duo and *Grand jeu*. In his dedication, Dumage describes these as his first compositions and says that he modelled them on the examples of the renowned Louis Marchand, his former teacher. The pieces are entirely representative of French organ music around 1700 in their increasing emphasis on exterior expression and elegance, a tendency which reached its musically most convincing statement in the *Livre d'orgue* of Louis-Nicolas Clérambault of 1710.

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EDWARD HIGGINBOTTOM

Dumanoir, Guillaume (*b* Paris, bap. 16 Nov 1615; *d* Paris, 18 May 1697). French violinist, composer and dancing-master. He was the son of Mathias Dumanoir (*b* *c*1588; *d* April 1646), *joueur d'instruments* in Paris and, from 1640, member of the 24 Violons du Roi. In 1636 Guillaume was appointed dancing-master at the Orange court in The Hague. A guild member of the Confrérie de St Julien-des-Ménétriers, Paris, and a *violon ordinaire de la chambre du roi*, he joined the *grande bande* of the 24 Violons du Roi in 1639 and from 1645 to 1656 was also dancing-master to the pages in the *petite écurie*. In 1654 he left the *grande bande* but in 1655 was reinstated, as leader of the group, and from that date his name appears as an active participant in performances of ballets at court. In 1657 he succeeded Louis Constantin as *roi et maître des ménestriers* for all of France, a post in which he served until 1668. His reign as *roi* was a difficult one; his authority was continually contested by members of the guild and especially by a group of dancers who withdrew from the Confrérie St Julien in 1661 and established an Académie de Dance, thereby proclaiming themselves independent. His response to this move was *Le mariage de la musique avec la dance* (Paris, 1664; ed. J. Gallay, Paris, 1870), in which he forcefully criticized the new academy and argued the dependence of dance on music. His surviving music largely reflects the repertory of instrumental dances played by the 24 Violons at court. It is scored for a four- or five-part string band, in thick homophonic texture, of which the outer voices are the most active.

He was succeeded as a member of the 24 Violons and as *roi* by his son, Guillaume Michel Dumanoir (*b* Paris, bap. 28 May 1656; *d* Tübingen, 25 Nov 1714), who left

Paris for Madrid in 1679 to serve the court of Marie-Louise d'Orléans, Queen of Spain, and who, in 1689, succeeded his uncle Charles Dumanoir (*b* Paris, bap. 13 Nov 1629; *d* Tübingen, 13 Aug 1688) as dancing-master at the celebrated collegium in Tübingen.

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3 branles, a 3, 1660[5]; branle and courante, a 4, *D-Kl*; allemande and sarabande, a 4, charivari, a 5, *F-Pc* (Philidor collection, i), allemande and sarabande also in *Pièces diverses choisies*, ed. E.-M.-E. Delvedez (Paris, *c*1875), reissued in *Edition populaire française, Musique de chambre, école ancienne*, ed. J. Peyrot and J. Rebufat (Paris, *c*1910)

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ALBERT COHEN

Dumas [Davy de la Pailleterie], **Alexandre** [père] (*b* Villers-Cotterêts, Aisne, 24 July 1802; *d* Puys, nr Dieppe, 5 Dec 1870). French dramatist and novelist. By his own account the least musical man of his acquaintance, unable to tune a violin after three years of lessons, Dumas's place in the history of 19th-century music remains contradictory. At a purely social level, he was prominent in the music-loving literary community in 1830s Paris, both as contributor and member of the editorial board on Schlesinger's *Revue et gazette musicale* (1835–8). He was present at many of the defining moments of French musical Romanticism, from the première of Berlioz's *Lélio* (1832) to the imaginary performance of Beethoven by Liszt pictured in Josef Danhauser's famous painting, 'Souvenir de Liszt' (1840). Having moved to Paris in 1822, Dumas earned his reputation overnight with the success of *Henri III et sa cour* at the Théâtre Français (1829). Subsequently, composers were quick to approach him for colourful historical plots, and over the next few years he planned (uncompleted) projects with both Meyerbeer (1832) and Bellini (1835). By the time of his death, however, alongside quantities of novels, histories, travelogues, journalism and over ninety spoken plays, he had produced librettos for only three completed operas. A possible reason for this is suggested in a short story by Dumas relating an encounter with Rossini ('Un dîner chez Rossini'), in which the music and text in opera are depicted fighting for supremacy. Dumas seems to have found it hard to create space in his works for music, and despite the apparent operatic potential of many of his plots, the lasting power of such works as *Le comte de Monte Cristo* (1845–6) lies in the cumulative effect developed over hundreds of pages, a quality likely to be lost when stripped down to suit musical treatment. Well aware of his own shortcomings, he sought a collaborator with musical experience for each of his librettos, and the *opéra comique* form of his most successful sung work, *Piquillo* (1837), includes large amounts of spoken dialogue. Perhaps Dumas's main influence on opera lay in his use of melodramatic techniques in his adaptations of his novels at the Théâtre Historique in the 1840s, which seem to have left their impression on Verdi.

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(*selective list*)

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Christine, ou Stockholm, Fontainebleau et Rome (play, 1830): Nini, 1840; Lillo, 1841; Fabrizi, 1844; Foroni, 1849, as Christina di Suezia; Thalberg, 1855, Redern, 1860, Bradsky, 1872, all as Christine von Schweden

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Ascanio (novel, 1843, with P. Meurice): Saint-Saëns, 1890

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Les trois mousquetaires (novel, 1844, with A. Maquet): Xyndas, 1855, as Anna Winter; Visetti, 1871; Varney, 1885, as Les petits mousquetaires; Raimann, 1881, as D'Artagnan und die drei Musketiere; Dionesi, 1888; Stichini, 1893, as D'Artagnan; Somerville, 1899; De Lara, 1921; Benatzky, 1929; Bétove [M. Lévy], 1945, as D'Artagnan

Le comte de Monte Cristo (novel, 1845–6; play, 1848 and 1851, with Maquet): Auber, 1847, as Haydée; Strebinger and Giorza, ballet, 1856; Moniuszko, ballet, 1866; Dell'Aquila, 1876; Pleininger, 1883; Meyer-Lutz, 1887, as Monte Cristo; Wenzel, 1894, ballet, as Monte Cristo; Romberg and Schwartz, 1919, as Monte Cristo junior

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BENJAMIN WALTON

Dumas, Jean (*b* Lyons, 1696; *d* Avignon, 1770). French mathematician, astronomer and music theorist. After early studies in Lyons, Avignon and La Flèche, he became a missionary to the New World in 1726 (principally in Martinique and Illinois), returning to France in 1730 to teach philosophy in Dole and Roanne. In 1733 he became a Jesuit priest and subsequently taught mathematics at the *collège* of Dole. From 1735 to 1742 he served his order as a preacher in several French provincial cities, and he later taught at the Collège de la Trinité in Lyons, where

he remained until 1763. At the suppression of his order in France, he retired to the *collège* at Avignon, where he lived until his death. Except for early mathematical studies, his writings largely remain in manuscript in Lyons, comprising numerous *mémoires* on different subjects prepared for presentation before the academy there, to which he was admitted in 1754. Among these is a group devoted to music (*F-LYm* Académie, Fonds du Palais des Arts, 160), which reflects Dumas's principal interest in questions of harmony and of temperament, in both of which he proved himself a follower of Rameau and a disputant of Bollioud-Mermet, a fellow academician in Lyons.

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ALBERT COHEN

Dumay, Augustin (*b* Paris, 17 Jan 1949). French violinist. Coming from a musical family, he started learning the piano as a toddler and at five took up the violin. At ten he entered the Paris Conservatoire to study the violin with Roland Charmy and chamber music with Jean Hubeau, taking a *premier prix* in 1962. The following year he made his Paris recital début at the Théâtre des Champs-Elysées, attracting the attention of Henryk Szeryng, who recommended him for a tour of South America. On his return he became a pupil of Nathan Milstein; but his most important period of tuition was the seven years he spent in Brussels with Arthur Grumiaux. While still studying, he began his career in 1967, both as a soloist and as a chamber musician working with the pianists Jean-Philippe Collard and Michel Béroff and the cellist Frédéric Lodéon. In 1979 he played Bartók's Second Concerto under Karajan in Paris and was immediately invited to appear with the Berlin PO under Colin Davis. Since then he has been a busy international soloist but he has also played much chamber music with Collard, Michel Dalberto, the Labèque sisters, Gérard Caussé, Yo-Yo Ma and Lynn Harrell. In recent years he has had a regular duo with Maria João Pires, and the cellist Jian Wang has often joined them in a trio. Dumay has also frequently collaborated with chamber orchestras; from 1988 to 1991 he was musical director of the Orchestre de Chambre National de Toulouse and more recently he has worked with the Camerata Accademica of Salzburg. As a direct violinistic descendant of Ysaÿe, via Dubois and Grumiaux, he must be considered a prime exponent of the Franco-Belgian school: his playing has the suavity of those masters, as well as the power for which Ysaÿe was famed, and he has rarities by Lalo, Magnard and Lekeu in his repertory. His interpretation of the Franck Sonata is among the best to be heard. However he is equally at home in the Viennese classics. Isang Yun wrote a concerto for him and in 1989 he took part in the première of Wolfgang Rihm's Sonata for violin and cello. His many recordings include Mozart's Sinfonia concertante, two cycles of the Mozart concertos, Lalo's *Symphonie espagnole* and Violin Concerto and a great deal of chamber music. For a time he played the 1721 'ex-Kreisler' Stradivari, which he then exchanged for a 1744 Guarneri del Gesù.

TULLY POTTER

Dumb organist. A device which enables a barrel mechanism to be applied to a normal manual organ. For a full description *see* BARREL ORGAN.

Dumesnil, René (Alphonse Adolphe) (*b* Rouen, 19 June 1879; *d* Paris, 24 Dec 1967). French writer and music critic. He studied literature and medicine at the Sorbonne and later wrote on both these subjects. His musical writings, which include reviews for the *Mercure de France* and *Le monde*, reveal a particular sympathy for French music of the interwar period. He wrote the ballets *Les Santons* (for Tomasi, 1938) and *Nautéos* (for Leleu, 1948), and the libretto for the mystery play *Lucifer*, with music by Delvincourt (1948). In 1949 his critical edition of the works of Flaubert won him the Prix National de Littérature, and in 1965 he was elected a member of the Académie des Beaux-Arts.

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Le rythme musical, essai historique et critique (Paris, 1921, 2/1949/*R*)
Le monde des musiciens (Paris, 1924)
'L'enseignement', *Cinquante ans de musique française de 1874 à 1925*, ed. L. Rohozinski, ii (Paris, 1925), 175–226
Le Don Juan de Mozart (Paris, 1927, 2/1955)
Richard Wagner (Paris, 1929, 2/1954)
La musique contemporaine en France (Paris, 1930)
Histoire illustrée de la musique (Paris, 1934, 2/1948/*R*)
Portraits de musiciens français (Paris, 1938)
La musique romantique française (Paris, 1944)
with P. Fauré-Frémiet: *Le centenaire de Gabriel Fauré (1845–1945)* (Paris, 1945)
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L'opéra et l'opéra-comique (Paris, 1947, rev. 4/1971 by F. Robert)
L'envers de la musique: le monde des musiciens et de la danse (Paris, 1948)
'La danse à l'Opéra de Paris depuis 1900', 'La danse à l'Opéra-Comique', in R. Bernard and others: *L'art du ballet des origines à nos jours* (Paris, 1952), 133–68, 169–79
Histoire illustrée du théâtre lyrique (Paris, 1953)
ed.: J. Combarieu: *Histoire de la musique*, iii–v (Paris, 1955–60)
'Berlioz humaniste', *ReM*, no.233 (1956), 59–64
'L'opéra en France à l'époque romantique', 'Le théâtre lyrique en France au déclin du XIXe siècle', 'Le déclin de l'opérette', *Histoire de la musique*, ed. Roland-Manuel, ii (Paris, 1963), 403–46, 766–79, 1408–17
L'opéra (Paris, 1964)
Mozart présent dans ses oeuvres lyriques (Brussels, 1965)

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G. van der Kemp: *Notice sur la vie et les travaux de René Dumesnil* (Paris, 1970)

JEAN GRIBENSKI

Du Mingxin (*b* Gaojiachang, Hubei Province, 19 August 1928). Chinese composer. After piano lessons from the age of 11 with He Luting, as a wartime evacuee, he took a post as a piano and ear training instructor at the Central Conservatory of Music (1949). In Moscow from 1954 to study composition at the Tchaikovsky Conservatory, his teacher M.I. Chulaki, director of the Bol'shoy, sparked his enduring interest in dramatic genres. Chulaki's insistence that Du also gain experience in handling the established structures of Western chamber and orchestral music is borne out in Du's works of the period, which include a piano trio, a string quartet and the Festival

Overture. In 1958 he returned to Beijing to teach composition at the Central Conservatory, where he remained, apart from a period with the Central Ballet during the Cultural Revolution.

His music is melodically motivated, emphasizing the role of melody in capturing the listener's attention. Instrumentation is very colourfully handled, and his harmonic language embraces many aspects of 19th- and 20th-century styles, as demonstrated in the Impressionistic opening of *Luo Shen*. Known primarily as a composer of music for ballet, film and orchestra, Du's output also includes songs, choral works, chamber music and piano solos. An appraisal of his works is given in Zu Zhensheng: 'Nuli tansuo Zhongguo yinyue chuangxin zhi lu: lun Du Mingxin de yinyue chuangzuo' [Assiduously blazing new trails in the field of Chinese music: on Du's compositions], *Yinyue yanjiu* (1992), no.3, pp.32–42.

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Ballets: Yumeiren [The Mermaid], 1959, collab. Wu Zuqiang, arr. pf (1982); Hongse niangzi jun [Red Detachment of Women], 1964, collab. Wu Zuqiang and others; Xuan feng [The Black Phoenix], 1997

Orch: Festival Ov., 1958; Zuguo de Nanhai [Southern Sea of the Fatherland], sym. poem, 1979; Luo shen [Goddess of the River Luo], sym. fantasia, 1981; Vn Conc. no.1, 1982; Pf Conc. no.1, 1986; Vn Conc. no.2, 1990; Pf Conc. no.2, 1992

JONATHAN P.J. STOCK

Dumitrescu, Gheorghe (*b* Oteşani, Vîlcea district, 15/28 Dec 1914; *d* Bucharest, 20 Feb 1996). Romanian composer. At the Bucharest Conservatory (1934–41) he studied composition with Jora and Cuclin, conducting with Lazăr and Perlea, folk music with Brăiloiu and the violin with Florescu. As violinist, composer and conductor at the Bucharest National Theatre (1936–46), and later as composer and artistic adviser to an army ensemble and as professor of harmony at the Bucharest Conservatory (1951–79), he devoted his life to composition, and was one of the most prolific of contemporary Romanian composers. The genre that principally challenged his creative power was dramatic music. At first he composed music for plays by Aeschylus, Sophocles, Shakespeare, A. Kiriţescu, Laurenţiu Fulga, Cezar Petrescu and Dinu Bondi; he then wrote both music and librettos for a series of operas, and also wrote film music. His outlook is essentially large scale, with text and music working effectively together in each work. Almost all of the themes in the operas derive from traditional sources, including heroic tales from Romanian history. The music uses descending unison phrases, chromatic passages based on the augmented 4th and the 5th, and grand, climactic finales. Dumitrescu's late works contain modal passages, polytonal chords and serial elements; he also employed folksong, particularly that of the Oltenia region.

WORKS

STAGE

librettos by the composer unless otherwise stated

Tarşiţa şi Roşiorul (operetta, 3, A. Kiriţescu), 1949, collab. V. Doboş

Ion Vodă cel Cumplit (musical drama, 4, with G. Teodorescu), 1955, Bucharest, 12 April 1956

Decebal (musical tragedy, 4), op.41, 1957, Bucharest, 4 Oct 1969 (Bucharest, 1965)

Răscoala [The Uprising] (folklore musical drama, 4, after L. Rebreanu), op.48, 1959, Bucharest, 20 Nov 1959 (Bucharest, 1963)

Fata cu garoafe [Girl with Carnation] (op, 4, N. Tăutu), op.53, Bucharest, 6 May 1961 (Bucharest, 1964)

Meşterul Manole [Master-builder Manole] (op, 4, after Rom. legend), op.103, 1967, Craiova, 4 April 1980

Geniu pustiu [Solitary Genius] (op, 4, after M. Eminescu), op.112, 1972, Cluj-Napoca, 12 March 1977

Vlad Ţepeş (musical drama, 4), op.118, 1974, concert perf., Bucharest, 6 Feb 1975

Orfeu (lyric tragedy, 4), op.133, 1978, concert perf., Bucharest, 22 April 1980

Luceafărul [The Evening Star] (ballet-op, 4 scenes, after M. Eminescu), op.141, 1980, concert perf., Bucharest, 29 Dec 1981

Marea iubire [Great Love] (op, 4), op.143, 1982, concert perf., Bucharest, 13 Dec 1982

Ivan Turbincă (op, 3), op.152, 1983

Prometheus (lyric tragedy, 4), op.157, 1985, concert perf., Bucharest, 15 Oct 1987

Mihai Viteazul [Michael the Brave] (lyric historical drama, 4), op.158, 1986

Avram Iancu (musical drama, 4), op.160, 1986

Voievodul Gelu (lyric tragedy, 4), op.161, 1987

Adam şi Eva (op, 4), 1989

Osiris (op, 4), 1991

Făt-Frumos (op), 1992

OTHER

Choral: Tudor Vladimirescu (orat), 1950; Coruri [Choruses], 1955; Griviţa noastră (orat), 1963; Zorile de aur [Golden Dawn] (orat), 1964; Cantată festivă, 1965; Coruri, 1965; Din lumea cea cu dor în cea fără de dor [From the Realm of Longing for the World of No Longing], 1966; Cant. victoriei, 1966; Cantată festivă, 1968; Pămînt dezrobit [Unfettered Earth] (orat), 1968; Zburătorul de larg [Wide-Sea Flier] (orat), 1968; Recviem, 1994

Orch: Poem străbun [Age-Old Poem], 1938; Poem psaltic, 1939; Poem rustic, 1939; Poemul amurgului [Dusk Poem], 1941; Poem trist, 1941; Poem vesel [Gay Poem], 1941; 11 syms., 1945, 1962, 1965, 1970, 1983, 1990, 1990, 1990, 1990, 1990, 1992

Other inst: 2 pf sonatas, 1938, 1939; Va Sonata, 1939; Vn Sonata, 1939

Film scores: Aproape de soare [Near the Sun], op.49, no.2, 1960; Tudor, op.32, no.1 1962

Principal publisher: Muzicală

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R. Gheciu: *Mit şi epopee* [Myth and Epos] (Bucharest, 1984)

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VIOREL COSMA

Dumitrescu, Iancu (*b* Sibiu, 5 July 1944). Romanian composer and conductor. At the Bucharest Academy he studied composition with Mendelsohn, form with Niculescu and orchestration with Stroe, co-founding the electronic studio in 1966 and graduating in 1968. Dumitrescu also studied conducting and phenomenology with Celibidache at Trier University, graduating in 1978. He has written many articles and is music critic for the magazine *Săptămâna* ('The Week'). In 1976 he founded the Hyperion Ensemble, which he co-conducts with his wife, the composer Ana-Maria Avram, with whom he established the record label Edition Modern in 1990. His works have been widely performed in Europe.

Dumitrescu's original, unconventional and highly experimental music represents a specifically Romanian synthesis of Western and Eastern thought, particularly of temporal and rhythmic aspects. While his works contain coordinated sections belonging to the Western tradition, the passages in free rhythm reflect his interest in yoga and Zen and his espousal of Orphism, an artistic position which recognizes the metaphorical and mystical potential of music. His studies with Celibidache, his self-avowed spiritual father, prompted Dumitrescu to seek a musical expression of the phenomenological philosophy of Edmund Husserl. Incorporation of electro-acoustic techniques has led to 'acousmatic' works in which sounds from instrumental and electronic sources are intermingled and subjected to transformational processes, importantly the spectral exploration of harmonics and resonance.

WORKS
(selective list)

Orch: Apogeum, 1973; Reliefs, pf, 2 orchs, 1975; Profondis, cl, b cl, orch, 1976–91; Aulodie mioritică II, db, orch, 1984; Bas-reliefs symphoniques, 1977; Harryphonies, 1986; Au delà de movemur, str, 1986; Astree lointaine, b sax, pf, 3 perc groups, orch, 1992; 5 implosions, 1993; Nouvelle astre, 1995

Ens: Alternances I–II, str qt, 1968; Impuls, fl, perc, 1968–94; Multiples, 3 perc groups, 1972; Eco II, fl, perc, 1973; Aulodie mioritică I, cl, vn, va, vc, prep pf, 1975; Le jeu de la genèse, 2 pf, 1976; Movemur et sumus II–V, vn, va, vc, db, 1978; Movemur et sumus V+V+V, 3 db, perc, 1978; Pasărea măiastră: Hommage à Brâncusi [The Magic Bird], ens, 1978; Orion I–II, 3 perc, 1979; Perspectives au movemur, str qt, 1979; Cogito/Trompe l'oeil, prep pf, 2 db, Javanese gong, crystals, metallic objects, 1981; Harryphonie, db, perc, prep pf, harryphone, 1986; L'orbit d'Uranus, fl, b cl, prep pf, amp perc, 1990; Clusterum II, 4 perc, 1994; Kronos Holzwege Qt, str qt, 1994; Sirius Kronos Qt, str qt, 1996

Solo inst: Diachronies II, pf, 1967; Diachronies III, pf, 1968; Métamorphoses, cl, 1968; Collages, pf, 1969; Sonoro II–III, perc, 1970; Spectres, prep pf, 1970; Medium I, vc, 1972; Longuement sans trêve, fl, 1972; Movemur II, vc, 1976; Movemur V pour Fernando Grillo, db, 1978; Medium II, db, 1978–9; Zenith, perc, 1980; Holzwege pour Ioan-Marius Lacraru, va/2 va, 1987; Gnosis, db, 1988; Nadir, b sax, 1990; Clusterum I, perc, 1992; Origo, vc, 1998

With tape: Fluxus I, orch, tape, 1977, rev. 1995; Grand ourse, 2 bn, prep pf, str, perc, tape, 1981–2; Nimbus I–III, 3 trbn, perc, tape, 1985; Mnemosyne, octobass fl, b sax, prep pf, 2 perc groups, amp tam-tams, tape, 1994; Fluxus II, orch, tape, 1997; Ouranos I–II, 12 vc, perc, tape, 1997

With cptr: Meteors and Pulsars, I: insts, tape, cptr, II: cptr, 1998; Etoiles brisées, I: insts, tape, cptr, II: cptr, 1998; Pulses and Universe Reborn, I: insts, tape, cptr, II: cptr, 1998; Eon: dans un désordre absolu, insts, tape, cptr, 1998

Acousmatic music: Pierres sacrées, amp prep pfs, plates, metallic objects, 1991; Galaxy, 3 harryphone, 3 perc, cptr, 1993; A priori, chbr ens, 1994; Mythos, chbr ens, 1994

Choral: Sursum corda, 32 solo vv, 1969; Le miroir de Cagliostro, chorus, fl, perc, 1975

Principal publisher: Salabert

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G. Tartler: *Melopoetica* (Bucharest, 1984)

A.-M. Avram and H. Halbreich: *Roumanie: terre de neuvième ciel* (Bucharest, 1992)

M.-C. Le Moigne-Musset: *Trajéctoires de la musique au XXe siècle* (Paris, 1995)

G. Peyret and S. Leroy: *Iancu Dumitrescu: provocateur de l'acousmatique* (Paris, 1996)

OCTAVIAN COSMA

Dumitrescu, Ion (*b* Oteşani, Vîlcea district, 20 May/2 June 1913; *d* Bucharest, 6 Sept 1996). Romanian composer. At the Bucharest Conservatory (1934–41) he studied harmony with Castaldi, counterpoint, fugue and composition with Jora, composition with Cuclin, conducting with Perlea and with Brăiloiu. He taught harmony and solfège at the Bucharest Academy of Religious Music (1939–41) and harmony at the School of Military Music, Bucharest (1943–4), before joining the staff of the Bucharest Conservatory as professor of theory and solfège (1944–8), and then of harmony (1948–79). Conductor at the Bucharest National Theatre from 1940 to 1947, he composed a great deal of incidental music. He was active in the Romanian Composers' Union from 1954, and was its chairman from 1963 to 1977; in this position he did much to encourage young composers and musicologists.

Dumitrescu's music is characterized by spontaneity and extrovert vigour, and makes extensive use of folk music, particularly that of Oltenia. He developed Romanian folk motifs, creating personalized melodies of dramatic force; folk modes were given a new artistic dimension. A gift for vivid orchestration is evident in his important work for the cinema. Though not a prolific composer, he secured an important place within the Romanian contemporary school owing to an original sonority inspired by the traditional music of his country. He was awarded the State Prize (1949, 1954), the prize of the Romanian Academy (1957), and was a member of the French Académie des Beaux-Arts and the Accademia Tiberina, Rome.

WORKS
(selective list)

Orch: Suita no.1, 1938; Suita no.2, 1940; Poem, vc, orch, 1940; Suita no.3, 1944; Sym. no.1, F, 1948; Preludiu simfonic, 1952, rev. 1959; Concerto, str, 1956; Simfonietta, D, 1957

Film scores: Grădinile Capitalei [The Capital's Public Gardens], 1942; În sat la noi [In our Village], 1953; Nepoţii gornistului [The Trumpeter's Grandsons], 1954; Răsare soarele [At Dawn], 1954; Desfăşurarea [Development], 1954; Munţii Retezat [The Retezat Mountains], 1956

Sonata, A, pf, 1938; Sonatina, pf, 1940; Str Qt, C, 1950

4 cîntece [Songs], 1v, pf, 1940; 10 cîntece aromâneşti [10 Aromanian Songs], 1v, pf, 1943

Principal publishers: ESPLA, Muzicală (Bucharest)

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VIOREL COSMA

Dumka (Pol., Ukr., pl. *dumki*; Cz., pl. *dumky*). (1) A sung lament or an instrumental piece generally of a ruminative nature. The DUMA and its diminutive *dumka* are historically differentiated: the *duma* (possibly derived from the Indo-European root *mudh- and thus cognate with the Greek *mythos*) was an epic or ballad-like narration usually sung by men, the *dumka* was a song or lament (the word is cognate with the Czech *dumat* and Polish *dumać*, 'to ponder', 'to meditate'), usually sung by women. The two terms, however, were used interchangeably by 19th-century scholars (e.g. the Polish Sowiński, the Czech Josef Jungmann) and composers (Anton Kocipiński's song op.9 is designated a *duma* on the title-page and a *dumka* above the music).

(2) A sung lament, usually in Polish or Ukrainian, strophic, in the minor key (sometimes modulating to the relative major), of a plaintive character and mostly in duple time. Although there is at least one instance of an early Polish *dumka* (an anonymous polyphonic composition to the words of Adam z Czachrówa, 1589), its heyday in Poland was in the early 19th-century Romantic revival, where its original folk accompaniment was replaced by the piano. There are *dumki* by Kurpiński (1816), Dobrzyński (*Elegy for the Commander Kosiński*, n.d.) and Chopin (three of his solo songs, 1840–45). Moniuszko's song *Kozak* (subtitled *dumka*) was one of the most popular songs of its kind in Poland (published from 1850 in many arrangements in Poland and western Europe). Liszt included arrangements of *dumki* in two of his three *Glanes de Woronince*, S249 (1847–8): *Ballade d'Ukraine, dumka* and *Complaintes, dumka*. A *dumka*-like song, *Les adieux du Kosak* ('Jechal kozak za Dunaju' – 'A cossack rode over the Danube') provided the basis for several instrumental compositions such as one of Beethoven's Variations op.107 (*c*1818) and Henryk Wieniawski's Variations for violin and piano (1853). Ukrainian *dumky* persist into the 20th century, notably by Yakiv Stepovy and Yuly Sechiyovych Meytus.

(3) An instrumental piece with a ruminative, often melancholy character, usually for chamber or solo instrumental forces. Instrumental *dumky* were written in the latter half of the 19th century and early 20th century by composers from several northern and west Slavonic nations and contributed greatly to the dissemination of the term, which became a musical symbol of pan-Slavonicism. There are examples from Ukraine by M.A. Zavadsky, V.I. Zaremba, M.V. Lysensko and V.O. Barvynsky; from Slovakia by J.B. Bella; from Poland by Moniuszko (prelude to Act 4 of *Halka*). Russian examples include one in Musorgsky's *Sorochintsï Fair* (1874–80), Tchaikovsky's *Dumka* op.59 for piano (1886) and Balakirev's *Dumka* in E♭ for piano (1900). However the most familiar examples are Czech, many of them by Dvořák. Burghauser speculates that Dvořák's conception of a dumka may have been formed through discussion with Janáček (whose choral *Zpěvná duma* JWIV/10 was written early in 1876) and knowledge of Kocipiński's collection *Songs, 'dumki' and 'shumki' of the Russian Nation in Podoli, Ukraine and Little Russia*, 1862. Nevertheless, whereas Janáček wrote only two instrumental *dumky* (for piano JWX/4, 1879, lost, and for piano and violin JWVII/4, ?1879–80), Dvořák established the form in Bohemia and Moravia with his many *dumka*-like pieces (listed by Burghauser) and 11 named *dumky*: two for piano op.35 (1878) and op.12/1 (1884), the slow movements of his String Sextet op.48 (1878), String Quartet in E♭ op.51 (1879) and Piano Quintet in A op.81 (1887), and in the set of six *dumky* that make up the Dumky Trio op.90 (1891).

Dvořák's *dumky* are usually in duple time, in the minor (though making use of modal contrast), begin slowly or at least moderately and are in a generally pensive or melancholy mood. The melody is sometimes subjected to figural variation, perhaps to suggest folk practice. Another suggestion of folk practice is the sectional structure: *dumky* occasionally include a contrasting faster section (recalling the Ukrainian *dumka–shumka* contrast) or a coupling with a faster movement such a *furiant* (e.g. Dvořák's op.12). Smetana wrote no *dumky*, and there is only a single named example in Fibich (in his set of piano duets *The Golden Age*, 1885), but *dumky* and *dumka*-like pieces were written by many of Dvořák's pupils. The title occurs in Suk's piano pieces op.7 no.5 (1892) and op.21 no.3 (1900), Vítězslav Novák's Three Pieces for violin and piano op.3 (1899) and Friml's op.63 for piano. More recent examples are by Martinů (for piano, 1936 and 1941), Rebecca Clarke (for violin, viola and piano, ?1941) and Hana Vejvodová (for oboe and piano, 1986).

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M. Kuna: 'První dumky Antonína Dvořáka' [Dvořák's first *dumky*], *HRo*, ix (1956), 313–16

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D. Beveridge: 'Dvořák's "Dumka" and the Concept of Nationalism in Music Historiography', *JMR*, xii (1993), 303–25

JOHN TYRRELL

Dümler, Franz Anton. *See* DIMMLER, FRANZ ANTON.

Dümmler, Johann Michael. *See* DEMMLER, JOHANN MICHAEL.

Dumonchau [Dumoncheau], **Charles-François** (*b* Strasbourg, 11 April 1775; *d* Lyons, 1 Jan 1821). French composer, pianist and cellist. He studied music and the cello with his father Charles-Joseph Dumonchau, himself a cellist and director of the Théâtre de la Réunion des Arts in Strasbourg. Subsequently he studied the piano with Baumeyer. After the French Revolution he was employed in the administration of army rations and went to Paris, probably around 1800. He was a friend of Rodolphe Kreutzer, and entered the Conservatoire in Catel's harmony class (1801–2). He also studied with the Viennese pianist J. Wölfl, who came to Paris in 1801. In 1805 he returned to Strasbourg, where he devoted himself to teaching, and then moved to Lyons in 1808, where he was highly regarded as a teacher and composer.

Dumonchau's compositions are essentially pianistic, and according to Fétis were soon forgotten because of their lack of originality, although the composer was 'notable for a pure, elegant style'. A *symphonie concertante* for flute, oboe, bassoon and orchestra, which Fétis says remained in manuscript form, was performed in Paris by Besozzi, Gilles and Gebauer on 15 January 1804 at the Concerts de la Rue de Grenelle. Dumonchau's only *opéra comique*, entitled *L'officier cosaque*, had a certain amount of success at its première. One of his brothers, Sylvain Dumonchau, also composed for the piano.

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published in Paris unless otherwise stated

VOCAL

L'officier cosaque (oc, 1, J.-A. Cuvelier and Barouillet), Paris, Porte Saint-Martin, 9 April 1803, collab. L. Gianella (*c*1803); ov. and 6 airs by Dumonchau

Les fables de La Fontaine, 1v, pf, op.10 (*c*1802–4)

6 romances, 1v, pf, op.14 (1803); Le petit malheureux (*c*1802); C'est le diable (A. Cuvelier) (*c*1803–4); La guerre et la paix (Cuvelier) (*c*1803–4); Genni (*c*1802–6); 3 romances et un rondeau (Strasbourg, n.d.)

OTHER WORKS

Orch: 2 Pf Concs., op.12 (*c*1802–4), op.35 (Leipzig, *c*1812); Hn Conc. (unpubd, mentioned by Fétis); Symphonie concertante, fl, ob, bn, orch, 1803–4 (unpubd, mentioned by Fétis)

Pf: 18 sonatas, incl. opp.13, 15 (*c*1805), op.20 (mentioned by Fétis), op.23 (*c*1806), opp.24, 26 (mentioned by Fétis), op.32 (*c*1810); 3 sonatas each in op.1 (*c*1802), op.3 (*c*1803) (no.3 with vn acc.), op.5 (*c*1806), op.21 (1804), op.28 (1807), op.30 (1808) ('dans le style de Haydn, Mozart et Clementi'); 6 sonates progressives, vn/fl acc., op.4 (*c*1803); Airs variés, op.8 (*c*1806); Grande sonate, op.19 (*c*1806); 6 Bagatelles, op.36; 6 thèmes variés, op.41

Other works: 3 sonatas, hp, fl/vn ad lib, op.22 (1804); Trios, pf, vn, vc, opp.2, 26, 29 (1808), op.34 (mentioned by Fétis); Airs variés, 2 vc, op.6 (*c*1806), vc, b, op.7 (1803); 3 duos, 2 cl, op.18 (1803); duos concertants, pf, vn, op.20 (*c*1805); 3 duos, 2 bn, op.27 (*c*1806); Grand duo, hp, pf, op.31 (*c*1809); 3 sonatas, pf, vn, vc, op.40

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HERVÉ AUDÉON

Du Mont [de Thier], **Henry** (*b* Looz [now Borgloon], nr Hasselt, *c*1610; *d* Paris, 8 May 1684). French composer, organist and harpsichordist. After the birth of his brother Lambert about 1613 the family moved to Maastricht. On 14 June 1621 the two brothers – who were soon being called 'a Monte', a Latin rendering of the Walloon name, 'de Thier' – entered the choir school of Onze-Lieve-Vrouwekerk, Maastricht. While receiving a thorough grounding in music (Henry studied the organ and Lambert the bassoon), they pursued their general studies at the Jesuit college. In 1629 Henry became organist of Onze-Lieve-Vrouwekerk, and continued his musical training through contact with masters elsewhere, probably studying with Léonard de Hodemont in Liège. He left Maastricht in 1638 for an unknown destination, and is next heard of in Paris on 4 April 1643, when he signed his contract of employment as organist at the church of St Paul. During the 1640s he became well known in Paris and took part in private concerts. He was granted French nationality in 1647.

After the publication by Ballard in 1652 of his first volume of motets, the *Cantica sacra*, Du Mont returned to Maastricht and on 21 August 1653 married Mechtel Loyens, a magistrate's daughter. Back in Paris, the couple lived in the modest lodgings provided by the church of St Paul and already occupied by Du Mont. At this time, too, he gained access to the court as harpsichordist to the king's brother, the Duke of Anjou. During the 1650s his reputation grew abroad, where his works were well known, and he became involved in regular correspondence with the Dutchman Constantijn Huygens.

In July 1660, after the marriage of Louis XIV to the Infanta Marie-Thérèse, Du Mont was appointed organist to the queen. After the death of Jean Veillot, *sous-maître* of the royal chapel, Du Mont and Pierre Robert were appointed in July 1663, as was Gabriel Expilly in 1664, to share the duties of the post with Thomas Gobert, each of the four men officiating for three months of the year. Du Mont, who had lost his wife in 1660, thus obtained several of the highest court appointments while still retaining his post as organist of St Paul. From 1668 he acted as *sous-maître* for a full half-year. He was then appointed *compositeur de musique de la chapelle royale*, and finally *maître de la musique de la reine* in 1673. He acquired considerable ecclesiastical benefices. In April 1667 he was appointed abbé at Notre Dame, Silly-en-Gouffern, near Alençon, where he attended frequently. In 1676 his brilliant career was crowned by his appointment as canon of the chapter of St Servatius, Maastricht. Despite his advanced age and many occupations, Du Mont frequently visited Maastricht, where his family and friends were still living. After asking the king's permission to leave his posts 'on account of his infirmity' in spring 1683, he retired to his St Paul house and died there the following year.

Du Mont's career at St Paul and then in Louis XIV's chapel inevitably steered his own works towards sacred music. As an organist he probably composed many pieces for his instrument, but none has come down to us except for a few allemandes in collections of his music published by Ballard and some manuscript pieces. The works which have survived are almost exclusively vocal. Most of his published compositions are examples of the *petit motet*, in which he excelled; 114 of them are in five collections published between 1652 and 1681. The only secular works are the 21 songs of the *Meslanges* (1657) and the psalm paraphrases of the *Airs à quatre parties* (1663). To these works must be added the *Dialogus de anima* and 26 *grands motets* scored for large vocal and instrumental forces and intended specifically for the royal chapel, and the *Cinq messes en plain-chant* (1669) 'suitable for both monks and nuns'.

The first of Du Mont's publications, the *Cantica sacra*, is dedicated to the *dames religieuses*. They allow the interpreters great freedom of choice, with alternative vocal tessituras and instrumental parts ad libitum. The most striking example of this is no.39, the *Litanies de la Vierge*, for which Du Mont suggested no fewer than five different possibilities for performance. With its motets in two, three and four parts, this publication was the first in France to include a figured basso continuo as a separate part. In the preface Du Mont remarked, inaccurately: 'Considering that few people have printed music of this kind with basso continuo, and indeed no one in France has yet done so, I have thought to oblige the public … by publishing certain motets of my composition'. In fact Constantijn Huygens was the first in France to print pieces with basso continuo (unfigured) in his *Pathodia sacra* (1647), published by Ballard. However, the *Cantica sacra* do present some wholly novel features. Some of the motets have what is at times a complex instrumental part for viol. si placet; it is not clear whether this is for viol or violin. The motet *In lectulo meo* (no.11) introduces two *superius* voices echoing each other. Many pieces show the influence of Liégois and Italian composers of the first decades of the century, such as Alessandro Grandi (i). Du Mont also used a double chorus for contrast in *Cantate Domino* (no.28), *Veni creator spiritus* (no.34) and *Christus natus est nobis* (no.38). The collection also includes the earliest French examples of chamber music accompanied by continuo in the pavane, *symphonies* and allemandes in three or four parts with bass.

The second collection of *petits motets*, the *Motets à deux voix*, was not published until 1668. Du Mont, then *sous-maître* of the royal chapel, dedicated them to the king. He was here venturing on a new genre, that of the dialogue motet, of which there are six among the 25 two-part motets. These early examples of sacred dialogues remained popular long after Du Mont's death. *Peccator*

ubi es (no.1), a dialogue between an angel and a sinner, was still being sung at the beginning of the 18th century, according to Le Cerf de la Viéville (*Comparaison de la musique italienne et de la musique françoise*). It was in the *Dialogus de anima*, described by Sébastien de Brossard as 'a very excellent kind of oratorio', that Du Mont developed the dialogue genre most effectively. Probably dating from the 1660s, the piece involves God (bass) and a soul (tenor) conversing in dialogue, while the angels form a trio. The work, in three sections, is punctuated by *symphonies* for two *dessus de violon* and continuo, and ends in a five-part ensemble with instruments, praising the glory of God. Similar in many ways to the Italian oratorios of the same period (particularly those of Legrenzi), the *Dialogus de anima* stands alone among Du Mont's works, prefiguring the *Histoires sacrées* of M.-A. Charpentier. Curiously, the Brossard collection (*F-Pn*) contains an 'oratorio' on the same text (beginning 'Anima mea in dolore est') attributed to Carissimi in Brossard's catalogue and constructed in the same manner as Du Mont's.

With the *Motets à II, III et IV parties* (1681) Du Mont presented an extremely varied and successful collection of *petits motets*. They include a dialogue (*In te Domine*, no.8), an echo motet (*In lectulo*, no.7), motets for solo voice introduced or punctuated by *symphonies* and motets for several voices and instruments (including the bassoon in the *symphonies* of *O gloriosa Domina*, no.34, and *Quid est hoc*, no.35). The four last motets, in four parts, can be sung by two choruses. The extensive development of the *symphonies* and instrumental ritornellos in some of the motets, and the alternation between *grand* and *petit choeurs*, bring some of these works close to the *grand motet* genre.

At the time of his entry into the royal chapel in 1663 Du Mont already had a considerable number of *grands motets* to his credit, which allowed him to show his talent to good effect in the competition for a post. During the 20 years he spent in the chapel Du Mont composed some 70 *grands motets*, known to us from the *Motets et élévations pour la chapelle du roy*, in which the texts of motets performed during the royal Mass were regularly published. Du Mont's output is comparable to that of Michel-Richard de Lalande (almost 80 motets), and far exceeds those of his contemporaries Lully and Pierre Robert. It was together with the motets of these last two composers that 20 of Du Mont's *grands motets* were published 'by express command of his majesty'. 12 motets by Lully and 24 by Robert were published by Ballard in 1684, and they were complemented in 1686 by the works of Du Mont. Six other motets in manuscript are extant in the Brossard collection; the others have not survived.

These settings of various texts – psalms, hymns and canticles from the Old and New Testaments, as well as poetic texts by Pierre Perrin and anonymous authors – are of moderate dimensions. Some (*Benedic anima mea*, *Benedictus* and *Magnificat*) were no doubt composed for exceptional circumstances, since they are much longer, and were copied for the royal library. The diversity of these works in form, style and scoring is one of their chief characteristics, indicating that they were composed over several decades. The orchestral scoring, usually in five parts with two *dessus de violon*, is very varied, including passages for trio or for quartet (with two upper parts or one upper and two middle parts). In almost half the motets the accompaniment to the choruses is peculiar to Du Mont, with an independent *dessus de violon* and inner parts quite separate from the voices. The opening *symphonies*, absent from *Exultat animus* and *Domine in virtute tua*, are far from stereotyped; some majestic examples (*O dulcissima*, *Quemadmodum desiderat cervus*) adopt the structure of the French overture.

The *grand choeur* is always in five parts (*dessus*, *haute-contre*, *haute-taille*, *basse-taille* and *basse*), while the *petit choeur* may take different forms: seven voices in the *Benedictus*, six in *Exaltabo te Deus*, *O mysterium* and *Mater Jerusalem*, five voices with a *bas-dessus* in *Exultat animus* and the *Magnificat*. In the last-named the soloists remain independent from the *grand choeur* in the tuttis, considerably enriching the sound and adding great variety of colour.

The general structure of the pieces helps to confirm the chronology suggested by the texts printed in *Motets et élévations*. Until the mid-1670s the formal aspect was of secondary consideration, and Du Mont concentrated more on the musical rendering of the text, alternating choruses, solo *récits* and small vocal ensembles in a pointillist manner. His later motets (e.g. *Benedic anima mea*), on the other hand, look forward to the 'number motet' exemplified by Lully's late motets and the early ones of Lalande, with clearly separated sections and with a climactic chorus to end. Even more than the *petits motets*, Du Mont's *grands motets* bear witness to a perfect synthesis of the Franco-Flemish, Italian and French styles. Although they rapidly fell into oblivion, they laid the foundations of the genre's development and acted as models to the composer's successors as *sous-maître* to the royal chapel.

For all the fundamental importance of his sacred works, Du Mont's few secular pieces should not be forgotten. The chansons of the *Meslanges* (1657), for three parts and in French, are preceded by preludes for two or three viols, to which Du Mont added a third viol part in 1661. These preludes, which can be played on the organ, are of various types (including sarabandes and allemandes) and sometimes take their inspiration from the melodic lines of the chansons. The chansons themselves, celebrating the pleasures of love and wine, are redolent of the past in their polyphonic construction, and seem to have been revised several times to keep up with contemporary taste, for instance by the addition of a basso continuo or of a part for a treble viol.

The *Airs à quatre parties* (1663) stand alone among Du Mont's works. They represent the last example of settings of the psalm paraphrases of Antoine Godeau (1648). Following Jacques de Gouy, Lardenois, Aux-Cousteaux and Gobert, Du Mont set them as polyphonic strophic pieces, and they often attain the refined expression characteristic of the composer. Some were re-issued in England about 1700.

Du Mont's best known and most widely performed works were undoubtedly his *Cinq messes en plain-chant* (1669). Unconnected with the motets and the royal chapel, these monodic masses, modal but with subtle touches of tonality, belong to the revival of ecclesiastical chant taking place at the time. Re-issued as *Messes royales* in 1701, regularly reprinted ever since and sung in most French churches, it was these works that contributed most to keeping Du Mont's memory alive.

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some voice parts in the sources are labelled bas-dessus (A), haute-contre (Ct), haute-taille (T), basse-taille (Bar); printed works published in Paris unless otherwise stated

GRANDS MOTETS

vocal forces are S, Ct, T, Bar, B, SCtTBarB unless otherwise stated

Motets pour la chapelle du roy (1686) [1686]

Beati omnes (Ps cxxvii), 2vn, 2va, bc, *F-Pn*; O 2/i
Benedicam Dominum (Ps xxxiii), 2vn, va, bc, *Pn*; O 2/i
Benedic anima mea (Ps cii), 2vn, 2va, b vn, bc, 1686; ed. L. Decobert (Versailles, 1997)
Benedictus Dominus, S, 2Ct, T, T, Bar, B, SCtTBarB, 2 vn, 2 va, b vn, bc, 1686; ed. L. Decobert (Versailles, 1997)
Cantemus Domino, 2 vn, 2 va, basse-taille de violon, b vn, bc, 1686; ed. L. Decobert (Versailles, 1997)
Confitebimur tibi Deus (Ps lxxiv), 2 vn, 2 va, quinte de violon, b vn, bc, 1686; ed. L. Decobert (Versailles, 1998)
Congratulamini mihi fideles, 2 vn, 2 va, b vn, bc, 1686; ed. L. Decobert (Versailles, 1998)
Domine in virtute (Ps xx), 2 vn, 2 va, b vn, bc, 1686; ed. L. Decobert (Versailles, 1998)
Domine quid multiplicati (Ps iii), 2 vn, 2 va, b vn, bc, 1686; ed. L. Decobert (Versailles, 1998)
Dum esset rex, vn, 2 va, bc, *Pn*; O 2/ii
Ecce iste venit, 2 vn, 2 va, b vn, bc, 1686
Exaltabo te Deus meus (Ps cxliv), S, 2Ct, T, Bar, B, SCtTBarB, 2 vn, 2 va, b vn, bc, 1686
Exaudi Deus (Ps lx), 2 vn, 2 va, b vn, bc, 1686
Exultat animus (P. Perrin) S, A, Ct, Bar, B, SCtTBarB, 2 vn, 2 va, b vn, bc, 1686; ed. Centre de musique baroque de Versailles (Versailles, 1997)
Magnificat, S, A, T, Bar, B, SCtTBarB, 2 vn, 2 va, b vn, bc, 1686; ed. Centre de musique baroque de Versailles (Versailles, 1997)
Mater Jerusalem, S, A, Ct, T, Bar, B, SCtTBarB, 2 vn, 2 va, bc, *Pn*; O 2/ii
Memorare, o piissima, 2 vn, 2 va, b vn, bc, 1686
Nisi Dominus (Ps cxxvi), 2 vn, 2 va, b vn, bc, *Pn*; O 2/i
O aeternae misericors Deus, 2 vn, 2 va, b vn, bc, 1686
O dulcissima, 2 vn, 2 va, b vn, bc, 1686
O flos convallium (Perrin), 2 vn, 2 va, bc, *Pn*; O 2/ii
O mysterium (Perrin), S, A Ct, T, Bar, B, SCtTBarB, 2 vn, 2 va, b vn, bc, 1686
Pulsate, pulsate tympana (Perrin), 2 vn, 2 va, b vn, bc, 1686
Quemadmodum (Ps xli), 2 vn, 2 va, b vn, bc, 1686
Sacris solemniis, 2 vn, 2 va, b vn, bc, 1686
Super flumina Babylonis (Ps cxxxvi), 2 vn, 2 va, b vn, bc, 1686

PETITS MOTETS

Cantica sacra, 2–4vv, insts, adjectae itidem litaniae, 2 vv ad lib, 3–4vv, bc, liber primus (1652, 2/1662) [1652]
Meslanges à 2–5, bc ... livre second (1657) [1657]
Troisième partie adjoustée aux préludes des Meslanges ... avec la basse continue des motets à plusieurs parties, pour la commodité des instruments (1661) [1661]
Airs à 4, bc, et quelques-uns à 3 en forme de motets à la fin du livre, sur la paraphrase de quelques psaumes et cantiques de Messire Antoine Godeau (1663) [1663]
Motets, 2vv, bc (1668/*R*1992) [1668]
Motets, 2–4 vv, insts, bc (1681/*R*1989) [1681]

Alma redemptoris mater, 4 vv, 3 insts, bc, *B-Bc* (inc.); Anima mea in dolore est (Dialogus de Anima), S, Ct, 2T, B, 2 vn, bc, *F-Pn*, O 1; Ab initio, Ct/S, T/A, bc, 1652, O 3/i; Ad te levavi, S, Ct, T, B (or with ripieno SCtTB), bc, 1681; Adjuro vos, Ct/S, T/A, bc, 1652, O 3/i; Adoro te, Ct, T, B, bc, 1681; Alleluya! Haec dies, S/Ct, B, viol/vn ad lib, bc, 1652, ed. D. Launay, *Anthologie du motet latin polyphonique en France* (1963), O 3/i; Ave gemma Virginum, S, A, Ct, B, bc, 1652, O 3/i; Ave regina caelorum, S/Ct, A/T, vn ad lib, bc, 1681; Ave verum corpus, S/Ct, B, bc, 1668; Ave Virgo, Ct/S, 2 vn, bn, bc, 1681; Benedicam Dominum, S/T, S/T, vn ad lib, bc, 1668; Benedicite Deum, T, B, vn ad lib, 1681; Benedico te, ant, S, bc, 1663; Bernardus doctor, hymn, 2S, A, Ct, bc, 1652, O 3/i; Caecilia famula, ant, A, B, viol/vn ad lib, b viol ad lib, bc, 1657, 1661, 1668, Q ii

Cantantibus organis (i), ant, S/Ct, B, viol/vn ad lib, bc, 1652, O 3/i; Cantantibus organis (ii), ant, S, A, Ct, T, 2B (or with ripieno SACtTBB), bc, 1657, 1661, Q ii; Cantate Domino (i), S, A, Ct, B (or with ripieno SACtB), bc, 1652, O 3/i; Cantate Domino (ii), S, Ct, T, B (or with ripieno SCtTB), bc, 1681; Christus natus est nobis, invitatorium, S, Ct, T, B (or with ripieno SCtTB), viol/vn ad lib, bc, 1652, ed. D. Launay, *Anthologie du motet latin polyphonique en France* (1963), O 3/i; Congratulamini, S/Ct, A/T, bc, 1652, O 3/i; Consurge Domine, A, Ct, B, vn ad lib, bc, 1681; Converte Domine, S, Ct, B, bc, 1652, O 3/i; Credidi propter, S, Ct, B, viol/vn ad lib, bc, 1652, O 3/i; Desidero te, S, A, Ct, B, bc, 1681; Dic mihi o bone Jesu, Ct/S, T/A, bc, 1668; Dignare Domine, S/Ct, A/T, bc, 1668; Doleo super te, Ct, T, B, bc, 1681; Domine in virtute, S/Ct, A/T. bc, 1668; Domine non secundum, A/T, bc, 1668

Domine salvum fac regem (i), S/Ct, A/T, B, bc, 1652, O 3/i; Domine salvum fac regem (ii), S, A, Ct, B, bc, 1652, O 3/i; Domine salvum fac regem (iii), S, A, T, T, B (or with ripieno SATTB), bc, 1657, 1661, Q ii; Domine salvum fac regem (iv), S, A, T, T, B (or with ripieno SATTB), bc, 1657, 1661, Q ii; Domine salvum fac regem (v), S, A, T, T, B (or with ripieno SATTB), bc, 1657, 1661, Q ii; Domine salvum fac regem (vi), S, B, bc, 1663; Domine salvum fac regem (vii), S, Ct, T, B (or with ripieno SCtTB), bc, 1681; Duo seraphim, 2S, bc, 1681; Ecce ferculum, Ct, T, B, vn ad lib, bc, 1681; Ego enim accepi, Ct/S, T/A, bc, 1668; Est secretum, ant, S/Ct, B, viol/vn ad lib, bc, 1652, O 3/i; Est secretum, ant, S, A, Ct, T, B (or with ripieno SACtTB), bc, 1657, 1661, Q ii; Gloriosissima Maria, S/Ct, S/Ct, bc, 1668; In lectulo meo (i), 2S, bc, 1652, L; In lectulo meo (ii), S/Ct, B, bc, 1668; In lectulo meo (iii), S/2S, bc, 1681

In te Domine (P. Perrin), Ct, T, B, bc, 1681; Iste confessor, hymn, S/Ct, A/T, bc, 1668; Jesu dulcedo (Perrin), Ct, T, B, bc, 1681; Jesu rex admirabilis, Ct, T, B, bc, 1681; Jubilate Deo, S/Ct, B, vn ad lib, bc, 1681; Jubilemus, S, S/T, B ad lib, viol/2 viols, b viol, bc, 1657, 1661, Q ii; Laudate Dominum (Ps cxvi) (i) S, A, Ct, B, bc, 1652, O 3/i; Laudate Dominum (Ps cxvi) (ii) S, B, bc, 1663; Laudemus Dominum, S/Ct, Ct, B, bc, 1652, O 3/i; Laudibus cives, hymn, S, 2A, Ct/B, bc, 1652, O 3/i; Litaniae B. Mariae Virginis, S/Ct, S/Ct ad lib, A/T, B ad lib, viol/vn ad lib, bc, 1652, O 3/i; Litanies de la Vierge, S, A, T, T, B (or with ripieno SATTB), bc, 1657, 1661, Q ii; Magnificat, S/Ct, A/T, bc, 1652, O 3/i; Magnificat du Ier ton, S/T, A/T, B ad lib, b viol, bc, 1657, Q ii; Magnificat du IIe ton, S/T, B, viol ad lib, b viol, bc, 1657, Q ii; Magnificat du Ve ton, S/T, A/T, B ad lib, b viol, bc, 1657, ed. D. Launay, *Anthologie du motet latin polyphonique en France* (1963), Q ii

Media vita in morte, 2S, Ct, T, B, viol, b viol, bc, *S-Uu*; Memorare, o piissima, S/T, B, vn ad lib, bc, 1668; Miserere mei, Domine, Ct/S, T/A, bc, 1668; Nil canitur, S, 2 vn, bn, bc, 1681; Non amo te (Perrin), S, A (or 2Ct, b vn), bc, 1668; Non defrauderis, S/Ct, Ct/S, B ad lib, bc, 1652, O 3/i; O aeternae misericors (De aeternitate), A/T, bc, 1668; O bone Jesu, A, T/S, B, bc, 1681; O Domine Deus, S, A, Ct, B, bc, 1652, O 3/i; O dulcedo amoris, Ct/S, T/A, vn ad lib, bc, 1668; O fideles! miseremini (Perrin), S/Ct, bc, 1668; O foelix Roma, hymn, Ct/S, T/A, bc, 1652, O 3/i; O gloriosa Domina (i), S/Ct, A/T, 2 vn, bn ad lib, bc, 1681; O gloriosa Domina (ii), S/Ct, A/T, viol, vn, b viol, bc, 1652, O 3/i; O gloriosa Mariae (Perrin), Ct/S, T/A, bc, 1668; O nomen Jesu, S/Ct, A/T, bc, 1681; O panis angelorum, S, 2A, B, bc, 1652, O 3/i; O praecelsum, S/Ct, A/T, B, bc, 1681

O quam suavis, Ct, T/S, B, bc, 1681; O salutaris hostia (i), A, Ct, B, bc, 1652, O 3/i; O salutaris hostia (ii), S/Ct, A/T, bc, 1668; O sponse mi, S/T, S, viol/2 viols, b viol, bc, 1657, 1661, Q ii; O tu quis es (Perrin), T, 2 vn, va ad lib, bn ad lib, bc, 1681; Panis angelicus (i), S, 3/4 viols (or S/T, A/T, Ct/B, B), bc, 1652, O 3/i; Panis angelicus (ii), S/Ct, vn ad lib, bc, 1668; Panis angelicus (iii), S/T, vn ad lib, bc, 1668; Panis angelicus (iv), 2Ct, T, B, bc, 1681; Paratum cor meum, S, S/Ct, bc, 1668; Peccator ubi es, Ct/S, T/A, bc, 1668; Per foeminam mors, S/Ct, A/T, B, vn ad lib, bc, 1681; Quae est ista, S/Ct, A/T, bc, 1652, O 3/i; Quam dilecta, S/Ct, A/T, bc, 1652, O 3/i; Quam pulchra es, S/Ct, A/T, bc, 1668; Quare tristis es (Perrin), T/S, T/A, bc, 1668; Quemadmodum, S/Ct, S/T, bc, 1668; Quid commisisti, Ct, T, B, bc, 1681; Quid est hoc, Ct, T, 2 vn, bn ad lib, bc, 1681; Quis mihi det Domine, S/Ct, A/T, bc, 1668

Regina caeli, Ct, T, B, bc, 1681; Regina divina (Perrin), Ct, 2 vn, bn ad lib, bc, 1681; Salve Maria, S, Ct, T, B (or with ripieno SCtTB), bc, 1681; Salve regina, 4vv, 3 insts, bc, *B-Bc* (inc.); Sancta et immaculata, S, Ct, T, B, bc, 1681; Sit gloria, S/Ct, B, vn/2 vn ad lib, bc, 1681; Stella caeli, S/Ct, A/T, B, vn ad lib, bc, 1681; Sub umbra (Perrin), B, 2vn, bc, 1681; Surrexit pastor bonus, S/Ct, B, viol/vn ad lib, bc, 1652, O 3/i; Te timeo (Perrin), T/A, B, bc, 1668; Tota pulchra es, S/T, S/T, bc, 1668

Tristitia vestra, S/Ct, A/T, bc, 1652, ed. D. Launay, *Anthologie du motet latin polyphonique en France* (1963), O 3/i; Unde tibi, T, 2 vn, bn, bc, 1681; Veni creator (i), hymn, S, A, Ct, B (or with ripieno SACtB), bc, 1652, O 3/i; Veni creator (ii), hymn, S/Ct, A/T, bc, 1668; Venite ad me, T, 2 vn, bn ad lib, bc, 1681; Vide homo, T/S, T/A, bc, 1652, O 3/i; Virgo gloriosa, ant, S/Ct, B, viol/vn ad lib, bc, 1652, O 3/i; Vulnerasti cor meum, Ct/S, T/A, bc, 1652, O 3/i

FRENCH PSALMS AND MOTETS

for S, A, T, B and continuo unless otherwise stated

Airs à 4, bc, et quelques-uns à 3 en forme de motets à la fin du livre, sur la paraphrase de quelques psaumes et cantiques de Messire Antoine Godeau (1663):

A peine de mes jours, S/Ct, A, B, viol/vn ad lib, bc; Bienheureux à qui Dieu (Ps xxxi); Ces voûtes claires et solides (Ps xviii); Contre ces cruels envieux (Ps xxv), S, A, B, viol/vn ad lib, bc, ed. D. Launay, *Anthologie du psaume français polyphonique* (1976); Espoir de toute âme affligée; Fils des hommes, peuples divers (Ps xlviii), S, A, T, B, bc; Grand Dieu dont la bonté (Ps xxxvii), S, Ct, T, B, bc; Grand Dieu preste l'oreille (Ps l); Grand Dieu qui sur les roys (Ps vi); Heureux de qui l'âme est atteinte (Ps xl); Heureux qui n'ouvre point son coeur (Ps i); Il est temps que l'ennuy, S/Ct, A, B, viol/vn ad lib, bc; J'ay d'une extresme impatience (Ps xxxix); Justes, avec plaisir (Ps xxxii)

Le cerf qu'une meute inhumaine (Ps xli); Le Dieu de tous les Dieux (Ps xlix), S, Ct, T, B, bc; Le meschant pour flater son vice (Ps xxxv); Louez par des chansons nouvelles (Ps xcvii); Mon Dieu, mon Dieu, regarde-moy (Ps xxi); Monarque souverain (Ps xxvii), S, T, T, B, bc; Objet dont mon âme est ravie (Ps cxlv), S/T, A/T, B, viol/vn ad lib, bc; Peuples battez des mains (Ps xlvi), S, A, T, B, bc; Peuples racontez les louanges (Ps cxii), S, Ct, T, B, bc; Poussons dans l'air des cris de joye, S/T, A, B, viol/vn ad lib, bc; Preste l'oreille à ma plainte (Ps lxiii), S/Ct, A, B, viol/vn ad lib, bc; Puisque la grâce du Seigneur (Ps xxxiii), S, Ct, T, B, bc

Quand l'esprit accablé (Ps iv), S, Ct, T, B, bc, ed. D. Launay, *Anthologie du psaume français polyphonique* (1976); Quand l'esprit accablé (Ps iv), S/T, A, B, viol/vn ad lib, b viol, bc [also in Meslanges à 2–5, bc ... livre second (1657), with inst prelude], ed. D. Launay, *Anthologie du psaume français polyphonique* (1976); Seigneur de qui la terre (Ps cxxxviii), S, A, B, viol/vn ad lib, bc; Seigneur dont la bonté (Ps xvi); Seigneur ma suprême puissance (Ps xvii), ed. D. Launay, *Anthologie du psaume français polyphonique* (1976); Seigneur pour m'acquitter (Ps ix)

Seigneur puisque mon espérance (Ps xv), S, Ct, T, B, bc; Seigneur que jusqu'icy (Ps liii), S/Ct, A, B, viol/vn ad lib, bc; Seigneur qui connais le danger (Ps xi), S, Ct, T, B, bc; Seigneur qui vois les maux (Ps ci); Suprême arbitre des monarques (Ps viii); Toy qui vois d'un oeil plein d'envie (Ps xxxvi); Vous qui dans cet estat (Ps xxviii), S, A, T, B, bc

MASSES

Cinq messes en plain-chant, composées et dédiées aux révérends pères de la Mercy du Couvent de Paris (1669): Premier ton; second ton; Quatrième ton; Cinquième ton; Sixième ton; nos. 1, 2 and 6 ed. A. Gastoué (1909)

SECULAR VOCAL

all with viol ad libitum, bass viol and continuo, all with preludes for viols and continuo, some alternatively for organ

Meslanges à 2–5, bc ... livre second (1657), Q i; Troisième partie adjoustée aux préludes des Meslanges ... avec la basse continue des motets à plusieurs parties, pour la commodité des instruments (1661), Q i: Absent de vous; Ardens soupirs; Bannissons; Bien que nostre festin; Courage enfans; En vain j'ay consulté; Iris vous disiez; Je n'ay jamais parlé; Je ne say ce que; Je ne vays plus; Laisse-moy soupirer; Mes chers amis; O Dieux comment; O mon coeur!; Par tout amour; Philis, je n'ayme plus; Quand je boy; Si je vous dis que je vous ayme

INSTRUMENTAL

Cantica sacra, 2–4vv, insts, adjectae itidem litaniae, 2 vv ad lib, 3–4vv, bc, liber primus (1652, 2/1662) [1652]

Meslanges à 2–5, bc ... livre second (1657) [1657]

Motets, 2vv, bc (1668/*R*1992) [1668]

Motets, 2–4vv, insts, bc (1681/*R*1989) [1681]

Allemanda, 2 viols, b viol, bc, 1652, L; Allemanda gravis, org (or 3 viols, b viol, bc), 1652, C, L; Allemande, org/hpd, 2 viols ad lib, b viol ad lib, 1657, B, C, Q ii; Allemande, org (or 2 vn, bc), 1668, B, C; Allemande grave, org/hpd, 2 viols ad lib, b viol ad lib, 1657, B, C, Q ii

Pavana, 2 viols, b viol, bc, 1652, L; Pavane, 2 viols, b viol, bc, 1657, Q i

Symphonia, 2 viols, b viol, bc, 1652, L; Symphonia, 3 viols, b viol, bc, 1652, L; Symphonia, 2 vn, bc, 1668; 2 symphonies, 2 vn, bc, 1681; Symphonie, 2 vn, va, bn, bc, 1681

2 allemandes, org/hpd, *D-Mbs*, B

5 allemandes, 1 courante, 1 pavan, org/hpd, *F-Pn*, B, C

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AnthonyFB; BenoitMC; FétisB; MGG (M. Garros)

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P. Vitry: 'Le tombeau de Henry Du Mont', *Annales de la Fédération archéologique et historique de Belgique*, xxi (Liège, 1909)

J.-G. Prod'homme, ed.: *Ecrits de musiciens (XVe–XVIIIe siècles)* (Paris, 1912/*R*) [reprints dedication of *Meslanges*]

A. Auda: *La musique et les musiciens de l'ancien pays de Liège* (Brussels, 1930)

M. Garros: *Le motet à voix seule et basse continue* (diss., U. of Paris, Sorbonne, 1938), 50–94

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M. Garros: 'La musique religieuse en France de 1600 à 1750', *Histoire de la musique*, ed. Roland-Manuel, i (Paris, 1960), 1591–1613

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LAURENCE DECOBERT

Dump. A type of instrumental piece occurring in English sources between about 1540 and 1640. Some 20 examples are known, more than half of them for lute and most of the remainder for keyboard. The word is of uncertain derivation. In the 16th century it denoted mental perplexity or a state of melancholy. The musical dump was

variously described as 'solemn and still', 'deploring' and 'doleful'; there is some evidence to suggest that it was the English equivalent of the French *déploration* or *tombeau*, a piece composed in memory of a recently deceased person.

16 dumps are listed in Ward (1951): all are anonymous except for two by John Johnson. A few more are included in the catalogue in Lumsden, among them a relatively ambitious work in the Marsh Lutebook (*IRL-DM* Z.3.2.13) labelled 'Dump philli' (ed. in Ward, 1992, ii, no.4; the piece is unlikely to be by either Philip van Wilder or Peter Philips as was formerly thought). The earliest known dump, *My Lady Careys Dompe* (in *GB-Lbl* Roy.App.58; MB, lxvi, 1995, no.37), is familiar as an early example of idiomatic keyboard writing. It is written over an ostinato bass, a simple alternation of tonic and dominant (TTDD). Most other dumps share this type of construction, using similar bass patterns (DTDT, TTDT) or standard grounds such as the *bergamasca*, *passamezzo antico* and romanesca. Some later examples have different formal schemes, such as *The Irishe Dumpe* in the Fitzwilliam Virginal Book (ed. J.A. Fuller Maitland and W.B. Squire, Leipzig, 1899/*R*, rev. 2/1979–80 by B. Winogron, no.179), which is a simply harmonized melody of three strains. An isolated late example is *An Irish Dump*, an instrumental tune printed in Smollet Holden's *A Collection of Old Established Irish Slow and Quick Tunes* (Dublin, *c*1807) and reproduced in *Grove5*; Beethoven arranged it for voice and piano trio, to words by Joanna Baillie, in his collection of 25 Irish songs WoO152 no.8 (London and Edinburgh, 1814).

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D. Lumsden: *The Sources of English Lute Music, 1540–1620* (diss., U. of Cambridge, 1955)
J. Caldwell: *English Keyboard Music Before the Nineteenth Century* (Oxford, 1973)
J.(M.) Ward: Commentary to *The Dublin Virginal Manuscript* (London, 1983)
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ALAN BROWN

Dunayevsky, Isaak Iosifovich (*b* Lokhvitsa, province of Poltava, 30 Jan 1900; *d* Moscow, 25 July 1955). Russian composer. He studied the violin with Achron at the Khar'kiv Music School (1910–15) while teaching himself the piano and conducting student orchestras. At the Khar'kiv Conservatory (1915–19) he was a composition pupil of Bogatïryov. In the early 1920s he composed for the theatre and worked in propagating music through public lectures, journalism and directing amateur studies. He was music director of the Ermitazh and Korsh theatres, Moscow (1924–9), for which he composed ballet scores, and from 1926 to 1929 he was composer to the Moscow Theatre of Satire. His first major success was with the operetta *Zheniki* ('The Bridegrooms', 1927), the forerunner of Soviet musical comedy. From 1929 to 1941 Dunayevsky was music director of the Leningrad Music Hall, a variety theatre, where, in collaboration with the popular singer Leonid Utyosov and his instrumental ensemble, he made the first fruitful attempts to adapt American commercial jazz styles to Soviet popular music. The film score for *Vesyolïye rebyata* ('The Merry Folk'), in which Utyosov and his jazz band also took part, established Dunayevsky as a favourite songwriter in Russia. Between 1938 and 1948 he directed the ensemble of the Leningrad House of Culture of Railwaymen. He was president of the Leningrad Composers Union (1937–41) and a member of the administration of the Soviet Composers Union from 1948. In 1936 he received the title Honoured Art Worker of the RSFSR and in 1950 he was made a People's Artist of the RSFSR.

Dunayevsky's major contribution was the renewal of Russian musical comedy, freeing it from the stereotype of Viennese operetta. His best works in the genre combine humour and lyricism, parodistic quotation and brilliant singing melody, with a gift for musical characterization and a unifying use of leitmotifs. The songs, lyrical or in march or hymn style, are inseparably linked with the spirit of the 1930s: vigorous, optimistic and enthusiastic, reflecting national pride and the awareness of collective power. The initial phrase of the *Pesni o rodine* ('Song of the Motherland') from the film *Tsirk* ('Circus', 1936) was taken as the call sign of Moscow radio.

WORKS
(selective list)

12 operettas incl. Zheniki [The Bridegrooms], 1927; Zolotaya dolina [The Golden Valley], 1937; Belaya akatsiya [The White Acacia], 1955
Songs, theatre music, *c*30 film scores

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GENRIKH ORLOV

Duncan, Isadora (*b* San Francisco, 27 May 1878; *d* Nice, 14 Sept 1927). American solo dancer, the pioneer of modern dance. She had no formal training but evolved her own style of dancing, with bare feet and flowing draperies, and was the first dancer to appear on the stage without tights. Dancing was for her the expression of the mind and the soul, and she regarded classical ballet as unnatural. Drawing inspiration from ancient Greek arts, she attempted to express the emotions aroused in her by the music of great composers (including Beethoven, Chopin, Gluck, Schubert and Skryabin); in this she did great service to dance, for dancers had previously tended to use inferior music. At first she was censured by musicians, but eventually her good taste was admitted and even Cosima Wagner permitted her to dance to her husband's music at the 1904 Bayreuth Festival. Duncan's début in Chicago in 1899 was unsuccessful, but in Paris the following year she attracted respectful attention with her solo recitals. She subsequently performed throughout Europe, and in 1904 opened a school for children in Berlin; this was followed by others in Russia, Paris, Vienna and elsewhere, but none has survived. She visited Russia in 1905, 1908 and 1912 and returned there in 1921, when she married the young poet Essenin. In Paris she attracted famous artists, writers and sculptors (notably D'Annunzio, Rodin and Bourdelle) and in 1904 began a long affair with Gordon Craig. Tragedy dogged her personal life: her attempts to found schools to perpetuate her art all failed, her three children all died young, Essenin committed suicide, and she herself was killed when her scarf caught in the wheel of a car and broke her neck. However, her influence as an artist increased after her death; together with the work of Loïe Fuller and Ruth St Denis, her free style of dancing was the basis of modern dance as practised all over the world.



Isadora Duncan: photograph by Elvira, Munich

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For further bibliography *see* BALLET, §Bib, D(i).

G.B.L. WILSON

Duncan, (Robert) Todd (*b* Danville, KY, 12 Feb 1903; *d* Washington DC, 28 Feb 1998). American baritone. After attending Butler University, Indianapolis (BA 1925), and Columbia University Teachers College (MA 1930), he joined the voice faculty of Howard University in Washington, DC, where he remained until 1945. He made his début in 1934 as Alfio in *Cavalleria rusticana* with the Aeolian Opera in New York, and later became the first black member of the New York City Opera, where he first appeared as Tonio (1945). Also active in musical theatre, he created Porgy in Gershwin's *Porgy and Bess* at the Alvin Theatre, New York (1935). He appeared in the London production of *The Sun Never Sets* (1938) and as the Lord's General in Vernon Duke's *Cabin in the Sky* (1940, New York); his performance as Stephen Kumalo in Weill's *Lost in the Stars* (1949–50) won him the Donaldson and New York Drama Critics awards in 1950. Duncan also made two films, *Syncopation* (1942) and *Unchained* (1955).

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P. Turner: *Afro-American Singers* (Minneapolis, 1977)

DOMINIQUE-RENÉ DE LERMA

Duncan, Trevor (Leonard Charles Trebilco) (*b* Camberwell, London, 27 Feb 1924). English composer. Originally a BBC sound engineer, his first success *High Heels* (1949), was influenced by David Rose. From 1956 he concentrated solely upon composition, developing a style which was ideally suited to the requirements of the London mood music publishers who provide recorded material for use by film, television and newsreel companies worldwide. Ron Goodwin's 1959 recording of *The Girl from Corsica* brought public recognition, which was shortly thereafter enhanced when the BBC chose his march from *A Little Suite* as the theme for the television series 'Dr Finlay's Casebook'. Although it sounded appropriate to the programme's Scottish setting, Duncan insists that the original inspiration for the work was English, possibly deriving from his strong affinity with Cornwall. Numerous other pieces of his are familiar through their use as anonymous television themes.

His most serious work is *Sinfonia Tellurica* (1970): the first three movements ('Mare', 'Terre' and 'Ventus Ignis') depict the elements, while the fourth ('Homines') visualizes mankind's endeavours and achievements. Duncan's admiration for Walton is evident in this work, which was commissioned so that Boosey & Hawkes could offer film and television companies symphonic music with a clear 20th-century identity. Duncan's later works have drawn on both his passion for mathematics and electronic resources.

WORKS
(*selective list*)

all works for orchestra

Sinfonia Tellurica, 1970
Suites: Challenge of Space, 1951; Children in the Park, 1954; House of Tranquility, 1956; The Visionaries, 1957; The Spirit of Industry, 1958; Men Before Adam, 1960; Green Heritage, 1963; The Spirit of Progress, 1964; Maestro Variations, 1967; Aerial Suite, 1971; Industrial Suite, 1971
Other works: High Heels, 1949; Pictures in Fog, 1949; Premiere, a Sound Picture, 1949; Vision in Velvet, 1949; Tomboy, 1950; Making Tracks (20th-Century Express), 1951; Still Waters, 1951; Panoramic Splendour, 1952; Broad Horizon, 1956; French Leave, 1956; Great Quest, 1956; Lynch Fever, 1956; The Tall Ships, 1956; Dream of Tomorrow, 1958; The Girl from Corsica, 1958; The Olive Harvest, 1958; The Wine Harvest, 1958; With Noble Purpose, 1958; Little Debbie, 1959; Meadow Mist, 1959; Valse Mignonette, 1959; Dancing in the Starlight, 1960; Overland to Oregon, 1960; Citizens of the World, 1962; One Man's Story, 1963; Passage to Windward, 1963; Schooner Bay, 1963; Seekers of Glory, 1963; Aim and Endeavour, 1964; Greensward, 1967; Meadowsweet, 1967; Runnimede, 1971; Waters Are Clear, 1971; Waters are Murky, 1971; Fugue for Orchestra, 1971; With Noble Purpose, 1971

Principal publishers: Boosey & Hawkes, EMI Music Publishing, Josef Weinberger

DAVID ADES

Duncker Lavalle, Luis (*b* Arequipa, 1874; *d* 1922). Peruvian composer. Son of a German father and a Peruvian mother, he grew up in a highly cultured, musical family. Apart from his musical education at home, he won a Peruvian government scholarship in 1917 to go to the USA to complete his studies; but, tragically, his wife's death shortly after arriving affected him so deeply that he permanently gave up his professional career. His family background directed his specifically pianistic talent –

almost all his output is for the piano – towards the composing of mazurkas, minuets and waltzes in a Chopinesque and also a Viennese style. Gradually, however, he became drawn to the surrounding landscape and Andean and *mestizo* culture, with its traditional, regional melodies and dances. This enriched his earlier style and language; his works began to absorb folksong, but set within a sophisticated European harmony. His waltzes *Cholita*, *Luz y sombra*, *Llanto y risa* date from this period, together with the song *Lágrimas* and also *Quenas*, which was a particular success. Even in his longest and most significant pieces – romantic ballads such as *Nostalgia* and *Leyenda apasionada* which appear remote from folk music – there is a *mestizo* flavour, sometimes with a suggestion of *yaraví*, the emotive song of Arequipa.

Dunker Lavalle's may be considered the first genuinely Peruvian musical voice, since the birth of independence 60 years earlier. His work reflected a common aim in trying to unite the mixture of races and cultural traditions in the country; that he was torn between those traditions is typical of the romantic Latin American composer.

WORKS

Orch: Minuetto; Marcha nupcial

Pf and vocal: Llanto y risa (Santiago, Chile, 1903); Luz y sombra (Lima, 1908); Grand coquette (Boston, 1916); Papillons blacs (Boston, 1916), Valse aristocratique (Boston, 1916), Marina (Lima, 1919); Minuetto en mi menor (Lima, 1964); El Picaflor, concert fantasy (Lima, 1964); Quenas (Lima, 1964); Cholita (Lima, 1964); Lágrimas, 1v, pf (Lima, 1964); Leyenda Apasionada, romantic ballad (Lima, 1964); Caricias (Arequipa, n.d.); Nostalgia, romantic ballad

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E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

ENRIQUE ITURRIAGA

Dunhill, Thomas (Frederick) (*b* London, 1 Feb 1877; *d* Scunthorpe, 13 March 1946). English composer and writer on music. In 1893 he entered the RCM, where he studied composition with Stanford and piano with Franklin Taylor. In 1899 he was the first RCM student to win the Tagore Gold Medal. From 1899 to 1908 he was assistant music master at Eton College. From 1905 he also taught harmony and counterpoint at the RCM. Two years later, he founded a series of chamber concerts devoted to the works of British composers. He was the first recipient of the Cobbett Chamber Music Medal (1924).

He made notable contributions to almost every branch of music. In addition, he wrote a great deal of educational music and was a respected adjudicator and examiner. He published texts on Mozart, Sullivan and Elgar and was a distinguished editor of the RCM Magazine. In 1940 he was awarded an honorary DMus by Durham University and two years later elected an FRCM. His support of institutions such as the PRS and the Musicians' Benevolent Fund reflected his lifelong dedication to fellow musicians. He was a Director of the Royal Philharmonic Society and Dean of the Faculty of Music at the University of London.

WORKS
(*selective list*)

Stage: The Enchanted Garden (op), 1925, London, RAM, March 1928; Tantivy Towers (light op, A.P. Herbert), London, Lyric, 16 Jan 1931; Happy Families (light op, R. Fyleman), Guildford, 1 Nov 1933; Dick Whittington (ballet), 1934; Gallimaufry (Die Eiskönigen) (ballet, after H.C. Andersen), Hamburg, Staatsoper, 11 Dec 1937; Something in the City (comic op), 1939

Orch: Suite of Waltzes, perf. 1897; Valse fantasia, fl, orch, perf. 1899; The Pixies, 1907; Capricious Variations on an Old English Tune, vc, orch, perf. 1910; The King's Threshold, prelude, perf. 1913; Dance Suite, str, 1914; Sym., a, 1914; White Peacocks, 1920; Elegiac Variations on an Original Theme, perf. 1922; Divertimento, chbr orch, perf. 1942; Triptych, va, orch, perf. 1942; Waltz Suite, perf. 1943; Maytime, ov. 1945

Chbr: Qnt, E♭, cl, hn, vn, vc, pf, perf. 1898; Qnt, f, hn, str qt, 1899–1900; Qt, b, pf, str trio, 1903; Pf Qnt, c, 1904; Variations on an Original Theme, vc, pf, ?1905; Sonata, d, vn, pf, 1908; Phantasie, c, pf trio, ?1908; Phantasy, E♭, pf, vn, va, 1911; Sonata, F, vn, pf, 1916–17

Pf: 16 Variations on an Original Theme, e♭, 1899; Concert Study, A♭, 1902; 3 Romantic Preludes, ?1906–07; 3 Valses miniatures (1912); Lunar Rainbow (1927); 3 Preludes (1933)

Org: 2 Pieces, ?1914; 3 Pieces for Organ and Strings, 1924–5; 4 Pieces (1946)

Vocal: Tears (S. Landor), 1897; Infant Joy (W. Blake) (1901); Sleep, Sweet Babe (Blake) (1901); 4 Songs from Vagabondia, pf, Bar (R. Hovey, B. Carman) (1903); Tubal Cain (C. Mackay), S, A, T, B, orch (1903); The Lake and a Fairy Boat (T. Hood), 2S, 1911; The Wind among the Reeds (W.B. Yeats), T, orch (1911); Songs of the River (G. Macdonald, R.L. Stevenson, A. Tennyson, J. Keats, C. Kingsley), S, A, T, B, pf, 1915; Beauty and Beauty (R. Brooke), T, pf (1922); To the Queen of Heaven, S, pf (1926); The Christmas Rose (cant, I. Gass) (1936); Three Fine Ships (M. Rose), B, orch (1941); The Quiet Night (J. Irvine), 1945; The Winds of May (Irvine), 1945

Principal publishers: Arnold, Augener, Boosey & Hawkes, Cramer, Lengnick, Novello, OUP, Stainer & Bell,

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Chamber Music (London, 1913)
Mozart's String Quartets (London, 1927, 2/1970)
Sullivan's Comic Operas (London, 1928, 2/1981)
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BERYL KINGTON

Duni, Antonio (*b* Matera, *c*1700; *d* ?Schwerin, after 1766). Italian composer. He was the son of Francesco Duni, *maestro di cappella* in Matera, and the elder brother of Egidio Duni. He is said to have studied with Nicola Fago at the Turchini Conservatory in Naples. After a period at the archiepiscopal court in Trier he moved to Madrid, where he produced two zarzuelas in 1726 and 1727. He was apparently a friend of Farinelli and served the Duke of Osuna as *maestro di cappella* and music teacher. After a period of travelling around Europe (there are reports of him in Germany and Paris) he arrived in Schwerin in September 1755 as *maestro di cappella* of an Italian opera troupe, but soon lost his post by undertaking a lawsuit against Nicolo Peretti, the troupe's director. In September 1757 he went to Moscow, where he taught privately and at the university. After teaching in Riga in 1765–6 he returned to Schwerin and on 5 July 1766 and petitioned the Duchess of Mecklenburg for a post and security for his family.

WORKS

Stage: Locuras hay que dan juicio y sueños que son verdad (zar, A. de Zamora), Madrid, 23 Feb 1726; Santa Ines de Montepoliciano (zar, M.F. de Armesto), Madrid, 25 Dec 1727; 3 arias in L'amor mascherato (int), Schwerin, 8 March 1756, pasticcio, *B-Bc*

Sacred: Litania della BVM, 2vv, vns, org (?Nuremberg, 1768), lost; Mass, 5vv, orch, *D-SWl*; Salve regina, S, str qt, *SWl*; Tantum ergo, 1v, 2 vn, org, *LEt*; 6 motets, ?*Bsb*

Other works: [6] Cantate da camera (London, n.d.); 6 chbr duets, 2vv, insts, *A-Wn*; 5 arias (P. Metastasio): 4 in *D-SWl*; 5 sinfonie, *A-Wgm*

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KENT M. SMITH

Duni, Egidio (Romualdo) [Duny, Egide (Romuald)] (*b* Matera, Basilicata, bap. 11 Feb 1708; *d* Paris, 11 June 1775). Italian composer. He was one of the most important *opéra comique* composers in the third quarter of the 18th century, contributing to the creation of a new style in that genre, the *comédie mêlée d'ariettes*, through the blending of Italian elements with the traditional French ones.

1. LIFE. Duni was the fourth son of Francesco Duni, *maestro di cappella* in Matera, and the younger brother of Antonio Duni. Little is known of his early training, which took place in Naples, though probably not with Durante as has previously been supposed. *Nerone*, his first opera, was staged during the Rome spring season of 1735, and after composing works for Rome and Milan in Carnival 1736 Duni went to London, where his *Demofoonte* was performed in an English version in May 1737. He matriculated at Leiden University on 22 October 1738 and went on to write further operas for Milan in 1739 and for Florence in 1740 and 1743. On 16 December 1743 Duni was appointed *maestro di cappella* of S Nicola in Bari. With *Ipermestra* and *Ciro riconosciuto* (both 1748, Genoa), he came to the attention of the Duke of Richelieu and Philip, Duke of Parma. Soon after, he became court *maestro di cappella* in Parma and music teacher to the duke's daughter Isabella (who later married Archduke Joseph of Austria).

With *Olimpiade* (Parma, Carnival 1755) Duni's career as an *opera seria* composer came to an end, while Goldoni's arrival in Parma in May 1756 led to his collaboration on Duni's last Italian opera, *La buona figliuola*, better known through Piccinni's later setting. The French atmosphere of the Parma court turned Duni's attention to the *opéra comique*, and he is often said to have written, during his stay there, the music for two Favart librettos in that genre, *La chercheuse d'esprit* and *Ninette à la cour*. This is highly doubtful in both cases (nor has it been proved that any of Duni's music was used in the pastiche *Ninette à la cour* performed in Paris in 1755). However, Jean Monnet, director of the Paris Opéra-Comique, reported in his memoirs that in autumn 1756 he received a request from Parma for a French libretto for Duni, who wished to write an opera for Paris. The result, after hesitation on Monnet's part, was Louis Anseaume's *Le peintre amoureux de son modèle*, for the first performance of which on 26 July 1757 Duni went to Paris. This was a brilliant success and refuted Rousseau's claim that the French language was unsuitable for music: with its blend of vaudeville tunes and natural French expressive declamation within an Italian musical idiom, *Le peintre* served for several years as a model *opéra comique*.

Released with a pension from his post in Parma, Duni settled in Paris (fig.1), married and, during 1758–60, strengthened his reputation with several successful *opéras comiques*. In 1761 he was appointed music director of the Comédie-Italienne but, ironically, a number of his new works for that theatre were not well received. In August 1761 he indignantly replied in the *Mercure de France* to hostile criticism of his *La bonne fille*, and a private letter dated January 1762, published by Tiersot, reveals that he was also in conflict with Favart at this time. However, his collaborations with Anseaume – *Mazet* (1761), *Le milicien* (1762) and *Les deux chasseurs et la laitière* (1763), the unusually dramatic *L'école de la jeunesse* (1765) and *La clochette* (1766) – were extremely successful. These works, as well as two ambitious collaborations with Favart, *La fée Urgèle* (1765) and *Les moissonneurs* (1768), were published in Paris and adapted, translated and imitated all over Europe. They held the stage in France until nearly the end of the century.

During the 18 months between the première of *La clochette* in July 1766 and that of *Les moissonneurs* in January 1768, Duni apparently made a visit to Italy. On his return to Paris he met with Grimm's harsh and unjust suggestion that he 'would do well to give up composition since his trip to Italy had not refreshed his head'. Despite similar but milder criticism, Duni's next work, *Les sabots*



1. *Egidio Duni: portrait by Louis de Carmontelle, pencil and watercolour, c1760 (Musée Condé, Chantilly)*

(1768) – the first of two collaborations with Sedaine – had a modest success, and on 26 November 1768 both he and Favart were given pensions by the Comédie-Italienne. After *Thémire* (1770) he retired, continuing to teach and occasionally to judge musical competitions.

Duni's son, Jean Pierre (*b* Paris, 21 September 1759), was the composer of a set of three keyboard sonatas with violin accompaniment (Paris, 1778).

2. Works. Scattered and poorly catalogued sources make a comprehensive view of Duni's Italian career difficult. The works for which most of the music survives – *Nerone*, *Catone in Utica*, *Giuseppe riconosciuto* and *Olimpiade* – as well as substantial fragments from *Demofoonte* and *Ipermestra*, reveal a composer who, while always respecting the established formal and harmonic conventions of his day, nevertheless achieved effective dramatic characterization through grateful vocal phrases of considerable variety. Many of his non-operatic compositions – various religious and instrumental works – also date from this stage of his career. Duni's principal importance, however, lies in his decisive role during the formative years of the *comédie mêlée d'ariettes*. He was fortunate in his collaboration with such leading librettists as Favart, Anseaume and, towards the end of his career, Sedaine. This undoubtedly aided his assimilation of the various currents of the French musical environment and, especially, his sensitivity to the demands of natural and expressive French musical declamation for which he earned Diderot's warm praise in *Le neveu de Rameau*.

Duni's early *comédies* gradually eliminated the vaudevilles that had formed the basis of much previous composition in the genre, and worked consistently towards the objective of *opéra comique* based entirely on original music by combining italianate *ariettes*, ensembles and recitatives with other more characteristically French elements – *couplets*, spoken dialogue and *divertissements*. Duni's treatment of the vocal ensemble was particularly innovatory and most apparent in his collaborations with Anseaume, who specialized in constructing elaborate concerted texts for several characters. *L'isle des foux* (1760) contains the first known sextet in an *opéra comique*, and *L'école de la jeunesse* (1765) is unprecedented in including one sextet and two septets. In addition, Duni and his librettists used the ensemble increasingly to further the dramatic intrigue, and two exceptional experiments in this respect are found in *La fille mal gardée* (1758) and *L'isle des foux*, where a single concerted movement spans successive scenes and introduces new characters. The latter work, alongside *Les deux chasseurs*, *Le rendezvous* (both 1763) and *La fée Urgèle*, also reveals imaginative orchestral details (in spite of the small orchestra available), and these render criticisms of Duni's instrumental writing somewhat unjust. Dramatic characterization is especially effective in *Mazet*, where the protagonist is required to feign loss of speech; there are other fine moments in *Les deux chasseurs* and *La clochette*, both of which are enhanced by a liberal use of stage directions to encourage a more realistic acting style.

Duni's works, along with those of Gluck and Laruette, represent the earliest and finest examples of a new type of *opéra comique*. They gave the mid-18th-century Parisian public repeated exposure to what it wanted: French music with Italian spirit, usually in delightful pastoral settings touched by sentimentality (fig.2). Ultimately, however, Duni failed to keep pace with the genre he had helped to



2. Title-page of the score of Egidio Duni's 'L'isle des foux' (Paris, ?1760): engraving by Jean-Jacques Flipart after Charles-Nicolas Cochin II

create, and he was overtaken in popularity by composers such as Monsigny and Philidor. Grimm's initial admiration of him as the founder of a new musico-dramatic tradition in France gradually gave way to criticisms of his outdated style: 'our good father Duni is no longer young; he begins to lack ideas'. Symptomatic of these limitations (especially of his lack of harmonic originality) was Duni's refusal early in 1763 to undertake the correction in Paris of Gluck's *Orfeo ed Euridice*, in which he saw little except copying errors and passages of shocking violence. He knew his own abilities and sensed the needs of his audience to a remarkable degree: his success, therefore, was great, but died with the society that had fostered it.

WORKS

OPERAS

PCI – *Paris, Comédie-Italienne*

Nerone (os, 3, after F. Silvani: *La fortezza al cimento*), Rome, Tordinona, 21 May 1735, *I-Nc*

Adriano in Siria (os, 3, P. Metastasio), Rome, Tordinona, 27 Dec 1735

La tirannide debellata (os, 3, after A. Zeno and P. Pariati: *Flavio Anicio Olibrio*), Milan, Regio Ducal, carn. 1736

Demophontes, King of Thrace (os, 3, after Metastasio), London, King's, 24 May 1737, 6 arias (London, 1737)

La Didone abbandonata (os, 3, Metastasio), Milan, Regio Ducal, Jan 1739

Catone in Utica (os, 3, after Metastasio), Florence, Pergola, carn. 1740, *E-Mn*

Baiazette, o Tamerlano (os, 3, A. Piovene), Florence, Pergola, aut. 1743, 1 aria *D-ROu*

Artaserse (os, 3, Metastasio), Florence, Pergola, 1744, 2 arias *ROu*

Ipermestra (os, 3, Metastasio), Genoa, Falcone, carn. 1748

Ciro riconosciuto (os, 3, Metastasio), Genoa, Falcone, spr. 1748

Olimpiade (os, 3, after Metastasio), Parma, Ducale, carn. 1755, *F-Pc*

La buona figliuola (La Cecchina) (melodramma giocoso, 3, C. Goldoni), Parma, Ducale, 26 Dec 1756; rev. as La bonne fille, PCI, 8 June 1761

Le peintre amoureux de son modèle (oc, 2, L. Anseaume), Paris, Foire St Laurent, 26 July 1757 (Paris, ?1757); rev., Paris, Foire St Germain, Feb 1758
Le docteur Sangrado (oc, 1, Anseaume and J.-B. Lourdet de Santerre, after A.-R. Lesage: *Gil Blas*), Paris, Foire St Germain, 13 Feb 1758 (Paris, 1758), collab. J.-L. Laruette
La fille mal gardée, ou Le pédant amoureux (cmda, 1, Favart, M.J.B. Favart and Lourdet de Santerre), PCI, 4 March 1758 (Paris, ?1758) [parody of La Provençale (5th entrée in Mouret: Les fêtes de Thalie)]
La chute des anges rebelles (oc), Paris, Tuileries, Salle des Machines, 16 March 1758
Nina et Lindor, ou Les caprices du coeur (int, 2, ?C.P. Richelet), Paris, Foire St Laurent, 9 Sept 1758 (Paris, ?1758)
La veuve indécise (oc, 1, Anseaume, after J.-J. Vadé), Paris, Foire St Laurent, 24 Sept 1759 (Paris, ?1759) [parody of La veuve coquette (2nd entrée in Mouret: Les fêtes de Thalie)]
La boutique du poëte (oc), PCI, 8 Oct 1760
L'isle des foux (cmda, 2, Anseaume and P.-A. Lefebvre de Marcouville, after Goldoni: *Arcifanfano re dei matti*), PCI, 29 Dec 1760 (Paris, ?1760)
Mazet (cmda, 2, Anseaume), PCI, 24 Sept 1761 (Paris, ?1761)
La plaideuse, ou Le procès (cmda, 3, C.-S. Favart), PCI, 19 May 1762
La nouvelle Italie (comédie heroï-comique, 3, J. Galli di Bibiena), PCI, 23 June 1762, collab. A.J. Rigade
Le milicien (cmda, 1, Anseaume), Versailles, 29 Dec 1762; PCI, 1 Jan 1763 (Paris, ?1763)
Les deux chasseurs et la laitière (cmda, 1, Anseaume), PCI, 23 July 1763 (Paris, 1763)
Le rendez-vous (comédie, 1, P. Légier), PCI, 16 Nov 1763 (Paris, n.d.)
L'école de la jeunesse, ou Le Barnevelt françois (cmda, 3, Anseaume), PCI, 24 Jan 1765 (Paris, 1765)
La fée Urgèle, ou Ce qui plaît aux dames (cmda, 4, Favart, after Voltaire and G. Chaucer), Fontainebleau, 26 Oct 1765 (Paris, 1765)
La clochette (cmda, 1, Anseaume), PCI, 24 July 1766 (Paris, 1766)
Les moissonneurs (cmda, 3, Favart, after *Ruth*), PCI, 27 Jan 1768 (Paris, 1768)
Les sabots (oc, 1, M.-J. Sedaine, after J. Cazotte), private perf., Auteuil; PCI, 26 Oct 1768 (Paris, n.d.)
La rosière de Salency (cmda, 3, Favart), Fontainebleau, 25 Oct 1769, excerpts with lib (Paris, 1769); collab. Blaise, Philidor, Monsigny and van Swieten
Thémire (pastorale mêlée d'ariettes, 1, Sedaine), private perf., Passy, Aug 1770; Fontainebleau, 20 Oct 1770; PCI, 26 Nov 1770; ariettes (Paris, n.d.)

Music in: Cendrillon (1759); The Maid of the Mill (1765); The Noble Peasant (1784); The Crusade (1790)

Doubtful: Alessandro nell'Indie (os, Metastasio), ?1736; Armida (os), 3 arias *D-ROu*; Demetrio (os, Metastasio), Florence, ? carn. 1747, 6 arias *ROu*; La semplice curiosa (componimento drammatico, P. Pertici, after Favart: *La chercheuse d'esprit*), Florence, Cocomero, aut. 1751; L'embarras du choix (oc), PCI, 13 March 1758 [parody of Dauvergne: Enée et Lavinie]; Le retour au village, 1756–9 (oc, after Favart:*Le caprice amoureux, ou Ninette à la cour*), unperf. (Paris, n.d.); L'heureuse espièglerie, ?*c*1771 (oc, 1), unperf.

OTHER WORKS

Sacred: Gios re di Giuda (orat), 1749; Giuseppe riconosciuto (orat), 1759, *I-Nc*; Athalie (orat); Le sacrifice d'Issac (orat); Mass, 5vv, orch, *D-Dkh*; Ky–Gl, 4vv, insts, *Dkh*; TeD, 4vv, orch, *Dkh*; Lit, 4vv, insts, *Dkh*; Tantum ergo, S, A, 2 vn, org

Inst: 6 trio sonatas, op.1 (Rotterdam, 1738); [30] Minuetti e contridanze (London, 1738)

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KENT M. SMITH/ELISABETH COOK

Duniecki, Stanisław (*b* Lemberg [now L'viv], 25 Nov 1839; *d* Venice, 16 Dec 1870). Polish composer. He studied the piano and composition under J.K. Kessler, then in Leipzig (1854–8), Vienna (from 1859), Brussels (with Fétis) and Paris, where he had some lessons in orchestration from Berlioz. Returning to Poland in 1863, he took charge of the orchestra at a small Polish theatre in Czernowitz (now Chernovtsy). In 1864 he was appointed conductor at the Lemberg theatre, where he staged his most famous operetta, *Paziowie Królowej Marysieńki* ('Queen Mary's Pageboys'), a work in the tradition of Kurpiński and Stefani. Hoping that the operetta would be performed in Warsaw, Duniecki spent some time there reviewing for the weekly journal *Kłosy*. However, as the Warsaw Opera did not stage the work, he accepted the post of conductor at the Kraków theatre, where it was performed in 1865. Duniecki staged Moniuszko's *Halka* (1866) and *Verbum nobile* (1867), as well as several of his own operas, but despite his efforts, the Kraków Opera did not survive. He left Poland in 1867, visiting Romania and Merano and finally settling in Venice. In 1866 he had begun work on an opera based on the Russian poem *Igor*, but he died before it was completed.

Smetana reportedly admired the melodic beauty of the arias and duets in *Paziowie*, *Odaliski* and *Pokusa*, as well as the orchestration, characterized by the predominance of wind over string instruments. Duniecki admired Wagner and apparently expressed interest in composing works in a serious style, but his limited compositional experience prevented him from achieving this goal; his musical style may be compared to that of Rossini and Offenbach, and includes elements from his national tradition. Duniecki also wrote articles about opera for the Polish periodicals *Kłosy* and *Kalina*.

WORKS

lost unless otherwise stated

STAGE

Korylla (operetta, 1, P. Duniecki, after Fr. novel), Lemberg, 18 May 1859
Kowal z przedmieścia Pragi [The Blacksmith from the Prague Suburbs] (melodrama, W. Tomaszewicz), Czernowitz, 1864

Nędznicy [The Scoundrels] (melodrama, 2, W. Rapacki, after V. Hugo: *Les misérables*), Czernowitz, 1864
Paziowie Królowej Marysieńki [Queen Mary's Pageboys] (operetta, 2, P. Duniecki, after W. Pol: *Obrazy* [The Pictures]), Lemberg, 16 Dec 1864, *PL-Kj*; extracts ed. J. Wildt (Kraków, 1870)
Dożynki, czyli Pierwsze wrażenia [The Harvest Festival, or First Impressions] (comic op, 2, J. Jasiński), Kraków, Old, 29 Oct 1865
Odaliski (operetta, 2, P. Duniecki), Kraków, Old, 9 Jan 1866
Pokusa [The Temptation] (comic op, 1, S. Duniecki), Kraków, Old, 24 April 1866; as Chochlik [The Gnome], Lemberg, 1869; as Šotek [The Imp], Prague; as Der Teufel ist los, Poznań and Berlin; as Lucifer, Vienna
Doktor Pandolfo (operetta), Kraków, Old, 1866
Igor (op, P. Duniecki and J. Turski), inc., 1866–9
Loczki panny Proci [Miss Proci's Curls] (melodrama), *c*1867
Zemsta Stasi [The Vengeance of Stasia] (melodrama), *c*1867

Incid music: Kasper Karliński, 1862; Stasio (K. Szajnochy), 1866

OTHER WORKS

Symphony, perf. Lemberg, 20 Oct 1858
Songs, incl. Wiośnianki [The Youthful Ones] (B. Zaleski), 1862; Co tam marzyć o kochaniu [Why Dream about Loving] (M. Romanowski); Biedne serce u dziewczyny [Poor is the Girl's Heart]; Upominek [The Gift]
Works for pf

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IRENA PONIATOWSKA

Dunkeld Antiphoner (*GB-Eu* 64). *See* SOURCES, MS, §IX, 19.

Dünki, Jean-Jacques (*b* Aarau, 28 Feb 1948). Swiss composer and pianist. Self-taught as a composer, he studied the piano at the Basle Musik-Akademie (1968–71, 1975–7) and the Hochschule für Musik, Berlin (1971–4); he also attended Johns Hopkins University, Baltimore (1979–80). His principal teachers included Leon Fleisher, Charles Rosen, Peter Feuchtwanger and Claude Helffer. In 1984 he was appointed to a teaching post at the Basle Musikakademie. He has given masterclasses in Europe, North and South America and Japan, has performed regularly as a soloist, and has served as principal pianist for the contemporary music group Opera Nova of Zürich, an ensemble for which he also composes. His honours include the Schoenberg Prize (Rotterdam, 1981).

Dünki's compositions reflect his openness to all repertories. His experience as an interpreter has given him a wide-ranging knowledge of different styles, the influences of which play an important role in his work. His command of the fortepiano and clavichord has led him to integrate these instruments into many compositions. His writings appear in *dissonanz* and the *Neue zürcher Zeitung*.

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(*selective list*)

Dramatic: Prokrustes (The Laws of Hospitality) (chbr op, Dünki), 1980–81, London, 1982; Rückschau (multimedia, P. Bausch, G. Justi, C. Baudelaire and others), 1984
Inst: Un souvenir de L., fl, 1979; Auf die Pauke hauen, timp, 1980; Les cinq sens, pf, 1980–94; Tricorno, hn, pf, 1980; Hommages à L.C. I–IV, pf, 1981–6; Tétraptéron 0–IV, pf, hpd, cel, clvd, amp, 1981–93; Kammerstück II, hn, pf, chbr orch, 1985; L'arbre bleu, 2 fl, hpd, 1988; 3 miniatures, cl, 1988; 5 morceaux, 2 cl, 1988; Solo, vn, 1988; Kammerstück VI, vn + va, chbr orch, 1989; Etudes I–III, clvd/pf/pianoforte, 1990–96; Musique pour un Guillaume Tell, ob + ob d'amore + eng hn, 1991; Kammerstück VIII, chbr orch, 1993; Figures, vn, vc, fortepiano, 1997
Vocal: Lutezia (cant., H. Heine), S, sax, tpt, vc, pf, perc, 1977–8; Tú ... no tienes imaginación (cant., L. Felipe, J. Tauler), S, Bar, fl, cl, vc, pf, org, 1978–9; Pessoa (cant., F. Pessoa), S, cl + b cl, vc, pf + clvd, tape, 1992

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JEAN-PIERRE AMANN

Dunn, Blind Willie. *See* LANG, EDDIE.

Dunn, Thomas (Burt) (*b* Aberdeen, SD, 21 Dec 1925). American conductor. Brought up in Baltimore, he studied there at the Peabody Conservatory and Johns Hopkins University, and later at Harvard and the Amsterdam Conservatory. His teachers included Charles Courboin, Virgil Fox, E. Power Biggs and Ernest White for organ; Robert Shaw, G. Wallace Woodworth and Ifor Jones for choral conducting; Gustav Leonhardt for harpsichord; and Anthon van der Horst for orchestral conducting. He held church appointments in Baltimore and Philadelphia, and in 1957 became music director at the Church of the Incarnation, New York. In 1959 he was appointed music director of the Cantata Singers, impressing particularly with performances of Handel's *Belshazzar* and Rameau's *Les Indes galantes*, and expanding the group's repertory to include 19th- and 20th-century music. He founded the Festival Orchestra of New York (1959, disbanded in 1969). In 1961–2 he became known to a wider public through a series of Bach concerts in Carnegie Hall, and in 1963 he gave four performances of *Messiah*, each in a different version. From 1967 to 1986 he was music director of the Handel and Haydn Society, Boston, which he converted from a conservative choral society to a forward-looking organization. His performances are clean, transparent, rhythmic and, in a broad repertory from Schütz to Dallapiccola and Stravinsky, he is particularly effective in works with chorus. He has taught at many universities and music schools in the USA, including the Indiana University School of Music in Bloomington (from 1990).

MICHAEL STEINBERG/R

Dunning, Albert (*b* Arnhem, 5 Aug 1936). Dutch musicologist. He studied with Bernet Kempers and Smits van Waesberghe at the University of Amsterdam (1959–65), where he received the doctorate in 1969. From 1968 to 1970 he taught at the University of Tübingen. In 1970 he was a Fellow of the Istituto Storico Olandese in Rome, and then joined the faculty of Syracuse University, New York, first as a visiting professor in September 1971, then as a professor of the university's foreign course at Poitiers. He taught at the Free University of Amsterdam (1973–5) and was a research fellow at Utrecht University (1975–88). In 1988 he was appointed professor of modern and contemporary music history at the University of Pavia.

Dunning has concentrated his research mainly on 18th-century music. As well as writing monographs on two Dutch music publishers and on Pietro Antonio Locatelli, he identified Unico Wilhelm van Wassenaer as the author of the six *Concerti armonici* that were previously misattributed to Pergolesi and others. He also edited two

volumes of chamber music for the Mozart Neue Ausgabe sämtlicher Werke and is the general editor of the complete edition of the works of Pietro Antonio Locatelli (London, 1994–).

As a Renaissance scholar he wote a monograph on the Staatsmotette (music composed specifically for ceremonial or state occasions), in which he examined the social and political circumstances surrounding these pieces and attempted to show their distinguishing stylistic traits. He is also the general editor of the series Speculum Musicae and Studi sulla Storia della Musica in Lombardia.

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PAULA MORGAN/JOOST VAN GEMERT

Dunsby, Jonathan (Mark) (*b* Wakefield, 16 March 1953). British musicologist and pianist. He studied the piano with Fanny Waterman from 1964 and at the age of 20 took a first at Oxford (BA 1973); he then studied composition and theory with Alexander Goehr at the University of Leeds (PhD 1976). After two years (1976–8) as Harkness Fellow at Princeton University and the University of Southern California, he taught for a year at Bath College of Higher Education, and in 1979 he was appointed lecturer in music at King's College, London; he became associate professor at the University of Southern California in 1983 and, two years later, professor of music at Reading University.

As a pianist, Dunsby was winner of the Commonwealth Competition in 1975 and has taken prizes in the Geneva, Leeds and Munich piano competitions. He is the regular duo partner of the violinist Vanya Milanova. His main research interests are music analysis and the history of 19th- and 20th-century music. He was founding editor of *Music Analysis* (1982) and founding chairman of the Society for Music Analysis (1992).

Dunsby has written widely on music analysis, particularly in the context of performance. His doctoral dissertation consisted of analytical studies of Brahms, and his earliest published articles, on Schoenberg analysis, appeared in the *Journal of the Arnold Schoenberg Institute* during the late 1970s. With Arnold Whittall he wrote an introduction to music analysis (1988) which is a standard work for students and teachers. His book *Performing Music* (1995), directed towards a wide readership, argues the case for the establishment of 'performance studies' as a discipline. Bringing to bear his own experience as a performer and his originality of mind, he considers the relationship between music and thought and the nature and cultural context of performance.

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ROSEMARY WILLIAMSON

Dünser, Richard (*b* Bregenz, 1 May 1959). Austrian composer. He studied at the Bregenz Conservatory, at the Vienna Hochschule für Musik (1977–85) where his teachers included Augustin Kubizek, Alfred Uhl and Francis Burt, and at the Cologne Musikhochschule (1985–7) with Henze, among others. He also studied with Perle at Tanglewood (1987). He has taught at the Salzburg Mozarteum's department in Innsbruck (1987) and at the Graz Hochschule für Musik (professor from 1991). He has also served as composer-in-residence of the Vienna

Konzertverein. His awards include the Würdigungspreis (1981) and the Förderungspreis (1989) of the Austrian Ministry of Culture, the Austrian State Stipend (1988) and several prizes from the province of Vorarlberg.

Dünser has described his music as exploring 'the dark side of life, the nocturnal side, shadow images', a character evident in his orchestral hymn *Der Wanderer* (1986–7). Contrasts between dissonant sound clusters and quietly flowing tonal episodes in his works generate atmospheric landscapes of an almost Romantic quality. Non-musical elements (autobiographical sketches, literary references, pictures, moods, etc) have assumed an increasingly prominent role in his compositions; as he has explained, 'They enter into the work, generating a fabric with the structures immanent in it, a web of relations and mutual influences. All these grow into each other, combining to form a larger, overriding whole which may also include abrupt contrasts, fragmentation and fractures'. In addition to his original compositions, he has attracted attention for his orchestral arrangement of Schubert's Fantasie in f minor and his reconstruction of Schubert's opera *Der Graf von Gleichen*, which he completed and revised.

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Principal publishers: Doblinger, Gravis

CHRISTIAN HEINDL

Dunstaple [Dunstable, Dunstapell, Dumstable, Donstaple, etc.], **John** (*b c*1390; *d* 24 Dec 1453). English composer. He was the most eminent of an influential group of English composers active in the first half of the 15th century: his importance was internationally recognized, both during his lifetime and long after his death.

1. Life. 2. Reputation. 3. Works. 4. Style and structure.

1. LIFE. Dunstaple's earliest surviving works date from between about 1410 and 1420, which suggests a birthdate of about 1390. The date of death derives from his epitaph in the London church of St Stephen Walbrook (destroyed in the Great Fire in 1666), which was reinstated in the church (1904) in a version adapted from Anthony Munday's transcription printed in a late edition of Stowe's *Survey of London* (London, 1618 and subsequent editions). John of Wheathampstead, abbot of St Albans, may have been its author, as he was of a second epitaph. From these epitaphs (printed below) we learn that he was esteemed as a mathematician and astronomer as well as a musician. He is not known to have written a treatise, but his name is attached to a tetrachordal tenor appended to two copies of a music theory treatise. Of three non-musical manuscripts naming him, the most important (*GB-Ce* 70) contains mostly astrological works, some of which apparently bear his scribal signature, and one of which also contains a series of good astrological drawings that may be in his hand. His astronomical calculations (for instance in *GB-Ob* Laud misc.674) show high competence but no more originality than any of his contemporaries.

Dunstaple's name is linked to the service of several noble or royal households, with varying degrees of substantiation. The first of these is indicated in one fascicle of an astronomy manuscript (*GB-Cjc*) F.25 (M.R. James 162) which bears the note of ownership 'Iste libellus pertinebat Johanni Dunstaple cñ [?cum or quondam] duci Bedfordie musico', that is, that he was musician to John, Duke of Bedford (*d* 1435). Although the advowson of St Stephen, Walbrook, was owned by Bedford until 1432, and the town of Dunstable is in Bedfordshire (the composer's name is the sole reason for positing a connection), the sole and indirect archival corroboration that Dunstaple was ever in the service of the duke is provided by grants of lands in Normandy, the first of them in 1437 of former Bedford lands. These grants may give substance to the theory that Dunstaple travelled abroad. It is possible that he accompanied Bedford during his regency of France from 1422, but any service with the duke must have preceded 1427/8, unless it overlapped with the patronage of the dowager Queen Joan, whose gifts and payments to Dunstaple span the period from 1427 to 1436, and probably up to her death in 1437. Tax records from 1436 indicate that he had significant income from property in Cambridgeshire, Essex and London, and a large annuity from Queen Joan, from whom he received a gift and livery in 1428. After her death he was connected with Humfrey, Duke of Gloucester: a document of 5 July 1438 describes him as 'serviteur et familier domestique' of the duke. There are other reports – increasingly plausible – of a man of this name as a gentleman of Cambridgeshire in 1436 and as owner of the Hertfordshire manor of Broadfield in 1449. Such indications of lay status may have excluded him from service as a chaplain but are not incompatible with these manifestations of royal patronage, which are silent as to function.

Dunstaple must have been acquainted at St Albans with his obituarist, Abbot John of Wheathampstead, who in turn was closely associated with Duke Humfrey and Queen Joan, and with Italian humanist circles. Humfrey's connection with Leonello d'Este may account for the presence of much of Dunstaple's music in a Ferrarese manuscript (*I-MOe* α.X.1.11). He had presumably resided in the parish of St Stephen Walbrook, where he was buried, and where he held rents from at least 1445. If he was married (as may be suggested by the presence of women of this name in the parish), this further eliminates clerical and monastic candidates for his identity (including John Dunstapylle, canon of Hereford 1419–40; a Benedictine at St Albans; and an Augustinian at Dunstable Priory).

The Latin epitaph in St Stephen's Walbrook described him as 'prince of music'. It included the words 'In the year 1453, on the day before Christ's birthday, the star passed over into the heavens':

> Clauditur hoc tumulo qui coelum pectore clausit
> Dunstaple Joannes. Astrorum conscius ille
> Indice novit Urania abscondita pandere coeli.

Hic vir erat tua laus, tua lux, tibi musica princeps,
Quique tuas dulces per mundum sparserat artes.
Anno Mil C. quater semel L. tria jungito Christi
Pridie natalem, sidus transmigrat ad astra.
Suscipiant proprium civem coeli sibi cives.

A second epitaph 'upon John Dunstable, an astrologian, a mathematician, a musitian, and what not' – thus headed by Weever, who reported it in his *Antient Funerall Monuments* (1631) as the tribute of John of Wheathampstead – begins 'This musician, another Michalus, this new Ptolemy, this younger Atlas supporting the arc of the heavens, rests beneath the ashes':

Musicus hic Michalus alter,
novusque Ptholomeus,
Junior ac Athlas supportans robore celos
Pausat sub cinere; melior vir de muliere
Numquam natus erat; vicii quia labe carebat,
Et virtutibus opes possedit vincus omnes.
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebratur fama Johannis
Dunstapil; in pace requiescat et hic sine fine.

2. Reputation. Dunstaple's pre-eminence was noted in about 1440 by Martin le Franc, in a famous passage implying that he had by then reached the height of his powers in so far as they were to influence continental composers. He was hailed as the chief exponent of a sweet new English style, and indeed as the founder of a new musical age. Tinctoris mentioned Dunstaple three times. He declared in 1477 that only music written during the last 40 years was considered by the learned to be worth hearing. Whereas Martin le Franc seems to have stressed the dependence of Du Fay and Binchois upon Dunstaple, Tinctoris named Ockeghem, Regis, Busnoys, Caron and Faugues as having learnt their art from all three earlier men.

Dunstaple heads the lists of celebrities given by the English Carmelite, John Hothby, and by a Spanish theorist of 1482, who followed Tinctoris in dating the 'new art' or 'great flowering' from about 1440. He is named in Crétin's *Déploration* on the death of Ockeghem and Eloy d'Amerval's *Livre de la deablerie* (1508) where, in a vision of paradise, the poet saw the great musicians, directed by Dunstaple and Du Fay, composing hymns of praise for the angels to sing. Gaffurius mentioned Dunstaple in his *Practica musica* (1496), quoting the tenor of *Veni Sancte Spiritus* (no.32) and citing him as an authority for the use of passing notes. Giovanni Del Lago referred in a letter to Spataro (1529; see *Spataro C*, letter 28, paragraph 12) to motet tenors by Dunstaple, specifically mentioning *Veni Sancte Spiritus* (no.32) and *Preco preheminencie* (no.29).

Dunstaple alone came to be credited with innovations for which the English school as a whole was responsible: Tinctoris had described him as 'primus inter pares' ('first among equals'). Achievements of preceding centuries also came to be ascribed to him. This arose from a misreading of Tinctoris by Sebald Heyden (1540) who, believing valid polyphony to be only a century old, ascribed its invention to Dunstaple, who thence became known as the 'inventor of counterpoint'. This led to further confusion with the 10th-century English saint Dunstan which was put right by Hawkins. The claim that Dunstaple wrote a musical treatise (as Hawkins also believed) was first made by Ravenscroft (1614), but his 'quotation' is in fact translated from the treatise *Quatuor principalia* of 1351, ascribed in one source to Tunstede: Ravenscroft presumably confused the latter with Dunstaple. Two copies of Johannes de Muris's *Libellus cantus mensurabilis* ascribe the final music example to Dunstaple (no.29): this might have appeared to apply to the whole treatise.

Most of the known references to Dunstaple were assembled by Lederer and Davey. Bukofzer presented this material in more critical fashion, but his main contribution to Dunstaple scholarship was in assembling and editing the musical works.

3. Works. Of the works listed below, no more than 22 are known to have been copied in English sources. Most of Dunstaple's extant music is known from the large Italian and German manuscript collections now at Trent (*I-TRmp*, *TRcap*: 41 pieces plus duplicates), Modena (*MOe*: 32), Aosta (*AO*: 24), Bologna (*Bc*: 6; *Bu*: 2216), Munich (*D-Mbs*: 6) besides smaller sources. This led to the once popular assumption that Dunstaple must have spent part of his life in Italy. Archival searches have not confirmed this hypothesis, which has also been weakened by recent discoveries of further English sources, and by new biographical connections in France and England.

52 items bear uncontradicted ascriptions to Dunstaple. The remaining works listed are either unascribed or have conflicting ascriptions in different sources. Many other works surviving in continental manuscripts are anonymous or labelled simply 'Anglicanus' or 'de Anglia'. More works by Dunstaple are undoubtedly camouflaged in this way, and his authorship of the *Caput* Mass formerly attributed to Du Fay cannot be ruled out. Stylistic analysis does not yet form a secure basis for attributing these to individual composers, except in rare cases. Distinct personal styles are only beginning to emerge: it is not always easy to distinguish between the continental survivals of Leonel Power and Dunstaple. The uncommonly high number of contradictory ascriptions to these two men served to fuel the long-discredited notion that they were one and the same composer. A similar identity was once proposed for Dunstaple and Benet.

Three works not printed in MB, viii (2/1970), are shown in the list of works below: a *Magnificat*, the ballade *Je languis*, and the carol *I pray you all* (whose text is marked 'quod J.D.'). The great bulk of the English carol repertory is anonymous, but it is highly probable, on statistical and stylistic grounds, that Dunstaple wrote some. (Note, for example, the carol-like phrase structure of the Gloria settings, nos.4 and 7.) Both the *Magnificat* and the ballade have also been attributed to Du Fay. Two further pieces are included in the list of works although they are apparently not extant. One is another *Magnificat*, described as 'Dunstabylls *Exultavit*' in an inventory dated 1529 from King's College, Cambridge. The other, also a late copy, is the *Gaude flore virginali* in five parts, with a range of 21 notes, recorded in the index of the Eton Choirbook but no longer surviving in the main part of that manuscript. (Several anonymous settings of this text survive: one which fits this description occurs in the same manuscript as another Dunstaple work, and is credibly Etonian, like the description itself, if unlike any known work by Dunstaple.) A now lost four-part motet on a *Nesciens mater* tenor was known to Morley, who complained that Dunstaple had 'not only divided the sentence but in the very middle of a word hath made two long rests' (*Plaine and Easie Introduction*, 1597). In

addition to evidence of lost works from inventories, an *unicum* survives in a late copy in the 16th-century Henry VIII's Manuscript (*GB-Lbl* Add.31922).

But doubt exists even in works which bear ascriptions to Dunstaple; too little is yet known of the authority and interdependence of sources. For example, Bukofzer gave the Mass *Rex seculorum* to Dunstaple because he regarded Aosta as more reliable than the composite Trent sources where it is assigned to Leonel Power; yet six pieces with unique attributions in Trent should, by the same logic, come under suspicion. Parts of these sources are closely related and do not have independent authority. Bukofzer elsewhere accepted the joint authority of Aosta and Trent (Leonel) over that of Modena (Dunstaple) to give an *Alma redemptoris* to Leonel. But if Modena were consistent in its attributions to composers, Dunstaple would by the same reasoning lose eight of his 12 isorhythmic motets, perhaps to Leonel who apparently wrote none. Even unique, uncontradicted ascriptions may thus not be reliable. Bukofzer accepted the attribution of *O rosa bella* to Dunstaple, although it is stylistically suspect and probably by Bedyngham.

Very little has been done towards a chronology on the basis of musical style, and precise datings for individual pieces are elusive. There is evidence of a *Preco prehemi-nencie* and *Veni Sancte Spiritus* being performed in 1416; at least the former may have been Dunstaple's setting. Henry VI's coronation in Paris in 1422 has been suggested as the occasion for *Veni Sancte Spiritus* (no.32) and the Mass *Da gaudiorum premia*. Yet the position of the former in the Old Hall Manuscript suggests a date before 1420, and the mass, which uses a Trinity respond, may as well have been written for the marriage of Henry V and Catherine Valois on Trinity Sunday 1420, shortly after the Treaty of Troyes, to which the text is well suited. A few pieces, including *Quam pulchra es* (no.44), can be dated before 1430 because they are already present in manuscripts compiled by or around this date. If these are early works, it is hard to find any advance in isorhythmic treatment, declamation, and sonorous, consonant writing in his, presumably, later ones.

The most recent addition to Dunstaple's work-list is a unique example of an accompanied canon four-in-one (Bent, 1996), which originally headed the Gloria section of a royal choirbook (partially reconstructed by Bent, 1984) in a position corresponding to that of Roy Henry's Gloria in the OLD HALL MANUSCRIPT. Sonorities with 3rds are a conspicuous feature, though there are none in the final cadence.

4. STYLE AND STRUCTURE. Bukofzer defined seven categories for the stylistic classification of Dunstaple's works (most recently in *NOHM*, iii, 186). These are in fact partly structural, partly stylistic. They often overlap or adjoin and may be simplified as in the following discussion.

Isorhythm: a plainchant tenor is the lowest of three or four parts (except in *Salve schema sanctitatis*). The isorhythm may apply to the tenor only (as in the mass settings and *Specialis virgo*) or to all voices (as in most of the motets). Sometimes there is an introduction or postlude external to the isorhythmic structure. The motets usually have three sections with tenor reduction in the ratio 3:2:1 or 6:4:3, each subdivided into two or three taleae. The traditional conflicting texts, so alien to later declamatory principles of textual projection, are retained in all the motets except *Specialis virgo*, though they are often related by vivid alliteration (as in *Preco preheminen-cie principe precessit/Precursor premittitur*).

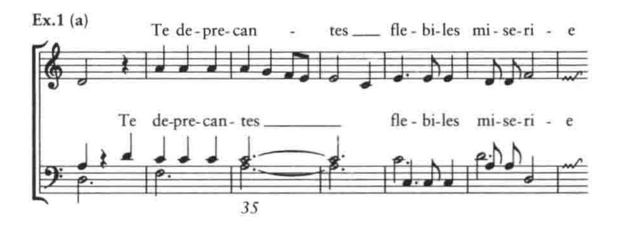
Plainchant basis but non-isorhythmic: the plainchant may be in any of the three parts (see list of works). If the chant is in an upper voice it is more likely to be ornamented (e.g. *Ave regina celorum, Regina celi*).

'Free treble' or 'ballade' style: compositions with a freely composed melodic line and two slower supporting parts form the greater part of Dunstable's output, and it is probably on these that his innovating reputation depends. Traces of plainchant paraphrase are, however, constantly turning up in apparently 'free' trebles (Kyries nos.69 and 71, *Alma redemptoris*, no.40, *Descendi in ortum meum*, no.73, *Veni Sancte Spiritus*, no.32).
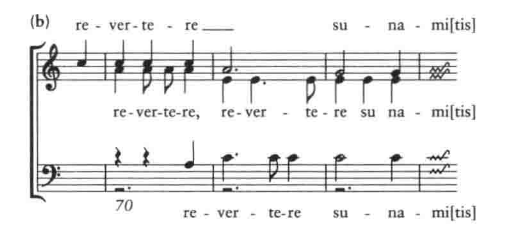
Declamation: the music of *Quam pulchra es* (no.44) is conceived as a vehicle for the clear presentation of the text. Accentuation is careful, and most syllables fall simultaneously. No other piece is declamatory to this degree. Short passages in *Salve regina mater mire* (ex.1*a*) and *Sancta Dei genitrix* are textually focussed in only two and one voices respectively. *Descendi in ortum meum*, probably a late work, shows staggered declamation, as in ex.1*b*.

The main initiative towards linking pairs of mass movements, and eventually to unifying all movements of the Ordinary by the use of a single tenor, seems to have been taken jointly by Dunstaple and Power (though the early cyclic masses are badly plagued by conflicting ascriptions). Of the pairings presented by Bukofzer, only two bear scrutiny, and these may be remnants of complete mass cycles, dismembered by accidents of copying and survival, as can now be shown for the Mass *Da gaudiorum premia*, which now lacks only the Agnus Dei of a five-movement cycle. Many apparent pairings of Gloria and Credo, Sanctus and Agnus, may be accentuated by a continental scribal habit of pairing movements even when they have no intrinsic connection, and also by their failure to record many troped Kyries belonging to English masses. The natural affinity between, respectively, syllabic and melismatic movements may effectively disguise loosely unified cyclic masses. Dunstaple applied isorhythmic procedures in two of the cycles (or partial cycles) for which his authorship is uncontradicted. Another pair (nos.11 and 12), in four parts, is linked by parallel structure (vocal scoring and mensurations). The Mass *Rex seculorum* bases all five movements on a common

Ex.1 (a)



(b)
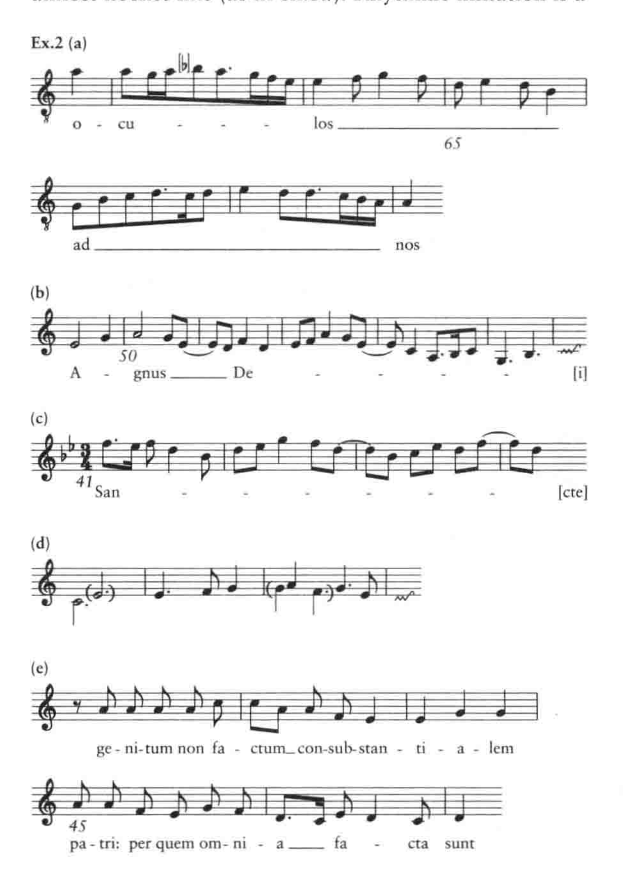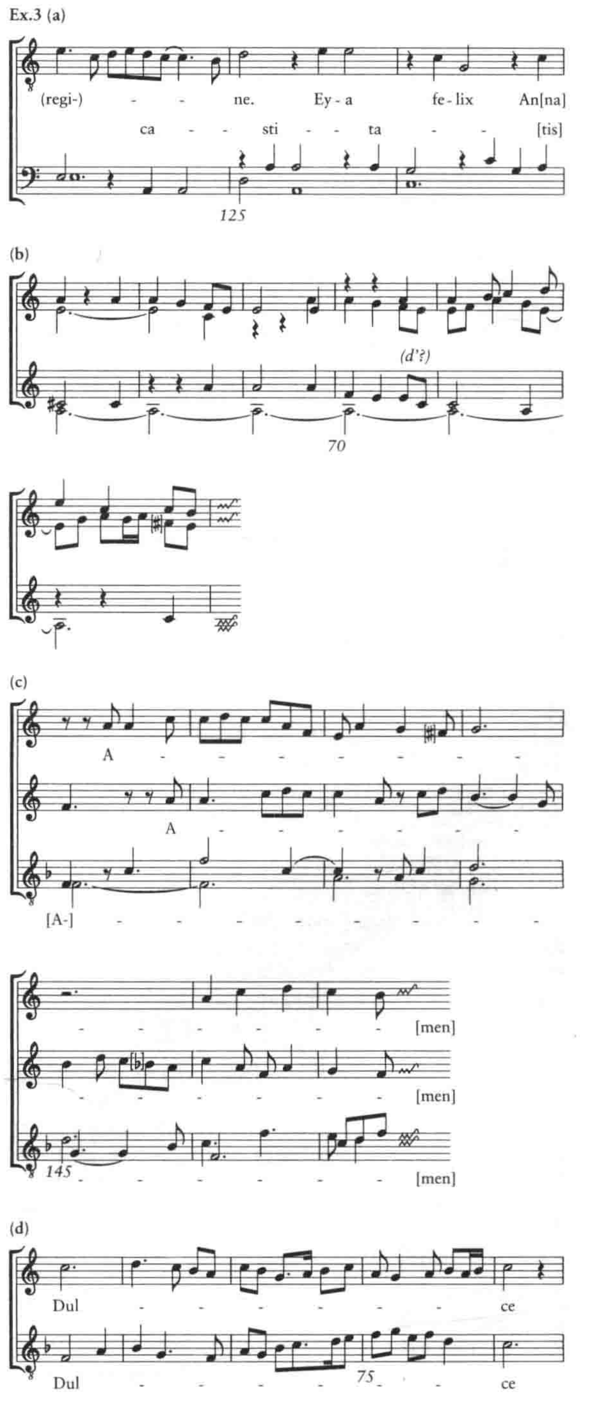


tenor in different rhythmic dispositions. The tenor of the Mass (nos.71, 56–9) shows considerable melodic freedom as well. There is, as yet, no use of unifying mottos in the upper parts.

The techniques of composition outlined above give little impression of Dunstaple's personal dialect of the English musical language (in so far as it can be extricated from that of his contemporaries and disciples), which is evident over the whole range of his compositions.

What then characterized the *contenance angloise* (*see* MARTIN LE FRANC, and D. Fallows, *Renaissance Studies*, i, 1987, pp.189–208) as it was practised by Dunstaple? The melodic lines of his upper voices are made up of at least four types of movement: a basically conjunct progression with few leaps, short note values and virtually no rhythmic tautology (as in ex.2*a*). The conjunct motion may alternate with 3rds, creating interesting asymmetrical patterns, and with a similar avoidance of rhythmic tautology (ex.2*a*, bars 64–6, and ex.2*b*). Again, the movement may be largely triadic, with very little stepwise movement, and usually perceptibly slower than the more conjunct lines (as in ex.2*c*). The melodic line often unfolds very gradually, exploring all the possibilities of the notes first presented before higher or lower ones are added. A rising triadic phrase (ex.2*d*, or variants upon it), often rising to the major 6th, opens many of Dunstaple's compositions. Finally, he sometimes used a declamatory line with many repeated notes, often syllabic in texting, but not necessarily well declaimed by later standards (ex.2*e*).

In combining voices, we may find an interplay that is almost hocket-like (as in ex.3*a*). Rhythmic imitation is a





natural consequence of this relationship, but is rarely extended for more than two bars. The few examples of pitch imitation are confined to one bar, even when the imitation could have been continued: Dunstaple clearly did not regard imitation as a virtue to be practised wherever possible (ex.3*b*, involving three of the four voices, is one of the most advanced examples). This kind of textural interplay is sometimes found in conjunction with the declamatory and triadic types of melodic line, as in ex.3*c*, where the declamatory style is applied to the textless Amen.

To the modern ear, the harmony is predominantly major in sound. 3rds often seem to be ends in themselves while in contemporary continental music they are still straining for resolution. The so-called 'pan-consonant' style (*Quam pulchra es*, no.44, and *Sancta Maria non est*, no.48, provide good examples) owes much to the harmonic use of the 3rd to yield maximum sonority, as well as to its melodic use in exposed positions (ex.1*a*). Dissonances are handled with care especially in relation to the tenor (those in ex.3*c* arise only between the middle two parts and result from independence of line; in ex.3*b* this independence in the upper parts is taken further: bars 70–71 are unusually rough, but the sources are unanimous in this reading).

Much of Dunstaple's music is in three parts; the isorhythmic motets are mostly for four. Lengthy duets occur within all styles (though not always in shorter pieces) and may occupy as much as a third of a composition. It is in duets that the English handling of discant is seen at its most perfect, with a high proportion of vertical 3rds and 6ths (characteristic intervals in any case between discantus and tenor parts in English compositions), but rarely more than three or four successive parallel intervals (ex.3*d*). In the duets between the upper voices of isorhythmic motets, parallel motion is often avoided by crossing of parts. Duets and full sections (marked in some manuscripts for soloists and chorus respectively) are often contrasted by the use of faster note values and harmonic rhythm for the former.

Although the two lower parts of a three-part piece may be virtually equal in range, the contratenor tends to be higher in tessitura and more rhythmically active than in average contemporary continental pieces. This may be linked with an English tendency to supply text for low-lying second upper parts that are not true contratenors in some mass settings, text which was usually ignored by continental scribes who construed them as contratenor parts.

The overwhelming majority of Dunstaple's works start in triple time. Duple-time openings are confined to four mass movements, plus the canonic Gloria, one antiphon and *O rosa bella*. Except in a few short pieces (and the longer, anonymous Credo, no.10), which are in triple time throughout, there is usually a change to duple time about midway, and there may also be a shorter, final return to triple time towards the end.

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Edition: *John Dunstable: Complete Works*, ed. M.F. Bukofzer, MB, viii (1953, rev. 2/1970 by M. Bent, I. Bent and B. Trowell adding nos. 36a, 69–73) [MB]

Title	*Voices*	*No. in MB*	*Remarks*
		MASS CYCLES AND INTERRELATED MASS MOVEMENTS	
Gloria, Credo	4	11, 12	
Gloria, Credo	3	15, 16	Isorhythmic; on 'Jesu Christe Fili Dei'
Kyrie, Gloria, Credo, Sanctus	3	69, 72, 17, 18	Isorhythmic; on 'Da gaudiorum premia'; Sanctus anon.
Kyrie, Gloria, Credo, Sanctus, Agnus Dei	3	70, 19–22	Cyclic mass on 'Rex seculorum'; also attrib. Leonel Power
Kyrie, Gloria, Credo, Sanctus, Agnus Dei	3	71, 56–9	Cyclic mass; also attrib. Benet and Leonel Power
		SINGLE MASS MOVEMENTS	
Kyrie	3	1	
Kyrie	3	65	One v survives complete, the others are fragmentary (see Bent, 1981)
Gloria	3	2	?Scribal pairing with Credo no.10
Gloria	3	3	Also attrib. Leonel Power
Gloria	3	4	
Gloria	3	7	Scribal pairing with Credo no.8
Gloria	3	9	Trope: 'Spiritus et alme'; ?scribal pairing with Credo no.10
Gloria	?6	—	One v survives for canon four-in-one (with rubric and attribution); one or two accopanying voices are lacking (ed. in Bent, 1996)
Credo	3	5	
Credo	3	8	Scribal pairing with Gloria no.7
Credo	3	10	Anon.; scribal pairing with Gloria no.2 or Gloria no.9
Sanctus	3	6	
Sanctus	3	68	Anon.; scribal pairing with Agnus Dei no.14
Sanctus	3	13	Sanctus melody Sarum no.2 in third voice
Agnus Dei	3	14	Agnus Dei melody Sarum no.5 in third voice
		OTHER SETTINGS OF SACRED LATIN TEXTS	
Alma redemptoris	3	40	Marian ant for Vespers and processions; also attrib. Leonel Power
Alma redemptoris	3	60	Marian ant for Vespers and processions; also attrib. Leonel Power
Ascendit Christus	3	61	Marian ant for Assumption BVM and processions; also attrib. Forest; plainchant 'Alma redemptoris' in third voice

Title	Voices	No. in MB	Remarks
Ave maris stella	3	35	Hymn to the BVM; plainchant in third voice
Ave regina celorum, ave domina	3	37	Marian ant; plainchant in third voice
Beata Dei genitrix	3	41	Marian ant for Lauds, Vespers and processions; also attrib. Binchois
Beata mater	3	42	Marian ant for Nativity of the BVM and other occasions; also attrib. Binchois
Crux fidelis	3	39	Ant for Saturday after Trinity Sunday, sung before the Cross; plainchant in second (also first) voice
Descendi in ortum meum	4	73	Marian ant
Gaude flore virginali	5	—	Not extant; see §3 above
Gaude virgo Katerina	3	52	Seq to St Catherine
Gloria sanctorum	3	43	Seq to the BVM
Magnificat (2 versions)	3	36, 36a	Plainchant of canticle in first voice; 2nd version alternatim
Magnificat	?	—	Not extant; see §3 above
Magnificat	3	—	Also attrib. Du Fay; attrib. Dunstaple in *D-Mbs*
O crux gloriosa	3	53	Processional ant sung before the cross, Vespers Saturday after Trinity Sunday
Quam pulchra es	3	44	Processional ant to the BVM; 'Dunstapell' erased, 'Egidius' added, in *I-AO*
(*see* BINCHOIS, GILLES DE BINS DIT)			
Regina celi	3	38	Marian ant; plainchant in first voice
Salve mater salvatoris	3	62	Seq to the BVM; also attrib. Leonel Power
Salve regina mater mire	3	45	Marian ant; trope of 'Salve regina'
Salve regina mater misericordie	3	63	Trope: 'Virgo mater'; also attrib. Leonel Power
Salve regina misericordie	3	46	Marian ant; trope: 'Virgo mater'
Sancta Dei genitrix	3	47	For the Office, All Saints'Day
Sancta Maria, non est tibi similis	3	48	Processional respond and ant to the BVM
Sancta Maria, succurre miseris	3	49	Marian ant for the Magnificat
Speciosa facta es	3	50	Processional ant to the BVM
Sub tuam protectionen	3	51	Marian ant for Vespers of the Conception and Nativity of the BVM; 2 keyboard arrs. in the Buxheim Organbook (MB, nos.51a–b)
		ISORHYTHMIC MOTETS	
Albanus roseo rutilat/Quoque ferendus eras/Albanus domini laudans	3	23	To St Alban; ant 'Primus in anglorum' from rhymed Office 'Inclita martyrii' in T
Ave regina celorum, ave decus/Ave mater expers paris/Ave mundi spes Maria	3	24	To the BVM; seq 'Ave mundi spes' in T
Christe sanctorum decus/Tibi Christe splendor Patris/Tibi Christe	3	25	To St Michael; hymn 'Tibi Christe splendor Patris' in T
Dies dignus decorari/Demon dolens dum domatur/Iste confessor	3	26	To St Germanus; hymn 'Iste confessor' (Vespers for Nativity of a Confessor) in T
Gaude felix Anna/Gaude mater matris Christe/Anna parens	3	27	To St Anne; verse of respond 'Matronarum hec matrona' from rhymed Office 'Felix Anna' in T
Gaude virgo salutata/Gaude virgo singularis/Virgo mater comprobaris/ Ave gemma	4	28	Seq to BVM
Preco preheminencie/Precursor premittitur/[textless]/Inter natos mulierum	4	29	Ant 'Inter natos' from Nativity of St John the Baptist in T
Salve schema sanctitatis/Salve salus servulorum/Cantant celi agmina/ [textless]	4	30	To St Catherine; T from repetenda of respond 'Virgo flagellatur'
Specialis virgo/Specialis virgo/Salve parens	3	31	T from seq 'Post partum Virgo Maria' (Assumption of the BVM)
Veni Sancte Spiritus et emitte/Veni Sancte Spiritus et infunde/Veni Creator Spiritus/Mentes tuorum	4	32	Hymn 'Veni Creator' for Whitsunday
Veni Sancte Spiritus et emmite/Consolator optime/Sancti Spiritus assit	3	33	Hymn 'Veni Creator' and sequence 'Sancti Spiritus assis' for Whitsunday
[textless]	3	34	Bukofzer supplies editorially the text of the Marian ant 'Nesciens mater'
[textless]	?	66	Only T survives (in treatise)
Nesciens mater	4	67	Fragment of T only (rhythmicized plainchant) quoted by Morley in *Plaine and Easie Introduction* (London, 1597), p.178; probably from isorhythmic motet
		SECULAR AND VERNACULAR	
Durer ne puis	3	64	Rondeau; also attrib. Bedyngham

Title	Voices	No. in MB	Remarks
I pray you all	2	—	Carol; anon., but attrib. 'J.D.' in earliest source; ed. in MB, iv (1952), no.15 (=65)
Je languis en piteux martire	3	—	Ballade; Dunstaple's name erased and replaced by that of Du Fay 'Dumstable' (*I-TRmp* 92)
O rosa bella (? L. Giustiniani)	3–6	54	Modified ballata; more plausibly attrib. Bedyngham; exceptionally widely copied and recomposed; 2 keyboard arrs. in Buxheim Organbook (MB, nos.54a–b)
Puisque m'amour	3	55	Rondeau; 1 keyboard arr. (Buxheim Organbook) and 4 different 2-part versions (in *GB-Lbl* Titus A XXVI) survive (MB, nos.55a–b)

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MARGARET BENT

Duny, Egide. *See* DUNI, EGIDIO.

Duo. A term frequently applied, in preference to DUET (of which it is the exact French equivalent), to instrumental compositions for two performers. It is sometimes applied to vocal duets in the Renaissance and early Baroque periods (*see* BICINIUM). In German a strict terminological distinction is made between 'Duo', now used only of instrumental works, and 'Duett', which since the 17th century has denoted a piece for two voices, with or without instrumental accompaniment. The distinction has its roots in the development, traceable back to early polyphony, of works for like-sounding voices or instruments (both formerly designated 'Duett') and in the rise, in the continuo era, of works for accompanied solo instrument. The latter led to a flowering of the instrumental form during the 18th century. The term 'duo' is sometimes coupled with an adjective, for example in Weber's *Grand duo concertant* op.48 for clarinet and piano and J.-F. Mazas' sets of *Duos brillants* opp.64–5 for two violins; it is also often used to refer to the performers who play music for two instruments.

□

Duo-Art. Trade name for a REPRODUCING PIANO introduced by the Aeolian Co. in 1913. *See* AEOLIAN (i).

Duodecima (It.; Ger. *Duodezime*). *See* TWELFTH (i).

Duodrama. By extension of the term MONODRAMA, a two-character MELODRAMA, sometimes with a chorus, using spoken words alternating with or set over music, popular from the 1770s to the 1790s in the German theatre. Two well-known examples are Georg Benda's *Ariadne auf Naxos* and *Medea* (both 1775).

ANNE DHU McLUCAS

Duparc, Elisabeth ['Francesina'] (*d* 1773). French soprano. Trained in Italy, she sang in several operas at Florence in 1731 and 1734–5. In 1736 she was engaged by the Opera of the Nobility for London, making her King's Theatre début in Hasse's *Siroe*, and singing in operas by Broschi, Pescetti, Veracini and Duni. The following season (1737–8) she appeared in operas by Pescetti and Veracini, the Handel pasticcio *Alessandro Severo* and Handel's new operas *Faramondo* (Clotilde) and *Serse*(Romilda). From then she was known almost exclusively as a Handel singer. She was his leading soprano at the King's Theatre in early 1739 and 1744–5, at Lincoln's Inn Fields in 1739–40 and 1740–41 and at Covent Garden in early 1744 and 1746. She sang in many oratorios (including the first performances of Handel's *Saul* (Michal) and *Israel in Egypt*), probably in *Giove in Argo* (1739), in the *Ode for St Cecilia's Day* and *L'Allegro* (1739–40) *Imeneo* (Rosmene) and *Deidamia* (title role) in 1740–41, *Semele* (title role) and *Joseph and his Brethren* (Asenath) in 1744, *Hercules* (Iole) and *Belshazzar* (Nitocris) in 1745 and the *Occasional Oratorio* in 1746. She also sang in both the English and bilingual versions of *Acis and Galatea*, the title roles in *Esther* and *Deborah* and in *Alexander's Feast* and *Messiah*. At the second performance of *Israel in Egypt* (11 April 1739) Handel added three Italian arias and one English aria for her. Though seldom heard at concerts, she had a part in a 'New Eclogue' by Veracini at the New Haymarket Theatre on 9 March 1741 and sang Handel arias at the annual Musicians Fund benefit at Covent Garden on 10 April 1745. In January 1752 she took part in a concert at the Great Room, Dean Street. She was also a painter.

Francesina's bright soprano improved greatly under Handel's tuition and she became a worthy successor to Strada and even Cuzzoni. Many of her arias resemble



Elisabeth Duparc: mezzotint (1737) by John Faber after George Knapton

Cuzzoni's in their demand for rapid and agile decoration, frequent trills and a melodious warbling style; Handel gave her several bird songs. His high opinion of her powers of characterization and all-round musicianship is clear from the many superb parts he wrote for her. Burney ranked her as a singer of the second class, but also wrote of 'her lark-like execution', 'a light, airy, pleasing movement, suited to [her] active throat'. Her compass was *c*′ to *b*″.

WINTON DEAN

Duparc [Fouques Duparc], **(Marie Eugène) Henri** (*b* Paris, 21 Jan 1848; *d* Mont-de-Marsan, 12 Feb 1933). French composer. At the Jesuit College of Vaugirard in Paris he had César Franck as his piano teacher, and while studying law he found time for composition lessons from Franck, writing and in some cases publishing a number of works which he later destroyed. Of five *mélodies* for voice and piano, published in 1868, he wished only *Soupir* and *Chanson triste* preserved; but *Sérénade*, *Romance de Mignon* and *Le galop* were later reclaimed and, though not forming part of the strict canon of the composer's works, provide interesting evidence of the influences of Gounod, Liszt and Wagner. A duet, *La fuite*, was later published with the composer's assent. Of his orchestral essays, a symphonic poem *Lénore* after Bürger's ballad, written in 1875, was performed on several occasions at the time, and the nocturne *Aux étoiles* is all that was eventually preserved of a *Poème nocturne* performed in 1894. An opera *Roussalka* based on Pushkin was never finished; when Duparc abandoned composition in 1885, his completed and acknowledged artistic legacy consisted simply of 13 songs composed between 1868 and 1884.

The cause of his abandoning composition was a neurasthenic condition, no doubt of physical origin but predominantly psychological in its manifestations of crippling hyperaesthesia. Far from being insane, Duparc led a very quiet but otherwise normal life, at first in south-western France and later in Switzerland, devoted to his wife and family; he continued to read, to interest himself in music (but not to compose) and to execute watercolours, pastels and sepia drawings until he became blind. A visit to Lourdes in 1906 with Paul Claudel and Francis Jammes was the occasion of an experience that greatly increased his already deeply religious cast of mind, and his private journal witnesses to the sincerity and intensity of his inner life. A characteristic entry dated 1916 refers to his blindness: 'Have I not loved too well the beauty of shapes and colours, and does not God wish me to live from now on a more interior life concerned solely with Him?' He had a very French wit, often biting but never cruel, and his characteristic humour may be seen in a letter to his close friend Ernest Chausson, who was agonizing over the composition of his opera *Le roi Arthus*:

> Since you've got that fearsome old battle-axe Guinevere by the short hairs, give her a good shaking; when you've gutted her properly, you'll find it easier to settle the quarrel with her old cuckold of a husband.

Duparc lived on, blind and latterly paralysed, to 1933.

The extreme sensibility which was to cripple him psychologically at the age of 36 was reflected in Duparc's attitude to music from the outset. His admiration, like that of all Franck's pupils, was directed primarily to Bach, Beethoven (especially the Ninth Symphony and last quartets) and, among contemporaries, Wagner. Duparc heard Wagner performances in Munich in 1869 and, as Liszt's guest, met Wagner the same year at Weimar. In 1879 he visited Bayreuth with Chabrier, one of a number of visits both earlier and later. He even tried to persuade Wagner to abandon the realistic production of his works in favour of a simple symbolism – Brünnhilde, he believed, should be surrounded at the end of *Die Walküre* by a simple 'circle of light' rather than stage flames. In this, as in other aesthetic matters, he was in advance of his times. He was among the earliest French admirers of Tolstoy's *War and Peace*, of Ibsen's plays, of French primitive paintings and of oriental art, not only Japanese prints but Japanese theatre and Cambodian dancing, both of which he saw at the Paris exhibition of 1900. He was a great Dante enthusiast, an early champion of Baudelaire and Verlaine, and deeply attached to Mistral's poetry.

The foundation of Duparc's artistic sensibility was not far removed from that of his malady. The criterion suggested by his 'je veux être ému' is the same as that of Lekeu's 'pour moi l'art est infiniment sentimental', and the emotional temperature of the Franck circle first attracted and then further stimulated these precariously balanced addicts of feeling. Duparc's songs are preserved from the mawkishness that sometimes mars Franck's own music, and more often that of his weaker disciples, by the innate taste shown in his choice of poems (confirmed by his enthusiasm for the austere virtues of primitive painting and Japanese theatre), and by the solidity and painstaking finish of his craftsmanship, the result, in many cases, of countless revisions. Even when the form of a song, or its accompaniment, suggests the *romance de salon*, Duparc transcends the genre. The rippling chordal figuration of *Chanson triste*, for instance, clothes an ambitious and beautifully designed harmonic structure (e.g. the excursion from the tonic E♭ major, through G♭ (F♯), A major, D major-minor back to E♭). In *L'invitation au voyage* the gently insistent oscillation over an open 5th is contrasted

with the complete stillness of the refrain, reintroduced in the last (major) verse against an echo from the first (minor). Many of the songs are strophic with variations, and the complexity of the vocal line depends on the nature of the poem. It is simplest in Théophile Gautier's ballade *Au pays où se fait la guerre*, where the dramatic element is more naive and more theatrical than in *Le manoir de Rosemonde*, where the syncopated dotted rhythm and interrupted cadences give this interior drama a sinister character, enhanced by the concentrated rhythmic and harmonic tensions of the final verse (whose postlude recalls that of Schumann's *Ich hab' im Traum geweinet*). The shifting chromaticism produced by the enharmonic modulations of *Soupir*, though sustained by a single rhythmic pattern, shows a distinct Wagnerian influence. This is even clearer in the minor 9th chords of *Elégie* and the deliberate 'Tristanisms' of *Extase*.

Only one of Duparc's songs, *La vague et la cloche*, was designed for the orchestra, and it is not as strictly unified as the songs composed with piano accompaniment. The composer orchestrated the accompaniments of *Chanson triste*, *Au pays où se fait la guerre*, *L'invitation au voyage*, *Le manoir de Rosemonde, Phidylé*, *Testament* and *La vie antérieure*; but although he complained to Chausson that he 'would never learn to write well for the piano', the piano versions are in each case preferable. Their chief fault lies in a readiness to fill out harmonies by broken chord figuration (*Phidylé*, *Testament*), perhaps to counteract the static character of the bass lines as well as to provide that fictitious amplitude that was the bane of Franck's pupils in general. A fondness for harmonic progressions based on consecutive 5ths (as in *Lamento*) did not exclude carefully worked contrapuntal detail in the inner voices of the accompaniments. In his handling of French prosody Duparc was no more scrupulous than other French composers of the day, as his setting of *Chanson triste* shows, but his feeling for poetic atmosphere and his ability to communicate it in music was unequalled among his contemporaries. He was unique in giving the French *mélodie* a musical substance, an emotional intensity and a unity of poem and music that were not to be equalled until the songs of Fauré's maturity.

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SONGS

Chanson triste (H. Cazalis), E♭, 1868(?9), C[4]; final version (1902), N[9]; orch version (1912)
Soupir (S. Prudhomme), d, 1869(?8), C[1]; final version (1902), N[11]
Romance de Mignon (V. Wilder, after Goethe: *Kennst du das Land*), E, 1869, C[3]
Sérénade (G. Marc), G, 1869, C[2]
Le galop (Prudhomme), g, 1869, C[5]; ed. C. Panzéra (1948)
Au pays où se fait la guerre (T. Gautier), f, ?1869–70, Journal de musique, ed. A. Gouzien, i (1877), no.51, suppl.; orchd *c*1876; final version N[13]; rev. orch version ?1911–13 (n.d.) [orig. title Absence, intended for opera Roussalka]
L'invitation au voyage (C. Baudelaire), c, 1870, R[1], N[1]; orch version ?1892–?5 (n.d.)
La vague et la cloche (F. Coppée), e, 1871, orch acc.; R[3] (1st edn. arr. pf by d'Indy, 2nd edn. arr. pf by composer), N[3]; orch version (*c*1913)
Elégie (T. Moore, trans. ? E. MacSwiney), f, 1874, Journal de Musique, ii (1878), no.85, suppl.; final version (1902), N[10]
Extase (J. Lahor), D, 1874, ?rev. 1884, R[4], N[4]
Le manoir de Rosemonde (R. de Bonnières), d, 1879(?82), R[6], N[6]; orchd by 1912 (n.d.)
Sérénade florentine (Lahor), F, ?1880–81(?83); R[2], N[2]
Phidylé (Leconte de Lisle), A♭, 1882, R[5], N[5]; orch version 1891–2 (1909)
Lamento (Gautier), d, 1883(?5), R7, N7
Testament (A. Silvestre), c, 1883(?5), R[8], N[8]; orch version 1900–01, rev. 1911–13 (n.d.)
La vie antérieure (Baudelaire), E♭, 1884 (1902), N[12]; orch version 1911–13 (n.d.)
Recueillement (?), *c*1886, inc., destroyed

OTHER VOCAL

Roussalka (op, 3, Duparc, after Pushkin), ?1879–?95; inc., destroyed
Benedicat vobis Dominus, motet, STB, 1882 (1920)
La fuite, duet, S, T, pf, 1871 (1903)

ORCHESTRAL

Suite de valses (Ländler), by 1874, perf. Paris, Société National, 24 Jan 1874; MS orch pts. in archives of Editions Salabert
Poème nocturne: 1 Aux étoiles, 2 Lutins et follets, 3 Duo: L'aurore, 1874; perf. Société National, 11 April 1874; pts.2–3 lost; pt.1 rev. 1910 (1911), arr. pf (1911)
Lénore, G, sym. poem, 1875 (?1894–5)
Danse lente, C (intended for Roussalka), ?1892; MS copy by E. Ansermet in archives of Editions Salabert
Prelude and fugue, chorale, org, by J.S. Bach, transcr. orch; MS formerly in private collection of E. Ansermet

OTHER INSTRUMENTAL

Sonate, a, pf, vc, 1867; MS in private collection of composer's daughter, Mme d'Armagnac
6 rêveries, pf, ?1864–5, printed, not pubd; copy in collection of Mme d'Armagnac
[5] Feuilles volantes, pf, op.1, ?1867–9 (1869)
Beaulieu, pf, 1869; MS in collection of Mme d'Armagnac
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MARTIN COOPER

Duphly [Dufly, Du Phly etc.], **Jacques** (*b* Rouen, 12 Jan 1715; *d* Paris, 15 July 1789). French harpsichordist and composer. He was the son of Jacques-Agathe Duphly and Marie-Louise Boivin of the parish of St Eloi, whose registers supply the little that is known of his early life. On 11 September 1734 'le sieur Dufliq, organist of the cathedral of Evreux' applied for a position at St Eloi; the

register goes on to make clear that he had been trained by Dagincourt at Rouen, went to Evreux (*c*1732) for what must have been his first appointment (he was only 19 when he resigned from it) and returned to his native parish. His tenure at St Eloi began inauspiciously with his being shut out of the organ loft by his aged predecessor; but the church quickly changed the locks. To St Eloi he added Notre Dame de la Ronde in 1740, his sister Marie-Anne-Agathe filling in when duties conflicted. He left both appointments in 1742 and moved to Paris; according to the clerk of St Eloi, it was *affaires* that drew him there, but other reports suggest that it was the realization that he would do better as a specialist of the harpsichord in Paris than as an organist in Rouen. Pierre-Louis Daquin, son of the organist, said of 'Duflitz' in 1752:

> For some time he was organist at Rouen, but doubtless finding that he had a greater gift for the harpsichord, he abandoned his first instrument. One may suppose that he did well, since he passes in Paris for a very good harpsichordist. He has much lightness of touch and a certain softness which, sustained by ornaments, marvellously render the character of his pieces.

Marpurg (1754) remarked that 'Duphly, a pupil of Dagincourt, plays the harpsichord only, in order, as he says, not to spoil his hand with the organ. He lives in Paris, where he instructs the leading families'.

His reputation seems to have reached its peak in the 1750s and 60s. Marpurg's *Raccolta delle più nuove composizioni di clavicembalo*, ii (1757), contains a pair of rondeaux from Duphly's first book. In 1764 Walsh brought out an edition of his second book; in 1765 the 20-year-old Richard Fitzwilliam was studying with him. That year Pascal Taskin, the harpsichord maker, reckoned 'Dufly' among the best teachers in Paris, along with Armand-Louis Couperin, Balbastre and Le Grand. The article on fingering in Rousseau's *Dictionnaire* (1768) contains rules which the author presents 'with confidence, because I have them from M Dupli, excellent harpsichord teacher who possesses above all perfection in fingering' (though either Duphly or Rousseau overlooked the fact that these 'rules' were lifted word for word from Rameau's, in his *Pièces de clavecin* of 1724). The titles and dedications of Duphly's pieces show him to have been a part of the inner circle of professional and aristocratic connoisseurs; yet he seems to have been unambitious and content with a simple life. D'Aquin wrote that 'in general his pieces are sweet and amiable: they take after their father'. Although this represents a curious judgment of his music, which is more often flashy and energetic, it may reflect a nature that allowed him to drift gently from view to a point of obscurity where it became necessary to inquire in the *Journal général de la France* (27 November 1788) 'what has become of M Duphlis, former harpsichord teacher in Paris, where he was in 1767. If he no longer exists, one would like to know his heirs, to whom there is something to communicate'. When he died, the next year, no heirs appeared; even his sister could not be located. But his will and the inventory of his effects show that he had been living in modest comfort in a small apartment overlooking the garden in the Hôtel de Juigné. His dedication of his last pieces to the Marchioness of Juigné, 21 years before, did not exempt him from paying 300 livres a year for rent. Evidently Duphly never married: his chief legatee was his manservant of 30 years. There was not even a harpsichord.

Dagincourt may have been Duphly's teacher, but Rameau's harpsichord music served as Duphly's chief model. Rameau's shadow falls on themes (the courante *La Boucon* in book 1 begins like Rameau's E minor courante, transformed in metre) and on whole pieces (*Les colombes* in book 2 – which D'Aquin must have meant when he said of Duphly's music: 'On connaît les tourterelles, qui affectent le coeur' – is almost a condensed paraphrase of *La timide* from Rameau's *Pièces de clavecin en concerts*, 1741). Scarlatti's fast 3/8 sonatas have their echo in *La De Caze* (book 2) and *La De la Tour* (book 3), and Dagincourt (or Couperin, whom Dagincourt imitated) can be felt in a rondeau in C (book 1) and *La De Brissac* (book 2), among other pieces.

Book 3 mixes solos and two sonata-like groups with violin accompaniment; the latter are singularly unimaginative in their use of the violin, which seems to have been more a hindrance than a resource. Two solo groups in F minor and D are excellent, however. The first consists of a sombre rondeau in bass-viol range called *La Forqueray* after the late virtuoso of that instrument, a brilliant chaconne of 285 bars, and a savage tirade entitled *La Médée* and marked 'vivement et fort'. In the 12 years between books 3 and 4 fashion passed Duphly by: book 4 contains but six half-hearted essays in Alberti-bass style.

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Kbd: Pièces de clavecin (1744/*R*); Second livre de pièces de clavecin (1748/*R*), as A Collection of Lessons for the Harpsichord (London, 1764); Troisième livre de pièces de clavecin (1756/*R*), 3 pieces ed. J. Volant-Panel (Paris, 1961); Quatrième livre de pièces de clavecin (1768/*R*), from which La de Drummond, arr. 1v, hpd as Rondeau gracieux, in Collection lyrique (1774)

Pedagogical: figured bass method, 1765, attrib. Duphly by R. Fitzwilliam, *GB-Cfm*

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DAVID FULLER

Dupin, Paul (*b* Roubaix, 14 Aug 1865; *d* Paris, 6 March 1949). French composer. Descended from a family of German musicians on his mother's side, and the son of a Breton businessman, he intended to make a career in industry. He attended the Ecole des Arts et Métiers in Toulouse, and then took a position in a Toulouse factory. However, his love of music was such that he resigned his post in 1886 and settled in Paris to study music. He worked for some months with Emile Durand, but tired of Durand's reactionary attitude and was then entirely self-taught. In 1894 he took a post with the Compagnie des Chemins der Fer de l'Ouest, and although his work for the railway company was very demanding it did provide some financial security. He was discovered around 1908 by Romain Rolland and others, attained some celebrity,

and several of his works were published. Arising as it did from his curiosity value, Dupin's fame faded quickly, and since he had resigned from the railway to devote himself to composition, the rest of his life was spent in a state of poverty not far from destitution.

Dupin forged his own musical language, unrelated to any schools or aesthetic currents. Attracted by polyphony, he employed a proliferation of melodic lines and a highly charged, contorted harmony that obeyed no rules. As a result, his style is totally original. However, there were latent shortcomings in this approach, and they proved a severe handicap in the construction of his large-scale instrumental works, where his writing sometimes verges on the incoherent. These deficiencies, together with his often inadequate skill in instrumentation, have prevented his works from finding recognition despite some genuinely interesting ideas. The best of Dupin's composition is in his *mélodies*, and especially in his choral canons, about 370 in all, inspired by diverse subjects and written for ensembles of two to 12 voices.

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(*selective list*)

Stage: Lyszelle (drame lyrique, 3, P. Dupin), 1901–4, unperf. [1st version entitled Marcelle]

Orch: Symphonie d'Erigne (Sym. no.2), 1931

Choral: Les suppliantes (orat., after Aeschylus), 1912, unfinished; Hymne aux alliés (Symphonie populaire à la gloire de la Belgique), solo vv, chorus, orch, 1914–22; Oremus pro pontefice, chorus, fl, str, 1928; 3 répons aux matines du samedi saint, Mez, chorus, *c*1930

Vocal canons: Gerbes et faisceaux; Les frises du Nil (1923); Daou baradoz breiz (1926); Tri baradoz breiz (1927); Le chant de ma bouilloire (1932)

Chbr: Poëmes, 2 vn, va, vc (1909); Pastorale (Sabine no.1: dans le jardinet), 2 vn, va, vc, pf (1910); Sonate, vn, pf (1912); Rythmes berceurs, vc, pf (1914); Trio, vn, vc, pf (1914); Sonatine, va, pf, 1922; Sonatine, vc, pf, 1922; Pièces dialoguées, esquisses instrumentales d'après 6 peintres français. 1.: Watteau, fl, vc, hp (1923); Le jardin de l'évêché de Blois (no.1), vn, vc, pf (1930)

Songs (1v, pf): 6 légendes françaises anciennes et modernes (1893); 12 mélodies (1909); 3 légendes (P. Dupin, M. Tinayre, E. Hollande) (1913); 3 chansons dans le caractère populaire (Dupin) (1913); 7 noëls familiers (Etienne, Dupin) (1928); 3 noëls (1935)

Pf: Pastels et fusains; Dans les monts d'Annam, scènes, 1 and 2 pf; L'offrande à la danse, pf 4 hands; Jean-Christophe (1908); Sonata (1912); Le beau jardin, pf 4 hands (1912); 3 esquisses fuguées (1913); 3 esquisses fuguées, set 2 (1914); Dentelles (1927)

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JACQUES TCHAMKERTEN

Dupla (Lat.: 'duple'). In early music theory, a term denoting the ratio 2:1. In harmonic theory this represented the octave, which could be produced by two notes on the monochord whose respective lengths of vibrating string were in the ratio 2:1. In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, *proportio dupla* indicates a diminution in the relative value of each note shape in the ratio 2:1. In modern practice, duple time has two beats to the bar.

PETER WRIGHT

Duplessis [Duplessy, Plessis, Plessy]. French family of composers and musicians. Several musicians of this name were active in France between the 17th and 19th centuries. In most cases their relationship with each other, if any, is obscure.

(1) **Jean-Baptiste Duplessis** (*fl* 1687–98). Harpsichordist and opera director. In October 1687 he signed a three-year contract with the director of the Lyons Opéra to accompany and coach the singers; his annual salary was 700 livres. He was still in Lyons on 4 May 1692 when he witnessed the baptism of dancer Guillaume La Bruyère's son in the church of Saint Nizier. In 1697–8 he was involved in directing operas in Marseilles (including productions of Lully's *Persée*), and in August 1698 he directed an opera at Avignon.

(2) **Joseph Duplessis** (*fl* 1697). Composer. A manuscript of a sarabande and air for two instruments dated 1697 (*D-SWl*) bears his name.

(3) **Duplessis** [*l'aîné*] (*fl* 1699–1748). Violinist and composer. He was in the Paris Opéra orchestra from 1704 to 1748. His salary in 1738 was 500 livres. According to Fétis he composed two volumes of violin sonatas; these appear to be no longer extant. He was probably the Duplessis who contributed 82 chansons (for one to three voices, with or without basso continuo) to Ballard's *Recueil d'airs sérieux et à boire de différents auteurs pour l'année* between 1699 and 1721, some of which reappear in the series *Nouveau recueil de chansons choisies* between 1724 and 1732. An *air à boire* by 'Mr Duplessis' published in *Recueil de cantates françoises et italienne et d'airs serieux et à boire choisis de differens Autheurs* (1726) may also be the work of Duplessis *l'aîné*.

(4) **François Duplessis** (*fl* 1709–40). Engraver. He engraved François Couperin's four books of *Pièces de clavecin* (1713–30) and *Leçons de ténèbres* (1715), Nicolas Bernier's fifth and sixth books of cantatas (1715, 1718), Campra's fifth book of motets (1720), Marais's *Pièces de viole* (1686–1725) and Corelli's opus 1–4 (engravings undated). He was among the first to place page turns conveniently for instrumentalists.

(5) **Duplessis** (*fl* 1722–44). Singer (*taille*=tenor). He entered the Paris Opéra chorus in 1711 and received an annual salary of 500 livres. He officially stopped singing in 1733 and collected tickets at the door of the Opéra until Easter 1744 when he received a pension; however, chorus lists in contemporary librettos show that he remained active as a singer well after 1733: he was involved in the 1744 production of Rameau's *Dardanus*. Eastwood suggests that he may have been the composer of the 82 chansons attributed to (3) Duplessis *l'aîné*.

(6) **Duplessis** [*le cadet*] (*fl* 1725–56). Violinist, viola player and composer, brother of (3) Duplessis *l'aîné*. He was a member of the Paris Opéra orchestra from 1725 until at least 1756. He entered as a violinist at a salary of 450 livres, but by 1751 was listed as principal viola, in receipt of 500 livres. In that year he was also employed at the Concert Spirituel. By December 1749 he had retired from the position of *maître de musique* at the Opéra; how long he had held this appointment is unclear. On 22 July 1734 the Paris Opéra staged *Les fêtes nouvelles*, an *opéra-ballet* comprising a prologue and three *entrées* with music by Duplessis *le cadet* and libretto by Massip. The famous dancer Marie-Anne Cupis de Camargo was involved; the singers included Pierre de Jélyotte and Mlles Antier and Eremans. According to the *Mercure de France*, the work

was withdrawn after three performances. Two motets (*Jubilate Deo*, *Domine non est exaltamus*) and 'une grande symphonie à timbales et trompettes' by Duplessis *le cadet* were performed at the Concert Spirituel between 1749 and 1753; the latter received several performances. The chanson *Amour, je ne songe qu'à rire* (*Mercure de France*, September 1736) was probably another of his works.

(7) **Lenoir Duplessis** (*b* Paris, 1754). Composer. He was known as 'Chevalier Lenoir Duplessis'. On 27 January 1779 a one-act 'melodrame pantomime et ballet héroique', *L'Amour enchaïné par Diane*, was staged at the Théâtre des Eleves pour la Danse de l'Opéra. Lenoir Duplessis provided the music for the melodrama; the ballet music was by others. In 1780 Duplessis compiled *Don Carlos, ou La belle invisible*, incorporating music from Italian operas.

Other musicians of the same name include Mathurin Duplessis (*d* 1656), who was a *hautbois du roi* and *hautbois de Poitou* in the *grand écurie* and was based at Saint-Germain-en-Laye. The brothers Jean Duplessis (*fl* 1704–13) and Charles Duplessis (*fl* 1704–13) were both violinists in the Paris Opéra orchestra, each earning a salary of 400 livres. It is conceivable that one of these was (3) Duplessis *l'aîné*. A singer named Duplessis was a chorus member at the Paris Opéra, entering in 1732. She sang the role of Junon in the 1737 revival of Lully's *Cadmus*. Another was a soprano chorus member in the theatre of the Opéra-Comique; her two-year contract expired on 3 March 1833.

A further work labelled 'Plessis' which cannot be attributed specifically to any of the above composersis a bassoon concerto (located in *B-Bc*); the score is undated but indicates that the work was performed 'au Concert des Amateurs de Napoléon-Ville'.

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NICHOLAS ANDERSON/SHIRLEY THOMPSON

Du Plessis, Hubert (Lawrence) (*b* Malmesbury district, Cape Province, 7 June 1922). South African composer. He studied at Stellenbosch University (1940–43), privately with W.H. Bell for composition (1942–3), and with Friedrich Hartmann in Grahamstown (1944–5), where he was later a lecturer at Rhodes University College (1946–51). In 1951 he went to London on a PRS scholarship to the RAM and studied composition with Alan Bush and Howard Ferguson (1951–4). From 1955 to 1957 he taught at both the universities of Cape Town and Stellenbosch; in 1958 he was appointed to a full-time post at Stellenbosch, where he remained until his retirement in 1982, and from where he received an honorary doctorate in 1989.

Du Plessis is renowned as a versatile musician, and in addition to lecturing and composing is well-known as a pianist, harpsichordist and writer. Although a successful composer of instrumental works, he feels himself to be essentially a vocal composer. He at first rejected the use of South African elements in his music, but from 1958 he used Afrikaans and Cape Malay folksongs on account of their symbolic significance. Although he has written serial works, his music does not sever connection with traditional tonality. Vocally-rooted melody is a salient feature of his essentially neo-Romantic music, whether serial or free, and his music displays emotions ranging from tenderness to violence. A deep sense of fatality often manifests itself, from the Seven Preludes (1956), dedicated to the memory of the pianist Noel Mewton-Wood, to the Sonata for solo cello (1991), the second movement of which has the Gregorian chant inscription *Media vita in morte sumus*. Further information is given in E. Aitchison: 'Hubert du Plessis', *Composers in South Africa Today*, ed. P. Klatzow (Cape Town, 1987), 33–75.

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(*selective list*)

Choral and orch: Sym., op.14, 1954; Slamse beelde, op.21, solo vv, chorus, orch, 1959; Die dans van die reën, op.22, solo vv, chorus, orch, 1960; Music after 3 Paintings by Henri Rousseau, op.24, orch, 1962; Suid-Afrika: nag en daeraad, op.29, S, chorus, orch, 1966; En boplaas sing koortal, op.32, SATB, 1970; Requiem aeternam, op.39, chorus, 1975; Festival Suite, op.44, chbr orch, 1978; Krokos, op.48, SATB, 1983; Hugenote-kantate, op.51, solo vv, SATB, orch, 1986–7

Chbr and solo inst: 4 Pf Pieces, op.1, 1945; 6 Miniatures, op.3, pf, 1949; Sonata no.1, op.8, pf, 1952; Str Qt, op.13, 1953; 7 Preludes, op.18, pf, 1956; Pf Trio, op.20, 1960; Inspiré par mes chats, suite, op.27, pf, 1964; 4 Pieces, op.28, pf, 1965; When I was a Child, suite, op.33, pf, 1971; Sonata no.2, op.40, pf, 1975; 10 Pf Pieces for Children and Young People, op.41, 1975; Sonata, op.43, va, 1977; Sonata, op.52, vc, 1991

Songs (for 1v, pf): 4 herfsliedere (Du Plessis), 1944; 5 liedekens (P. van Ostaijen), op.2, 1946; Herbst (R.M. Rilke), op.4, 1946; In den ronde (H. Marsman), op.5, 1945–8; 2 middelnederlandse liedere, op.6, 1949–52; Vreemde liefde (I.D. du Plessis), 1951; 6 galgenlieder (C. Morgenstern), op.9, 1952; 5 Invocations (Webster, Fletcher), op.12, 1953; 3 Sonnets from the Portuguese (E.B. Browning), op.15, 1954, rev. 1973; 4 slampamperliedjies (C. Louis Leipoldt), op.23, 1961; Die vrou (E. Eybers, Bible: *Song of Solomon*, Marsman, Morgenstern), op.30, 1966; 3 nokturnes (Totius, E. van Heerden, E. Marais), op.36, 1974; 3 liefdesliedere (G. Bredero, P. van Ostaijen, Bible: *Samuel*, op.37, 1974); 10 Boerneef-toonsettings, op.38, 1974–5; 3 kabaretliedere (H. Aucamp), op.45, 1978; 3 komische Lieder (C. Morgenstern), op.49, 1983

Principal publishers: Novello; Studio Holland (Cape Town); HAUM (Cape Town); UNISA (Johannesburg); DALRO (Johannesburg); Voortrekkerpers (Johannesburg)

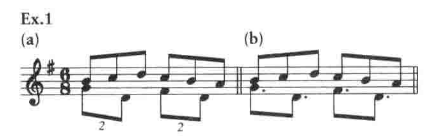
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Johann Sebastian Bach (Cape Town, 1960)
Dagboek van 'Die dans van die reën' (Cape Town, 1970)
ed.: *Letters from William Henry Bell* (Cape Town, 1973)

JAN BOUWS/JAMES MAY

Duplet. A group of two notes or chords occupying the time of three. It usually occurs in a movement in compound time (i.e. where the main beat is divisible by three), and is the exact opposite of the triplet occurring in simple time (i.e. where the main beat is divisible by two). Duplets are usually written as in ex.1*a* but since each note in such a

group occupies exactly half as much time again as in the normal, grouping of three, thus having the value of a



dotted note, duplets may equally well be notated as in ex.1*b* (as occurred increasingly from the late 19th century).

ERIC BLOM/R

Duple time. In modern practice, two beats to the bar. *See* DUPLA.

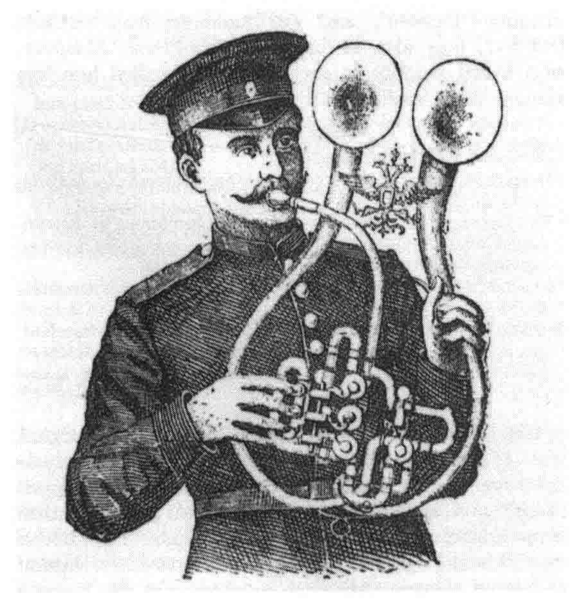
Duplex. A term for an instrument, played by one performer, which embodies the characteristics of two different instruments: the performer chooses which of the two to use. Most duplex instruments have been brass. The earliest known was a flugelhorn/cornet by Gisborne of Birmingham in 1851. In 1855 Pelitti of Milan made a family of *gemelli* (It.: 'twins') of which the euphonium-/valve trombone was the most popular. Such instruments were still found in makers' catalogues of the 1960s. In the 1990s there began something of a revival of the manufacture of these instruments. *See also* EUPHONIUM.

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CLIFFORD BEVAN

Duplex longa. *See* LARGE.

Duplex scaling. A system of ALIQUOT scaling introduced by Steinway to provide sympathetic resonance to enrich the treble register of the piano. In the 'octave duplex' piano by Hoerr of Toronto, each note had four strings, of which two, three or four might be struck by the hammer depending on one of four pedals being depressed (see 'The Octave Duplex Piano', *MO*, xxi (1897–8, 842 only).



Lyrophone: a duplex instrument by Sediva, as illustrated in C. Pierre's 'La facture instrumentale' (Paris, 1890)

Steinway's duplex scale was anticipated a half century earlier by an experiment undertaken by the German piano maker Wilhelm Leberecht Petzoldt, in which a small bridge was placed behind the normal large one in an attempt to exploit the potential additional resonance of a sympathetically vibrating extra length of string.

Duplum, duplex (Lat.: 'double', 'twofold'). Terms used in medieval theory to denote principally (1) two-voiced polyphony. In 13th-century theoretical writing both terms were used as nouns in this sense, or as adjectives in phrases such as 'organum duplum' and 'conductus duplices' (*see* ORGANUM and CONDUCTUS). In earlier theory the term 'diaphonia' was used (e.g. in *Musica enchiriadis*, *c*850), but in the Montpellier organum treatise (*c*1100) diaphonia was defined as 'duplex cantus'.

(2) Compound, of an interval: hence 'duplex diapason'. *Musica enchiriadis* employed 'duplex organum' to refer to the doubling at the octave of an organal voice in parallel organum, as distinct from 'simplex organum'; likewise, 'duplex cantus' for the doubling of the principal voice. Consequently, 'duplex' has the force of 'composite' as distinct from 'simple' organum.

(3) The second voice of a polyphonic composition – the voice composed as a duet against a tenor. In theory of the 9th to 12th centuries the phrase 'vox organalis' was generally used (though 'dupla vox' appears in *Musica enchiriadis*), and elsewhere simply 'organa ad ...' and 'organa super ...' (both appearing in the Winchester troper, *GB-Ccc*), 'organica cantica' etc. The term 'duplum' arose in 13th-century theory (e.g. Anonymous IV), in descriptions of florid ORGANUM, of DISCANT and CLAUSULA. But when the second voice of a clausula was set to a poetic text, thus transforming the composition into a motet, it was subsequently called *motellus* or MOTETUS.

(4) Lengthening of duration, as in 'longa duplex', 'duplex pausatio' (*see* NOTATION, §III, 3(ii)); also diminution or augmentation by a factor of two ('dupla', 'proportio dupla') in mensural notation of the 14th century to the 16th (*see* PROPORTIONAL NOTATION).

IAN D. BENT

Dupoitt, G. (*fl c*1420–30). ?French composer. The one work attributed to him is a three-voice motet, *Salve mater misericordie, stella maris*, which sets a text otherwise known from a 13th-century English conductus (*GB-Ob* 489 and 591; ed. PMFC, xiv). The motet is found in *I-TRbc* 92, where the ascription has been consistently misread as 'Dupont'. Though of some interest on account of its mensural usage, the piece is marred by awkwardness in the melodic and harmonic writing. 'Dupoitt' may be a corruption, or alternative spelling, of 'Dubois'.

PETER WRIGHT

Duponchel, Jacques [Giacomo] (*b* Douai; *d* Osimo, nr Ancona, 1685). Flemish composer and organist, active in Italy. It is not known when he went to Italy, nor when he became a Franciscan friar: the titles of his prints describe him as 'Duaceno in Flandria Minorum Conventualium S Francisci'. From the same sources it is apparent that he was *maestro di cappella* of SS Apostoli, Rome, by 1665 but had become organist to Cardinal Bicchi at Osimo by 1671. From about 1676 until 1683 he was organist of Osimo Cathedral. Apart from including Duponchel's four-part *Domine, probasti* in his collection of *Salmi*

vespertini (Rome, 1683[1]), G.B. Caifabri dedicated to him with lavish praise the posthumous reprint in 1677 of some solo motets by Bonifazio Graziani.

WORKS

Psalmi vespertini una cum litaniis BMV, 3vv, org, op.1 (Rome, 1665)
Sacrae cantiones una cum litaniis BMV, 2–4vv, org, op.2 (Bologna, 1671)
Messe concertate, 3–5vv, vns, str ad lib, op.3 (Rome, 1676)
Domine, probasti (ps cxxxviii), 4vv, 1683[1]

JOHN HARPER

Dupont, G. *See* DUPOITT, G.

Dupont, Gabriel Edouard Xavier (*b* Caen, 1 March 1878; *d* Le Vésinet, 2 Aug 1914). French composer. He studied first with his father, an organist, and subsequently with Gédalge, Widor and Massenet at the Paris Conservatoire. Ill-health dogged his subsequent career and his death (on the day World War I was declared) deprived French music of a major voice.

After having gained a second prize in the Prix de Rome (1902), his first success was achieved with *La Cabrera*, a village-tale opera set near San Sebastián whose title role is a goat-herd who causes her son's death in order to win her lover. This *verismo* work won a lucrative competition organized by the Milanese publisher Sonzogno and was selected for the first prize out of 143 pieces from all over the world, subsequently bringing the young Dupont a degree of fame, with productions at several European opera houses. *La Glu*, based on the novel by Richepin, was his next major opera and is set on the coast of Brittany. Some Breton folk music and a fair scene are incorporated into this gripping, strongly regionalist opera.

Antar is an orientalist tale of a brave Muslim warrior who is in love with the daughter of a rival. Using a skilfully crafted harmonic language with elaborate vocalises based on oriental scales, the opera incorporates much ballet music as well as intricate motivic interplay. Chromatically rich duets provide evidence of Dupont's debt to Massenet and are used for the love scenes.

Dupont also left a legacy of songs which set late Romantic and symbolist poetry and display both a melodic gift and a highly developed style of piano writing. His most impressive cycles of piano music are the set of ten pieces *La maison dans les dunes*, composed at Arcachon where, for reasons of health, he spent the winter, and *Les heures dolentes*. The former was inspired by the coastal landscape while the latter have enigmatic titles and are unconventional in nature. Rich added-note and chromatic harmony, and arabesque-like figurations characterize Dupont's piano writing. Büsser used passages from *Antar* as illustrations in his revision of Guiraud's *Traité pratique d'instrumentation*.

WORKS

Stage: La Cabrera (drame lyrique, 2, H. Cain), Milan, Lirico, 16 May 1904; La Glu (drame musical populaire, 4, J. Richepin and Cain), Nice, Opéra, 24 Jan 1910; La farce du cuvier (op, 2, M. Léna), Brussels, Monnaie, 21 March 1921
Vocal (songs for 1v, pf, unless otherwise stated): Chansons normandes, 2vv, pf, 1900; Mandoline (P. Verlaine), 1901; Le foyer (Verlaine), 1901; Monsieur Destin (G. Vanor [?]), 1901; Alcyone (cant., Eugène and Edouard Adenis), vv, orch, 1902; La chanson de Myrrha (F. Beissier), 1902; A la nuit (A. Lacaussade), 1902; En aimant! (A. Silvestre), 1903; Les effarés (A. Rimbaud), 1903; Poèmes d'automne (A. Rimbaud, Rodenbach, H. de Régnier, S. Merrill, Verlaine etc.), 1904; 2 mélodies (J. Richepin), 1908; 2 mélodies (E. Verhaeren, Verlaine), 1909; 2 poèmes d'Alfred de Musset, 1910; Les caresses (Richepin), 1v, pf, 1912; Chansons des six petits oiseaux (Richepin), 1912; Crépuscule d'été (C. Périn), 1912; Chanson des noisettes (T. Klingsor), 1v, pf, 1919; Hymne à Aphrodite, chorus, orch
Inst: Journée de printemps, vn, pf, 1901; La maison dans les dunes, pf, 1905; Les heures dolentes, pf, 1905; Le chant de la destinée, orch, 1908; Poème, pf, str qt, 1911; Feuillets d'album, pf; Pour la Toussaint, org
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G. Samazeuilh: *Musiciens de mon temps* (Paris, 1947)
M. Kelkel: *Naturalisme, vérisme et réalisme dans l'opéra d'1890 à 1930* (Paris, 1984)

RICHARD LANGHAM SMITH

Dupont, Guillaume-Pierre [Pierre-Guillaume] (*b* Paris, 22 June 1718; *d* Paris, after 1777). French violinist, son of PIERRE DUPONT. He is not to be confused with Guillaume Dupont, one of the 24 Violons du Roi in the 1720s and 30s. Dupont studied with Jean-Marie Leclair *l'aîné*, and in 1738 a report in *Mercure de France* listed him among young violin pupils 'who promise much and who cause astonishment to many people'. He made his début at the Concert Spirituel in Paris in September and November 1739, playing three concertos by Leclair; between 1739 and 1755 he appeared as soloist at those concerts on 13 occasions. About 1745 he joined the orchestras of the Académie Royale de Musique and the Concert Spirituel, in both of which he played until pensioned in 1773. De Jeze's *Etat de Paris* of 1759 listed Dupont as 'maître de violon'. For Leclair's memorial service, proposed for December 1765 but never realized, Dupont orchestrated his master's *Tombeau* (op.5 no.6). In 1772 Dupont published in Paris *Airs variés pour un violon seul* (a second volume appeared in 1778), and some of the compositions published without given name under the surname 'Dupont', and attributed to JEAN-BAPTISTE DUPONT, may also be by Guillaume-Pierre. Marpurg, who heard Dupont in the late 1740s, called him 'ein annehmlicher Violinist'.

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NEAL ZASLAW

Dupont, Henri-Denis (bap. Liège, 22 Sept 1664; *d* Liège, 1 Sept 1727). Flemish composer and organist. He was *duodenus* at Liège Cathedral, and then entered the Jesuit college on 4 September 1680. He studied the organ with Jean-Guillaume Lexhy (1640–84), who in view of his own ill-health applied on 5 June 1682 to have Dupont appointed deputy cathedral organist. On 26 January 1685, after his master's death, Dupont was appointed organist. He regularly received increases in his salary and

obtained various prebends (he was rector of the altar in the churches of St Cosme and St Remacle). Around 1688 he was described as organist and clerk; later, towards 1690, he appears in the records as priest. On the retirement of Pierre Lamalle as *phonascus* of the cathedral, Dupont was proposed and elected to the post as singing master, occupying it until his death in 1727. He was buried in the cathedral under the picture of St Cecilia painted by Bertholet Flémal. Henri Hamal credited Dupont with a leading role in introducing Italian musical styles into Liège.

WORKS

9 anthems, 4vv, bc, *B-Lc*
Te Deum pro turcarum destructione, on the victory over the Turks at Belgrade, 1717, lost, mentioned by Terry
Re, 4vv, bc, lost, mentioned by Terry

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PHILIPPE VENDRIX

Dupont, Jacques. *See* PONT, JACQUES DU.

Dupont, Jean-Baptiste (*fl* Dunkirk, 1773–83). French violinist and composer. His biography is confused with that of GUILLAUME-PIERRE DUPONT (most 18th-century documents mention only 'Dupont' without given names). From 1773 there are records of Dupont as leader of the town orchestra, violin teacher and 'marchand de musique' at Dunkirk. He is assigned the authorship of the compositions listed below on the basis of a listing in the Breitkopf thematic catalogue and the list 'Auteurs ou compositeurs de musique' (*Almanach musical*, Paris, 1777–9), which shows under 'Dupont' only 'premier violon du Concert de Dunkerque, à Dunkerque', and no other Duponts. Jean-Baptiste may have moved to Paris at the time of the Revolution, for a 'Dupont' was listed in the orchestras of the Théâtre de l'Ambigu-Comique and Théâtre Français Comique et Lyrique in 1792, and the Théâtre d'Emulation in 1799.

WORKS

Recueils d'ariettes avec accompagnement en quatuor (Paris, 1775), lost, cited in Breitkopf catalogue
[2] concerto à violon principal ... arrangé sur des ariettes des opéra de Lucile [Grétry] et du Déserteur [Monsigny], vn, str, bc (Dunkirk and Paris, *c*1774)
[2] concerto à violon prinicpal ... arrangé sur des ariettes choisies dans les opéra comique, vn, str, bc (Dunkirk and Paris, 1777)
A la ville ainsi qu'au village, chansonnette, 1v, pf (Paris, *c*1780)
Nouvelle symphonie, perf. Paris, Théâtre Feydeau, 8 April 1792

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Almanach musical (1775–83/*R*)
Calendrier musical universel (1778–9/*R*)

NEAL ZASLAW

Dupont, Nicolas (*b* ?Liège or at or nr Namur, *c*1575; *d* Madrid, 25 Sept 1623). Flemish composer and singer. He was one of 14 boy sopranos aged between seven and 12, including Géry de Ghersem, Mathieu Rosmarin (Mateo Romero), Philippe Dubois, Jean Dufon and Jean de Loncin, who were recruited in the Netherlands in 1585 to serve in the chapel of Philip II of Spain. He arrived in Madrid at the beginning of 1586 and was a pupil of Philippe Rogier until he was promoted to the rank of *cantor* on 1 December 1593. On the death of Philip II he continued in the service of Philip III and subsequently of Philip IV until his death. From 1616 onwards he combined his duties as royal *cantor* and composer with those of *maestro de capilla* at the Convento de la Encarnación, Madrid. On 26 February 1602 he was invested by Archduke Albrecht and Archduchess Isabella with a prebend at Andenne (which he resigned in favour of his brother in 1616) and on 2 June 1614 with a benefice at the chapel of St Jean-Baptiste at the castle at Namur. According to Gaspar de Arratia, a copyist at the royal chapel at Madrid at the beginning of the 17th century, he was highly regarded as a composer in Spain and could have been the musical director of any chapel there. Diego de Pontac was among his pupils. There is a five-part villancico by Dupont at *E-Zvp*, and the catalogue of the library of King John IV of Portugal, destroyed in the Lisbon earthquake of 1755, records 20 other works by him, both sacred and secular, for three to eight voices; five had Latin texts, four Spanish and 11 French.

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PAUL BECQUART

Dupont, Pierre (*d* Paris, 1740). French violin teacher and dancing-master. He published *Principes de musique par demandes et réponce* (Paris, 1713, 3/1719/*R*, 4/1740), which is valuable for its systematic exposition of the French performing practice called *notes inégales* (unequal notes). He also published *Principes de violon par demandes et par réponce, par le quel toutes personnes, pourant aprendre d'eux-mêmes a jouer du dit instrument* (Paris, 1718, 2/1740), valuable for its explanations of the strict bowing patterns used in French dance music. Both treatises, although they reflected the conservative practice of the Lullian school, remained in print throughout the 18th century. At Dupont's death legal documents referred to him as 'marchand de musique'.

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NEAL ZASLAW

Duport. French family of cellists and composers.

(1) Duport [first name unknown]. Cellist and harpsichordist. He was employed at the court of Louis XV, and collaborated with a certain Dugué in the composition of the opera *Jupiter et Europe*, performed at court in February 1749. His name is mentioned on several occasions as early as 1738 in the memoirs of the Duke of Luynes. He served as *huissier de la chambre du roi*, and in 1748, according to Luynes, was rewarded for his services with a snuff box bearing the portrait of the king. Luynes also referred to him as a 'grand musicien' who

played 'fort bien'. He was perhaps the father of (2) Jean-Pierre Duport and (3) Jean-Louis Duport; the lineage of the Duport family remains unknown (see Moore).

(2) **Jean-Pierre Duport** [*l'aîné*] (*b* Paris, 27 Nov 1741; *d* Berlin, 31 Dec 1818). Cellist and composer. A student of Berteau, he made his début at the Concert Spirituel in February 1761; his subsequent performances earned the praise of an anonymous reviewer in the *Mercure de France* (April 1762, ii, 189):

> In his hands the instrument is no longer recognizable; it speaks, expresses and renders everything with a charm greater than that thought to be exclusive to the violin. The vigour of his execution is always accentuated by the most exact precision in the performance of difficulties of which one can have no idea without a knowledge of the instrument. It appears to be unanimously agreed that this young man is the most singular phenomenon to have appeared in our salons.

During the next two years Duport performed frequently at the Concert Spirituel and was always favourably received. From 1766 he appeared less often, while employed (until 1769) by the Prince of Conti. He then went to England and two years later to Spain. In 1773 he accepted an invitation from Frederick the Great of Prussia to become first cellist of the Königliche Kapelle in Berlin. There he taught the prince, Friedrich Wilhelm II, and supervised concerts at court from 1787 to 1806, when Prussia was defeated by Napoleon and the Kapelle dissolved. Duport remained with the court and received his pension in 1811.

Friedrich Wilhelm's patronage (until his death in 1797), coupled with Duport's virtuosity, meant that Berlin was a magnet for new compositions for the cello. Works written for the Prussian court include concertos by Carl Stamitz, chamber compositions by Peter Ritter and Boccherini, Mozart's 'Prussian' string quartets and a set of piano variations (K573) on a minuet by Duport, and Beethoven's op.5 sonatas, played by Beethoven himself with either Duport or his brother (see Moran).

Contemporary reports credit Duport with balancing the court's appreciation for Italian performance style with that of French. Gerber deemed him 'a perfect virtuoso out of the old French school'. As with other French cellists of the era, his compositions and reviews attest to an affinity for complex, well-organized bow strokes and use of natural harmonics. His geographical distance from innovative centres of string performance meant that new developments in bow and instrument design were rarely integrated into his performance style. However, his abilities as an orchestral leader, and the virtuosity of his thumb-position playing, elicited unequivocal commendation. His fingering skills in particular advanced methodology initiated by Berteau and codified by his brother and student, Jean-Louis.

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printed works published in Paris unless otherwise stated

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Sonatas: 6 for vn/vc, b (1766); 6 for vc, b, op.2 (1772/*R* in Late Eighteenth-Century Cello Sonatas, ed. J. Adas (New York, 1991)); 6 for vc, b, op.3 (1773); 6 for vc, bc, op.1 (Berlin and Amsterdam, 1787), also as op.4 (1808–14/*R* in Late Eighteenth-Century Cello Sonatas); 12 for vc, b, ?*D-Bsb*; 1 for vc, b, ?*Bsb*

Other: 8 airs variés, 2 vc (1796); 3 duos, 2 vc, op.1 (n.d.); 3 Airs . . . with Variations, vc, b (London, n.d.); Menuett, used by Mozart in pf variations K573; 2 airs variés, vn, vc (n.d.), collab. G.M. Giornovichi, also attrib. J.-L. Duport

(3) **Jean-Louis Duport** [*le jeune*] (*b* Paris, 4 Oct 1749; *d* Paris, 7 Sept 1819). Cellist and composer, brother of (2) Jean-Pierre Duport. He began to study the cello as a pupil of his brother, and soon became his equal in ability. At the age of 18, he played a sonata at the Concert Spirituel (2 February 1768) and he quickly became a member of the Parisian musical establishment. He took up a position with the Prince of Guéménée, and also taught, composed and continued to perform at numerous Paris venues. He enjoyed the patronage of the Baron de Bagge, thanks to their shared freemasonry associations, and he was introduced to the violinist Viotti when he arrived in Paris in 1782. The two became close friends, playing together frequently; Duport was a member of Viotti's orchestra for the Concert de la Loge Olympique and the violinist later composed three divertissements for him. Duport went abroad in 1783, spending the first half of the year in London under the auspices of his friend, John Crosdill. When he returned to Paris he was recognized (until the French Revolution) as the nation's foremost cellist. Political associations forced him to flee in 1790, and he took refuge with his brother at the Berlin court. Here he became principal cellist in the opera orchestra, and also performed chamber music; Nikolaus Kraft studied with him in 1801. Bernhard Romberg was his desk partner in the opera orchestra in 1805, and he later dedicated his op.10 Fantasy to Duport. Following the dissolution of the Kapelle after the Battle of Jena, and his wife's death, Duport returned to Paris. However, the only position he was able to find was with the dethroned Spanish king, Carlos IV, in Marseilles. Although named Professeur Honoraire at the Conservatoire, he was politically unemployable in Paris until 1812. In that year he shared the first desk with C.-N. Baudiot at the imperial chapel and obtained a full professorship at the Conservatoire for 1814–15. Forced to retire when the Conservatoire was reorganized, he continued to compose and to perform both privately and at the revitalized Concert Spirituel until his death.

The culmination of Duport's Berlin experiences was the publication of his cello treatise *Essai sur le doigté du violoncelle et sur la conduite de l'archet* in 1806, which drew immediate approbation from J.F. Reichardt: 'the friends of the violoncello, this beautiful, noble instrument, must be very grateful for the diligence with which he has composed his work'. Building upon the systemization devised by Berteau and amplified by his brother, Duport delineated idiomatic cello technique, distinct from the influences of the viola da gamba and violin. His methodology of sequential, diatonic fingerings for note patterns in all keys became fundamental to many subsequent players. Teaching excerpts from his concertos are found in the English cello method of John Gunn (1789) and the *Essai* is quoted in the later tutors of Baudiot, Dotzauer and Robert Lindley. One of the earliest advocates of Tourte bows, Duport epitomized French bowing skills and sound production with his refined playing style and his above-the-frog bow hold yielding what contemporaries described as a light, unforced and very pure sound. His 1711 Stradivari cello was purchased by Auguste Franchomme in 1843 for 22,000 francs and in 1974 was acquired by Mstislav Rostropovich.

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Vc concs.: no.1 (before 1785), also as op.1 (Berlin and Amsterdam, 1792); no.2 (before 1785); no.3 (1787); nos.4 and 5 (1801–14); no.6 (*c*1815)

Sonatas: 3 sonates faciles, vc, b (*c*1814); 3 sets of 6, vc, opp.1–3 (Paris and Amsterdam, n.d.), lost; 6 for vc, b, pf, op.4 (n.d.), also pubd Amsterdam; 6 for vn (1772); Grande sonate, vc, b (n.d.)

Duos: 3 for 2 vc (1782), also pubd London; 3, hp/vc, op.40 (1818), collab. F.-J. Naderman; 8 airs variés, 2 vc (n.d.), also pubd London and Leipzig, also attrib. J.-P. Duport

Duos with N.C. Bochsa and R. Kreutzer (all *c*1816): 3 nocturnes, bk 1, vc/vn, pf; 3 nocturnes, bk 2, vc/vn, hp, op.69; 3 nocturnes, bk 3, vc/vn, hp, op.70; Mélange de thèmes nouveaux, vc/vn, hp, op.75; 3 nocturnes, cl/vn, hp

Other chbr (selective list): Romance, vc, pf (Berlin, *c*1812), also pubd Paris; Fantaisie, vc/vn, pf (*c*1817), collab. C. Martainville; Fantaisie et variations sur un thème de Rigel, vc, pf (*c*1817); Variations sur un thème de Desmoulins, vc, pf, *c*1817, unpubd; Nouveau nocturne, vc, pf (*c*1818); Duo concertant, vc, pf (?1825)

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MARY CYR/VALERIE WALDEN (1, 2), VALERIE WALDEN (3)

Duprat, Régis (Ronchi) (*b* Rio de Janeiro, 11 July 1930). Brazilian musicologist and viola player. He studied the violin and viola with Johannes Oelsner (1944–54) and music theory and composition with Olivier Toni (1948–52) and Cláudio Santoro (1954–59); he then went to the University of São Paulo, where he took the BA and licenciate in history (1958–61). In Paris, as a fellow of the French government, he attended research seminars at the Institut de Musicologie (1962–3); having returned to Brazil he took the doctorate at the University of Brasilia in 1966 with a dissertation on the music of the São Paulo Cathedral during the colonial period. Concurrently he was active as a violist, being a member of the Radio Nacional SO (São Paulo, 1954–9) and the São Paulo Municipal SO (1956–64). With a fellowship from the Gulbenkian Foundation (1964) he did archival research in Portugal on Brazilian music history and in the same year was appointed professor of musicology and the viola at the University of Brasilia. From 1972 to 1980 he worked in Rio de Janeiro for the Federal National Council of Research, and taught at the Universidade Federal Fluminense. Back in São Paulo in 1980, he taught at the Arts Institute of the Universidade Estadual Paulista, a post he occupied until 1997. Since then, he has been teaching at the Universidade de São Paulo. He coordinated the entries on art-music in the *Enciclopédia da música brasileira; erudita, folclórica, popular* (São Paulo, 1977, 2/1998) and helped organize the collection of colonial music of the Francisco Curt Lange estate at the Inconfidência Museum in Ouro Preto. He has contributed substantially to the history of colonial church music in Brazil, particularly in São Paulo Cathedral and the Paraíba do Sul valley. His work in Brazilian and Portuguese colonial archives has revealed important primary sources of the late 18th century. In 1970 he was awarded a special prize of the Associação Paulista dos Críticos Teatrais for his outstanding contribution to Brazilian musicology.

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GERARD BÉHAGUE

Duprat, Rogério (*b* Rio de Janeiro, 7 Feb 1932). Brazilian composer. He studied the cello and other subjects at the Villa-Lobos Conservatory, São Paulo, and took lessons in theory and composition with Toni and Santoro. In 1962 he attended the Darmstadt summer courses and studied electronic music at the studios of Cologne, Karlsruhe and Paris. He was a co-founder in São Paulo of the Estadual SO and of the São Paulo Chamber Orchestra, whose experimental chamber group he directed for a time.

In his music he abandoned an early nationalist manner in favour of 12-note writing, serialism and electronic work. Together with Mendes, Cozzella and Corrêa de Oliveira, he was associated with the Musica Nova group

of São Paulo, whose manifesto (1963) called for strict adherence to avant-garde beliefs and techniques. However, by the mid-1960s he had declared art music dead, believing instead in the possibility of a total integration with mass-mediated music. He then turned to composing and arranging urban popular music and was quite influential in the emergence of new trends such as *tropicalismo*. Subsequently he wrote a series of soundtracks for films that won him several prizes, and worked as artistic director for various phonographic companies in São Paulo. His writings on music include 'El torno al "pronunciamento"', *RMC*, no.86 (1963), 33–8.

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(selective list)

Dança e cantilena, fl, pf, 1955; Noturno, fls, cl, str, 1956; Lírica no.1, vc, pf, 1956; 6 pequenas peças, vc, 1956; Sonatina, vc, pf, 1956; Suite para crianças, str, 1956; Variações sôbre um copo d'água, str, 1956; Str Qt no.1, 1958; Concertino, ob, hn, str, 1958; Lírica no.2, cl, va, str, 1959; Variações, 12 insts, perc, 1959; Organismo (D. Pignatari), 5 solo vv, 11 insts, perc, ?1960; Mbaepré I, 17 insts, 1961; Antinomies I, chbr orch, 1963; Antinomies II, str, pf, 1963

Principal publisher: Pan American Union [Antinomies I]

GERARD BÉHAGUE

Dupré [Du Pré]. Several French lutenists and composers of lute music of the 17th century bore this name; it is not known if they were related. The most important are Laurent Dupré (*fl* 1642; *d* 23 Oct 1709) and Charles Dupré (*fl* 1659–?*c*1670). Laurent was a lutenist and theorbo player, the son of Jeanne Marais and another Laurent Dupré (*fl* 1627–43), who is described in records after 1627 as a singing master and lute teacher. In 1671 the younger Dupré succeeded François Pinel as *ordinaire de la musique du roi*; however, he had to wait until May 1709 to receive the full benefit of the post. In 1683 he participated in the première of Lalande's *Les fontaines de Versailles*. On his death he was succeeded at court by Robert de Visée.

Charles Dupré was a lute teacher and composer. He has been credited with 14 works, but it seems impossible to identify them. The Vaudry and Milleran manuscript collections (*F-B* and *F-Pn*) attribute pieces to 'Dupré d'Angleterre', who may or may not be identified with Charles Dupré.

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PHILIPPE VENDRIX

Dupré, Desmond (John) (*b* London, 19 Dec 1916; *d* nr Tonbridge, 16 Aug 1974). English lutenist and viol player. He read chemistry at St John's College, Oxford, from 1936 to 1940, but after the war began a formal musical education at the RCM (1946–7), where he studied the cello with Ivor James and harmony with Herbert Howells. In 1947 he took up the viol, teaching himself, but his professional playing was at first confined to the cello (Boyd Neel Orchestra, 1948–9) and the guitar (many broadcasts). In 1950 he made his first recording with Alfred Deller, accompanying him on the guitar, and in 1951 they gave a Wigmore Hall concert, in which he played the lute (which, like the viol, he had taught himself). After that, he often appeared with Deller and his consort.

He also played with many other pre-Classical music ensembles, such as the Julian Bream Consort, Jacobean Ensemble and Musica Reservata, and his joint talents as lutenist and viol player were often heard to advantage in Bach's *St John Passion*, in which he played the obbligato parts in both 'Betrachte, meine Seele' and 'Es ist vollbracht'. He formed a recital partnership with Thurston Dart with whom he recorded Bach's sonatas for viola da gamba and harpsichord, and he played in the first performance of Dart's reconstruction of a Handel concerto for lute and harp. He was the first president of the Lute Society (1956–73).

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DAVID SCOTT

Dupré, Elias [Dupre, Helias] (*fl* 1507). Composer. His music has survived almost exclusively in Petrucci's seventh and ninth frottola books; a further frottola appeared in Petrucci's second book of frottolas intabulated by Bossinensis for lute and voice (RISM 1511), which probably originated in Petrucci's tenth book, now lost. Within the fairly restricted metrical framework of the forms of the *barzelletta* and *oda*, typical choices of the frottolists of the first decade of the 16th century, Dupré's settings range from effective homophonic simplicity to a more involved and seamless style. In this style, often used by Tromboncino and Cara, the inner parts provide an active and almost continuous accompaniment to a more leisurely and syllabic cantus with a simple harmonic bass. In *Chi à martello, Dio gl'il toglia* (1507^3) Dupré constructed an inverted *barzelletta* with the *ripresa* delayed until after the stanza. Like other such inverted *barzelette*, the *ripresa* cites a popular tune, in this case *E quando andarastu al monte*.

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for titles see Jeppesen

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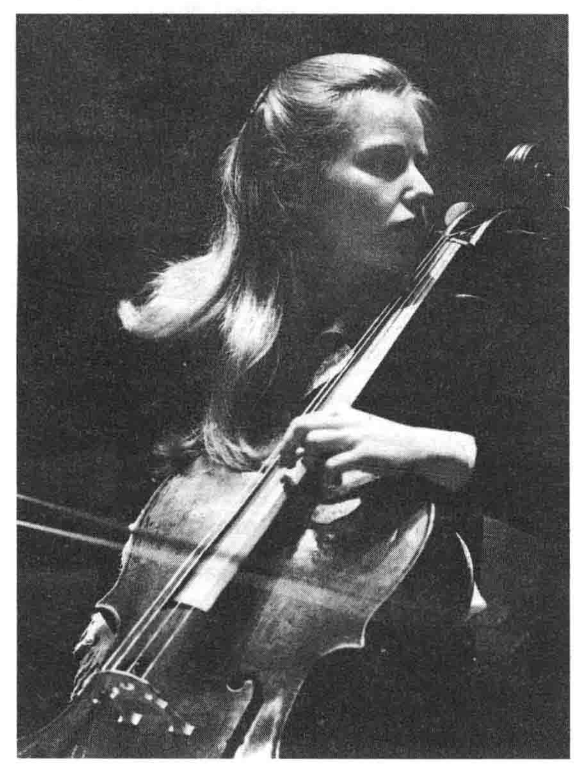
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JOAN WESS/WILLIAM F. PRIZER

Du Pré, Jacqueline (*b* Oxford, 26 Jan 1945; *d* London, 19 Oct 1987). English cellist. At four she demanded a cello, and at five she entered Herbert Walenn's London Violoncello School, where her tutor was Alison Dalrymple. From 1955 she studied with William Pleeth. In 1956 she was awarded the Suggia Gift and in 1960 the Queen's Prize. Meanwhile in 1959 she gave her first public performance of the work which above all was to be associated with her, the Elgar Concerto. She attended Pablo Casals's summer school at Zermatt (1960) and Alberto Lysy's summer school at Sermoneta (1961–4). In 1961 she was given her first Stradivari cello, just before her recital début at the Wigmore Hall, London. The following year she gave several important performances of the Elgar, including the first of an annual series at the Proms, formed a sonata duo with George Malcolm and began six months' study with Paul Tortelier in Paris. In 1964 she formed another duo, with Stephen Kovacevich, and gave the première of Priaulx Rainier's Concerto. In 1965 she toured the USA with the BBC SO, made her

New York début at Carnegie Hall and acquired the 'Davydov' Stradivari, her main concert instrument from then onwards. In 1966 she studied in Moscow with Rostropovich. The following year she married Daniel Barenboim, forming a duo with him; the violinist Pinchas Zukerman often played with them in a trio. In 1968 she gave the first performance of *Romanze* for cello and orchestra, written for her by Alexander Goehr. By now she had embarked on an international career, although worrying symptoms sometimes affected her playing and in 1971 she had to take a year off. In 1973 multiple sclerosis was diagnosed, soon after concerts in New York which turned out to be her last. In 1976 she was created an OBE. Her last years saw her suffer a gradual decline which was borne with great fortitude; one positive outcome was a heightening of public awareness of multiple sclerosis.

Although Jacqueline du Pré's concert career lasted little more than a decade, she ranks as one of Britain's finest 20th-century string players, along with Sammons, Tertis, Primrose and her successor, Steven Isserlis. Her platform demeanour was marked by a good deal of physical movement – a trait inculcated by Pleeth – which was not to everyone's taste. She was also conservative in her outlook: the few contemporary pieces in her repertory were rarely performed more than once and she favoured dubious editions such as Grützmacher's travesty of the Boccherini B flat Concerto. Nor was the partnership with Barenboim in sonatas and concertos always beneficial, as his musical personality often intensified a tendency to self-indulgence and mannerism in her interpretations. Her faults were those of generosity, however; she produced a big, voluptuous tone and her public sensed that she not only loved her chosen repertory but passionately believed in it. Despite the brevity of her prime as a player, she recorded much of the cello literature. Her most successful concerto recording is arguably that of the Schumann. Of the Elgar Concerto she left a number of documents, the best known being a 1965 studio recording conducted by Barbirolli; a 1967 BBC TV performance conducted by Barenboim and filmed by Christopher Nupen is even better artistically. Nupen also filmed her in performances of Beethoven's 'Ghost' Trio (with Barenboim and Zukerman) and Schubert's 'Trout' Quintet (with Barenboim, Perlman, Zukerman and Mehta). Of her recordings of chamber music, Beethoven's D major Sonata (with Kovacevich), Fauré's *Elégie* (with Gerald Moore) and a 1972 live performance of Tchaikovsky's Trio are especially revealing of her powers of communication.



Jacqueline du Pré, 1970

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TULLY POTTER

Dupré, Louis (*b* 1697; *d* 1774). French dancer. *See* BALLET, §1(iii).

Dupré, Marcel (*b* Rouen, 3 May 1886; *d* Meudon, 30 May 1971). French organist and composer. His father, Albert Dupré, was organist of St Ouen in Rouen and his mother was a pianist. He served his musical apprenticeship, at first under his parents' tuition, in his native town, where he became organist of St Vivien at the age of 12. He had already met Guilmant in 1894, on the occasion of the inauguration of the organ at the church of the Immaculée Conception in Elbeuf (in which Dupré took part) and became his pupil three years later. He entered the Paris Conservatoire in 1902 to study the piano with Diémer, the organ with Guilmant and Vierne, and fugue with Widor. He won first prizes in these three disciplines in turn (1905, 1907, 1909), as well as the Prix de Rome in 1914. He was Widor's deputy at St Sulpice from 1906 and deputized for Vierne at Notre-Dame (1916–20). His Three Preludes and Fugues op.7 (1912) were received enthusiastically by an audience in the Salle Gaveau in 1917. Gifted with a prodigious memory, Dupré was the first to perform the entire organ works of J.S. Bach in a series of concerts given at the Paris Conservatoire in 1920, and repeated at the Trocadéro in the following year. His renown as an improviser gained him an international reputation; during his first American tour in 1921 he gave an impressive demonstration of his talents on the monumental Wanamaker organ in Philadelphia, improvising a vast fresco on plainsong motives, which later became his *Symphonie-Passion*. Thereafter he travelled the world: to England, where the patron Claude Johnson (managing director of Rolls-Royce) had earlier encouraged him to write down and publish *versets* improvised in 1919 (*Vêpres du commun des fêtes de la Sainte-Vierge*); to Belgium, where once again an improvisation, on texts by Claudel, performed in Brussels in 1931, gave him the impetus for *Le chemin de la croix*; and as far as Australia (1939). In 1925 he bought a house at Meudon, close to where Guilmant had lived, and installed his master's organ in a private concert hall. In 1926 Dupré succeeded Gigout as professor of organ at the Paris Conservatoire. He held the post until 1954, when he became director of the Conservatoire for two years; he also taught at the Ecole Normale and the American Conservatory at

Fontainebleau, of which he was director in 1947. In 1934 Widor nominated Dupré to be his successor as organist at St Sulpice.

As a performer, Dupré belongs to the tradition of Lemmens, Guilmant and Widor: players of technical excellence who made every aspect of performance the object of meticulous study, including use of the pedal, double-pedalling, legato and staccato playing, and choices of fingering. We can form an accurate view of his playing from his *Méthode d'orgue* (1927) and from the virtuosity demanded by works such as the *Esquisses* of 1945. His pupils included André Fleury, Olivier Messiaen, Jean Langlais, Jehan Alain and Jean Guillou.

Dupré's exceptional talent as an improviser was due to his brilliant technique, his understanding of counterpoint, his mastery of form and his cultural breadth. Using a post-romantic symphonic language, he handled every genre with precision, from the simple *verset* to the symphony or the prelude and fugue. His *Traité d'improvisation à l'orgue* (1926) bears witness to this. As a player, he showed a preference for the large organs he encountered in the United States: instruments equipped with numerous expressive devices, electric action and all the advantages of modern technology for registrations and combinations.

As a composer, Dupré left a succession of works which, along with those of Messaien and Alain, represent some of the last great examples of the virtuoso symphonic tradition in French organ music. Outstanding among the earlier pieces are the Three Preludes and Fugues op.7 and the *Vêpres du commun des fêtes de la Sainte-Vierge* op.18, in which Dupré foreshadows the dazzling style, the chromatic language and the elaborate counterpoint of his mature works such as the *Variations sur un Noël* op.20, the *Suite bretonne* op.21, the *Symphonie-Passion* op.23 or the *Esquisses* op.41. While displaying the same compositional rigour and harmonic refinement, *Le chemin de la croix* op.29 belongs to a more highly-charged expressive world, with a black humour extending the guilt-ridden avowals of Claudel's words. In the postwar period he made greater use of diminished and augmented intervals, 7ths or 9ths, although without undermining the tonal stability. In *Nymphéas* op.54 the title alludes to the pictorial play of colours that these 'eight impressions after Claude Monet' suggest by the evocative means available from Dupré's Meudon instrument. It is again light, that of the stained-glass windows of St Ouen in Rouen, which inspired *Vitrail* op.65, his last work.

As well as his music for the organ, Dupré composed several piano pieces (1916–24), chamber music (a sonata for violin and piano op.5, a quartet and a quartet and trio for strings and organ), and vocal works (including a *De profundis* op.17, composed in 1917 in memory of soldiers killed in the Great War, and the oratorio *La France au Calvaire* op.49). His experiments in combining the organ with other instruments, especially the piano, are also of interest, as are his substantial works for organ and orchestra: the Symphony in G minor op.25 and the Concerto in E minor op.31.

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(selective list)

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Ps xviii, sym. poem, op.47, 1950; 6 antiennes pour le temps de Noël, op.48, 1952; 24 inventions, op.50, 1956; Triptyque, op.51, 1957; Nymphéas, op.54, 1959; Annonciation, 2 meditations, op.56, 1961; Chorale and Fugue, op.57, 1962; 3 hymnes, op.58, 1963; 2 chorales, op.59, 1963; In Memoriam, 6 pieces, op.61, 1965; Entrée, méditation, sortie, op.62, 1967; 4 fugues modales, op.63, 1968; 2 antiennes, op.64, 1969; Vitrail, op.65, 1969

With insts: Sym., g, op.25, org, orch, 1927–8; Ballade, op.30, pf, org, 1932; Conc., e, op.31, org, orch, 1934; Poème héroïque (Verdun), op.33, org, brass, 1936; Variations à 2 thèmes, op.35, pf, org, 1938; Résonances, org, orch, 1943; Sinfonia, op.42, pf, org, 1946; Qt, d, op.52, org, str trio, 1958; Trio, f, op.55, org, vn, vc, 1960; Sonata, a, op.60, vc, org, 1964

OTHER WORKS

Vocal: Les Normands, cant., chorus, orch, 1911; A l'amie perdue (A. Angellier), op.11, 7 songs 1v, pf/orch, 1911; Mélodies, op.6, 1913; Psyché (cant.), op.4, 1914; 4 motets, op.9, chorus, 2 org, 1916; De profundis, op.17, solo vv, chorus, orch, org, 1917; La France au Calvaire (orat, R. Herval), op.49, 1945–56; 2 motets, op.53, 1958

Inst: Sonata, op.5, vn, pf, 1909; Fantaisie, b, op.8, pf, orch, 1912; 6 preludes, op.12, pf, 1916; 3 pieces, vc, pf, 1916; 4 pieces, op.19, pf, 1921, no.4 'Cortège et litanie' arr. org/org, orch, 1921; Variations, c♯, op.22, pf, 1924

PEDAGOGICAL WORKS

Traité d'improvisation à l'orgue (Paris, 1926); *Méthode d'orgue* (Paris, 1927); *Cours d'harmonie analytique* (Paris, 1936); *Données élémentaires d'acoustique* (Paris, 1937); *Exercices préparatoires à l'improvisation libre* (Paris, 1937); *Manuel d'accompagnement du plain-chant grégorien* (Paris, 1937); *Cours de contrepoint* (Paris, 1938); *Cours de fugue* (Paris, 1938)

Edns: organ works by J.S. Bach (12 vols); C. Franck (4 vols); G.F. Handel (16 concs); F. Liszt; F. Mendelssohn; R. Schumann; Anthologies des maîtres classiques, series 1 (36 nos.)

Principal publishers: Bornemann, Leduc, Philippo, Gray

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N. Dufourcq: *La musique d'orgue française de Jehan Titelouze à Jehan Alain* (Paris, 1941, 2/1949)

B. Gavoty: *Silhouettes d'organistes* (Paris, 1944)

R. Delestre: *L'oeuvre de Marcel Dupré* (Paris, 1952)

B. Gavoty and R. Hauert: *Marcel Dupré* (Geneva, 1955)

N. Dufourcq: 'Hommage à Marcel Dupré', *Orgue*, no.140 (1971), 109–11

R. Smith: 'Dupré in the Twenties', *Diapason*, vii (1971), 26–7

M. Dupré: *Marcel Dupré raconte . . .* (Paris, 1972); Eng. trans. as *Recollections* (Melville, NY, 1975) [preface by O. Messiaen in Eng. edn]

Hommage à Marcel Dupré, 1886–1971, Musée d'art et d'histoire de Meudon, May–Oct 1982 (Meudon, 1982) [exhibition catalogue; incl. list of works, 40–43]

M. Murray: *Marcel Dupré: the Work of a Master Organist* (Boston, 1985)

C. Colleney: 'Marcel Dupré (1886–1971) ou la cause de l'orgue', *Jeunesse et orgue*, nos.65–7 (1986) [entire issue]

X. Darasse: 'Marcel Dupré', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991), 330–35

F. Sabatier: 'Mozart transcrit par Dupré', *L'orgue*, no.218 (1991), 1–7

R. Falcinelli: 'La Symphonie-Passion de Marcel Dupré', *Orgue francophone*, no.16 (1994), 5–25

FRANÇOIS SABATIER

Duprez, Gilbert(-Louis) (*b* Paris, 6 Dec 1806; *d* Paris, 23 Sept 1896). French tenor and composer. He sang as a treble in Fétis's incidental music to Racine's *Athalie* at the Comédie-Française, and later studied with Choron. His début at the Odéon (*Il barbiere di Siviglia*, 1825) and the première of his opera *La cabane du pêcheur* at Versailles

the next year met with mixed success; he continued his studies in Italy after the Odéon closed in 1828. He soon distinguished himself as a *tenore di grazia*, but revealed his gifts as a dramatic tenor in Bellini's *Il pirata* at Turin in 1831. In the service of the impresario Alessandro Lanari, he enjoyed an almost uninterrupted run of successes in leading romantic roles, beginning with Arnold in the Italian première of *Guillaume Tell* (1831, Lucca), where he was the first tenor to sing the top high C as a chest note. Duprez scored a triumph as Percy in Donizetti's *Anna Bolena* in Florence in 1831 (repeating his success at his first appearance in Rome in 1834), before going on to create further Donizetti roles there – Ugo in *Parisina* (1833) and Henry II in *Rosmonda d'Inghilterra* (1834). The highlight of his stay in Italy was perhaps his creation of Edgardo in *Lucia di Lammermoor* (1835, Naples); apparently he advised his close friend Donizetti on the structure and composition of the last scene. With the interpretation of these roles his voice became progressively darker.

Returning to France, he was engaged at the Opéra, where he made his début in *Guillaume Tell* (1837), achieving immediate and overwhelming success with Paris audiences. His 'chest' C, in spite of the disappointment of Rossini, who compared it to 'the squawk of a capon with its throat cut', aroused wild enthusiasm and affected the taste of the public, who would listen to *Guillaume Tell* only when Duprez was singing. He created leading roles in Halévy's *Guido e Ginevra* (1838), *La reine de Chypre* (1841) and *Charles VI* (1843), Berlioz's *Benvenuto Cellini* (1838), Auber's *Le lac des fées* (1839), Donizetti's *Les martyrs* (1840), *La favorite* (1840) and *Dom Sébastien* (1843) and Verdi's *Jérusalem* (*I Lombardi*) (1847), and established himself as Nourrit's successor in *Robert le diable*, *Les Huguenots*, *La Juive* and *La muette de Portici*. He also sang in London (1844–5, *Lucia*) and toured Germany (1850). He taught at the Paris Conservatoire (1842–50) and in 1853 founded his Ecole Spéciale de Chant; during this time his own operas were being staged in Paris.

According to Scudo, Duprez was already outstanding as a student for the breadth and incisiveness of his phrasing, though his voice then was not large. Gradually he became the first great *tenore di forza*, despite a vocal tessitura limited in its lower range (as shown in his refusal to sing Pollione in *Norma* at Rome in 1834). In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his *canto spianato*; but his acting style was said to be exaggerated. Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in *Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries.

In 1827 he married Alexandrine Duperron (*d* 1872), a soprano who made her début at the Odéon that same year. She had a reasonably successful career, often singing with her husband during the Italian period. Her repertory included Imogene in *Il pirata* (1831, Turin) and Adalgisa (1834, Rome), a role in which she was warmly applauded. She retired from the stage about 1837. Their daughter Caroline (*b* Florence, 10 April 1832; *d* Pau, 17 April 1875) was a *soprano leggero* who also sang with her father, appearing in Paris and other French cities and (1851) in London; she created a number of roles at the Opéra-Comique.

WORKS

OPERAS

La cabane du pêcheur (oc, 1, E. Duprez), Versailles, 1826
Le songe du comte Egmont (scène lyrique, Duprez), Brussels, Monnaie, 25 Dec 1842
L'abîme de la maladetta (oc, 3, Duprez and G. Oppelt), Brussels, Monnaie, 19 Nov 1851; rev. as Joanita, Paris, Lyrique, 11 March 1852
La lettre au bon Dieu (oc, 3, E. Scribe and F. de Courcy), Paris, OC (Favart), 28 April 1853
Jélyotte, ou Un passe-temps de duchesse (opérette, 1), Paris, private perf., 7 April 1854
Samson (opérette, 4, A. Dumas *père* and Duprez), Paris, concert perf., 1 Oct 1857
Jeanne d'arc (grand op, 5, J. Méry and Duprez), Paris, Grand, 24 Oct 1865
La pazzia della regina (op, 2), Paris, private perf., 1877
Unperf.: Amelina (2, op); Tariotti (grand op); Zéphora (5, op)

OTHER WORKS

Le jugement dernier, orat, 3 parties, vs (Paris, ?1860)
Songs, incl. La fiancée d'Antar (Tu me veux) (E. Duprez), chant arabe (Paris, ?1840); Say not I have loved (C. Rosenberg), ballad (London, 1844); Le grillon (Triste à ma cellule) (M. Desbordes Valmore) (Paris, 1863); Maria (Quoi? vous mourez) (C. Maquet), cantilène (Paris, 1863); Nina la biondina (Son la Nina) (Paris, 1864); Saison nouvelle (Fuyez frimas), pastorale (Paris, 1864); La vue, l'ouïe et l'odorat, petit rien poetico-musical pour voix de ténor (1869)

BIBLIOGRAPHY

BerliozM; *ES* (R. Celletti)
A. Elwart: *Duprez: sa vie artistique, avec une biographie authentique de son maître Alexandre Choron* (Paris, 1838)
L. and M. Escudier: *Etudes biographiques sur les chanteurs contemporains* (Paris, 1840)
E. Devrient: *Galerie des artistes dramatiques de Paris* (Paris, 1840–42)
H. Berlioz: *Les soirées de l'orchestre* (Paris, 1852/*R*, 5/1895; Eng. trans., 1956/*R*, 2/1973); ed. L. Guichard (Paris, 1968)
P. Scudo: *Critique et littérature musicales*, ii (Paris, 1859)
N. Desarbres: *Deux siècles à l'Opéra* (Paris, 1868)
Jarro [G. Piccinni]: *Memorie d'un impresario fiorentino* (Florence, 1892)
U. Morini: *La Reale Accademia degli immobili ed il suo teatro 'La Pergola' (1649–1926)* (Pisa, 1926)
G. Monaldi: *Cantanti celebri* (Rome, 1929)
G. Landini: 'Gilbert-Louis Duprez ovvero l'importanza di cantar Rossini', *Bollettino del Centro rossiniano di studi* (1982), 1–3, 29
J. Rosselli: *The Opera Industry in Italy from Cimarosa to Verdi* (Cambridge, 1984)
R. Celletti: *Voce di tenore* (Milan, 1989)
S. Corti: *Edizione critica delle lettere del tenore G.L. Duprez nell'archivio dell'impresario teatrale Alessandro Lanari presso la Biblioteca nazionale di Firenze* (diss., U. of Pisa, 1991)
M. Beghelli: 'Il "Do di petto": dissacrazione di un mito', *Il jaggiatore musicale*, iii (1996), 105–49

SANDRO CORTI

Dupuis, Albert (*b* Verviers, 1 March 1877; *d* Brussels, 19 Sept 1967). Belgian composer. While he was a student at the Verviers Conservatoire his work began to attract notice: a comic opera was performed at the town theatre when he was 18. In 1897 he settled in Paris, following the courses of d'Indy, Guilmant and Bordes at the Schola Cantorum; he won the Belgian Prix de Rome in 1903 with the cantata *La chanson d'Halewyn*. After a brief career as a conductor he was director of the Verviers

Conservatory (1907–47). In his compositions he remained faithful to the teaching of the Schola Cantorum, using Franckian cyclic form in instrumental works. His 13 operatic pieces show the influence of Massenet, and it was to the theatre that his work was best suited.

WORKS
(*selective list*)

STAGE

Jean-Michel (nouvelle musicale, 4, G. Garnier and H. Vallier), Brussels, Monnaie, 5 March 1903
Martille (drame lyrique, 2, E. Cattier), Brussels, Monnaie, 3 March 1905
Le château de la Bretêche (drame lyrique, 4, P. Milliet and J. Dor, after H. de Balzac), Nice, 28 March 1913
La chanson d'Halewyn (légende dramatique, 3, L. Solvay), Antwerp, Vlaamse Opera, 14 Feb 1914
La passion (drame lyrique, 4, J. Méry and P. de Choudens), Monte Carlo, 2 April 1916
La barrière (drame lyrique, 3), Verviers, Grand, 26 Feb 1920
La victoire (tragédie antique, 4, H. Cain, after L. Payen), Brussels, Monnaie, 28 March 1923
Hassan (conte orientale, 5 épisodes, Dor), Antwerp, Royal, 5 Nov 1931
Ce n'était qu'un rêve (comédie féerique, 1, V. Gille), Antwerp, Royal, 26 Jan 1932

OTHER WORKS

Orch: Fantaisie rhapsodique, vn, orch, 1900–01; Sym., 1904; Sym., 1922–3; suites; sym. poems; Pf Conc.; Vn Conc.; Vc Conc.
Chbr and solo inst: Sonata, vn, pf, 1904; Str Qt; Pf Qt; 2 pf trios; Sonatine à la mode, wind qnt; works for vn, pf; va, pf; vc, pf; hn, pf; piano music
Vocal: orats, cants., songs, other works

MSS at Conservatoire de musique, Verviers

Principal publishers: Schott (Brussels), Eschig, Cranz, Sénart

BIBLIOGRAPHY

J. Bor: *Albert Dupuis* (Liège, 1935)
[R. Michel]: *Un grand musicien belge méconnu: Albert Dupuis* (Verviers, 1967)

HENRI VANHULST

Dupuis, Sylvain (*b* Liège, 9 Oct 1856; *d* Bruges, 28 Sept 1931). Belgian conductor and composer. He studied at the Liège Conservatoire (1865–76) and won the Belgian Prix de Rome in 1881 with the cantata *Le chant de la création*. The prize journey took him to Bayreuth and to Paris where he formed a friendship with d'Indy. Back in Liège he was appointed professor of harmony at the conservatory; from 1886 he conducted the choral society La Légia and in 1888 he founded 'Les nouveaux concerts'. He conducted at the Théâtre Royal de la Monnaie (1900–11) and he simultaneously directed the Brussels 'Concerts populaires'. Dupuis was responsible for introducing music from Wagner to Debussy into Belgium. He was elected to the Belgian Royal Academy in 1911 and was director of the Liège Conservatoire (1911–25). His compositions show a remarkable feeling for drama in a moderately advanced harmonic style.

WORKS
(*selective list*)

MSS at Centre de Documentation Musicale–Bibliothèque Gustav Mahler, Paris

Stage: Désespoir de Judas, incid music, Liege, 10 May 1896
Orch: Macbeth (1912); 2 suites; ov.; Concertino, ob, orch; Prélude et danse, vn, orch (1925); Poème, vc, orch (1928)
Chbr and solo inst: works for pf; org; vn, pf; vc, pf
Songs, cants., other choral works

Principal publishers: Schott, Muraille, Art Belge, Breitkopf & Härtel

BIBLIOGRAPHY

L. Jongen: 'Notice sur Sylvain Dupuis', *Annuaire de l'Académie royale de Belgique*, cxxi (1955), 197–217
J. Quitin: 'Le retour de Franck a Liège', *RBM*, xlv (1991), 85–96
M.-T. Roskam-Dupuis and F. Montfort: 'Quelques notes sur Sylvain Dupuis', *RBM*, xlvii (1993), 189–211
P. Gilson: 'Neuf lettres de Désiré Pâque à Sylvain Dupuis', *RBM*, xlvii (1993), 251–8
J.L. Zychowicz: 'Music Manuscripts in the Bibliothèque Musicale Gustav Mahler', *FAM*, xli (1994), 279–95

HENRI VANHULST

Dupuis, Thomas Sanders [Saunders] (*b* London, 5 Nov 1733; *d* London, 17 July 1796). English organist and composer. He was a chorister in the Chapel Royal, where he studied with Bernard Gates and John Travers and established lifelong connections with the younger choristers Philip Hayes and Samuel Arnold. He was elected a member of the Society of Musicians on 3 December 1758. Subscriptions were invited for his concertos op.1 on 11 October 1760. Earlier that year he also contributed to the pasticcio *Antigona*, prepared by Giardini for the King's Theatre. Dupuis married Martha Skelton of Fulham on 16 July 1765. He was regarded by his contemporaries as one of the finest organists in England and he was often called upon to design or 'open' newly installed instruments; he is said to have supervised the rebuilding of the Chapel Royal organ. Dupuis served as an organist from 1773 at the Charlotte Street Chapel, London, and in 1779, on Boyce's death, was appointed organist and composer of the Chapel Royal. He was one of the directors of the Handel Commemoration in 1784. On 26 June 1790 he took the degrees of BMus and DMus at Oxford; his degree piece was titled *Ode to the Genius of Britain*. Subsequently Dupuis instigated the formation of the Graduates Meeting, a group of musicians with degrees in London.

Dupuis' teaching activity is reflected in the didactic intent of most of his keyboard publications. The sonatas op.2 were among the earliest to offer the option of performance on the piano. Few of his compositions rise above the ordinary, although details found in the concertos reflect his improvisatory practices. In his *Notebooks* Haydn referred to him as 'a great organist'; Haydn was ecstatic in his praise after hearing Dupuis improvise fugues at St James's. In Burney's opinion (*Rees's Cyclopaedia*, 1819–20) 'he was a correct harmonist in his compositions and a good performer on the organ, with a fancy not very rich or original; but his finger was lively and he knew his instrument well'. In the obituary notice in the *Gentleman's Magazine* (lxvi, 62) he was praised as 'distinguished for good sense, knowledge of mankind, integrity and benevolence'. A substantial collection of Dupuis' church music was edited and published posthumously as *Cathedral Music* by his student and friend, John Spencer.

A son, the Rev. T. Skelton Dupuis (1766–95), provided texts for some of his father's and others' works, including the *Ode on the Late Providential Escape of His Majesty* (1786). Two sets of 'easy' songs by J.C. Luther were based mostly on Dupuis' poems, and his libretto *Elijah* was set by Callcott in 1785.

WORKS
printed works published in London

SACRED VOCAL

16 Double and Single Chants (*c*1775)
24 Double and Single Chants (*c*1795)
4 services and 14 anthems, ed. J. Spencer, Cathedral Music in Score (1797) [incl. engraved portrait]

Numerous MSS containing anthems, chants, hymns and services in *GB-Cfm*, *Ckc*, *Lbl*, *Ob*, *Och*; selections pubd in 18th-century anthologies

SECULAR VOCAL

op.	
—	Song in Antigona, pubd in Favourite Songs (1760)
5	A Collection of 8 Songs, 1v, 2 vn, va, 2 hn, bc (hpd), and 6 Glees, 3–4vv, bc (1784)
—	Hail, Festive Day, ode, solo vv, chorus, pf, 1784, *Lbl**
—	Ode on the late Providential Escape of His Majesty from Assassination (T. Skelton Dupuis), 3 solo vv, bc (1786)
—	Ode to the Genius of Britain, solo vv, chorus, orch, 1788, *Lbl*, *Ob*

Numerous songs and glees pubd singly and in 18th-century anthologies

INSTRUMENTAL

—	A Second Collection of 12 New Minuets, vn/fl, bc (hpd) (*c*1755)
1	6 Concertos, org/hpd, 2 ob/vn, 2 vn, va, vc, bc (1760)
2	[7] Sonatas, hpd/org/pf, vn (1768); also incl. Lady Coventry's Minuet with Variations
3	6 Familiar Lessons, hpd/pf (*c*1774); also includes [8] Variations on God Save Great George
4	8 Easy Lessons, hpd/pf (*c*1775)
6	6 Sonatas, pf/hpd, vn (1788)
'8'	6 Duettes, 2 vc, bc (*c*1790), ed. A. Pejtsik (Adliswil, 1995)
8	[11] Pieces ... for the use of Young Organists, org/hpd (1794)
10	A Second Set of [7] Pieces ... for the use of Young Organists, org/pf/hpd (*c*1795)
—	5 Concertos, org/hpd, orch (*c*1797)
—	9 Voluntaries, org (*c*1805)

6 voluntaries, org, ed. J. Spencer, Cathedral Music, iii (1797); prelude and fugue, org, 1789, *Lbl**

WRITINGS

Rules for Playing a Thorough Bass (MS, *GB-Cu**)

BIBLIOGRAPHY

BurneyH; *DNB* ('Dupuis, T.S.'; W.B. Squire); *EitnerQ*; *FétisB*; *GerberL*; *GerberNL*

ABC Dario Musico (Bath, 1780)

C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/*R*)

J.S. Bumpus: *A History of English Cathedral Music 1549–1889* (London, 1908/*R*)

P. Scholes: *The Great Dr Burney* (London, 1948/*R*), ii, 119

C.L. Cudworth: 'The English Organ Concerto', *The Score*, no.8 (1953), 51–60

R.R. Kidd: *The Sonata for Keyboard with Violin Accompaniment in England (1750–1790)* (diss., Yale U., 1967), 299

Z.E. Pixley: *The Keyboard Concerto in London Society, 1760–1790* (diss., U. of Michigan, 1986)

H.D. Johnstone and R.Fiske, eds.: *Music in Britain: the Eighteenth Century* (Oxford, 1990)

RONALD R. KIDD

Dupuits (des Bricettes), Jean-Baptiste (*fl* 1741–57). French composer and teacher of the harpsichord and hurdy-gurdy. He advertised himself as a student of (André) Campra and 'other great masters' in the *Mercure* (February 1753). His works are substantial in both quantity and quality, and merit something better than the total obscurity into which they have fallen, even though many are written for so unsatisfactory an instrument as the hurdy-gurdy.

In 1753 Dupuits opened a public school of music which by 1757 had expanded to include all instruments, and where 'lessons in the various styles are given every day except Sundays and holidays, and three times a week *concerts* for learning ensemble and keeping in time'. At some time, probably in the 1740s, he was employed by the Duke of Cambray. He was either very friendly with the engraver Jean Robert or was willing to spend considerable sums on the appearance of his publications, for nearly all have handsome pictorial title-pages by that artist. The collection of songs *Les mille et une bagatelles* is decorated with 30 designs. He was also close to the royal librarian, to whom he dedicated his hurdy-gurdy method, and with whom he exchanged large amounts of music, including the famous 'Bauyn' manuscript (*F-Pn*). The last record of him is a request for subscribers to a proposed guitar method in 1757.

His two *grands motets* are the work of a highly skilled craftsman. *Quam delicta* is 62 pages long, with ten movements, all differing in scoring or technique. His music for hurdy-gurdy pushes the instrument to the limit of its resources in the attempt to supply it with a respectable literature. The sonatas for harpsichord with hurdy-gurdy accompaniment include a *fuga da capella* and a *canone*, while the handsomely engraved *Pièces de caractères* are an attempt to adapt the titled and delicately detailed *pièce de clavecin* to the rustic instrument. The Italian sonatas for flutes or violins hover on the threshold of the *style galant*, most movements proceeding in long-breathed Baroque sweeps, occasionally broken by shorter phrases and modern melodic details. The method for hurdy-gurdy is lucid and very detailed in its explanation of the technique of the instrument and contains valuable comments on the performance of each movement of the six sonatas included with it.

WORKS

Published in Paris, undated: opp.1–4, 1741–2; opp.5–17, 1742–51; opp.18–19, 1751–7 [according to *Mercure*, June 1757]

op.	
1	Principes pour toucher de la vièle avec 6 sonates
2	Première [-sixième] suite d'amusemens en duo, 2 insts; pubd separately
3	Sonates, kbd, hurdy-gurdy/other insts
4	Sonates ou suites, 2 hurdy-gurdys
5	Pièces de caractères, hurdy-gurdy, bc
6	Les mille et une bagatelles, pts1–6, 1v, bc
7	Cantatilles, 1v, bc; pubd separately: Les faveurs du sommeil, L'Inconstance, La Jeunesse, Pan et Syrinx
8	Les mille et une bagatelles, pts7–12, 1v, bc
9	Cantates, pubd separately: Le retour de Mars, 1v, orch; Le bouquet, 1v, hurdy-gurdy/other insts; Le retour de Thémire, 1v, insts; Les plaisirs de l'Himen, 2vv
10	Les mille et une bagatelles, pts13–18, 1v, bc
11	Menuets nouveaux exécutés aux comédies françaises et italiennes, insts
12	Les mille et une bagatelles, pts19–24, 1v, bc
13	Menuets nouveaux italiens et françois pour les bals, premier livre, 2 insts
14	Sei sonate, fl/vn, bc
15	Les mille et une bagatelles, pts25–30, 1v, bc
16	Sei sonate, 2 vn, bc, libro primo
17	Six sonates en duo, 2 vc/2 bn
18	[6] Concert, 5 en duo ('Recréations'), 2 vn/fl/ob; lost
19	Cours de leçons, ou nouvelle méthode de musique, première partie; lost

2 grands motets, 6vv, 2 vn/fl, va, b, bc; Quam delicta (Ps lxxxiii), Omnes gentes plaudit (Ps xlvi): in *F-Pn*

DAVID FULLER (with BRUCE GUSTAFSON)

Du Puy, (Jean Baptiste) Edouard (Louis Camille) (*b* Baigory, Basse Navarre, *c*1770; *d* Stockholm, 3 April 1822). French composer and singer. He was brought up by a paternal uncle in Geneva and studied in Paris with Charles Chabran (C.F. Chiabrano) (violin) and J.L. Dussek (piano). In 1786 he was appointed musician to Prince Heinrich of Prussia at Rheinsberg; he became Konzertmeister in 1788 and studied with C.F.C. Fasch in Berlin. In 1792 he was banished from Rheinsberg because, in the spirit of Voltaire, he interrupted a Sunday service by

riding into church on horseback. After working as a touring violinist in Germany and Poland he went to Stockholm in 1793, where he joined the opera orchestra as a violinist. In 1795 he became a member of the Swedish Academy of Music. Two ballet pantomimes and others of his compositions were given at the Royal Opera. In 1799 he sang Pierrot in Grétry's *Le tableau parlant* and in D. Della-Maria's *Le prisonnier* and was given a 16-year contract. But political factors – in particular his threateningly emphatic diction of some lines in Gaveaux's *Le petit matelot* – led to his exile.

Du Puy went to Copenhagen, joining the opera orchestra as a violinist and making his stage début as Firman in the Singspiel *Domherren i Milano* with music by Claus Schall, adapted from the comedy *Le souper imprévu, ou Le chanoine de Milan* by A. Duval. A highpoint in his stage career was the première of his *Ungdom og galskab* ('Youth and Folly') in 1806, for which he composed the music and sang the role of Ritmester Rose. In 1807 Du Puy directed the first performance of Mozart's *Don Giovanni* in Scandinavia, singing the title role himself. In 1809 he sang the first act of this opera with his pupil Crown Princess Charlotte Frederika (consort of Crown Prince Christian Frederik, afterwards Christian VIII) at Amalienborg Palace; but scandal broke out later in the year when Du Puy was discovered in bed with the princess and had to leave Denmark at two hours' notice.

He went to Paris, but with the election of Napoleon's commander Jean Baptiste Bernadotte to the Swedish throne he was able to return to Stockholm; he became court violinist and singer and from 1812 enjoyed high esteem as a conductor. He sang 18 roles at the Opera, including Mozart's Figaro and Don Giovanni and repeating the part of Ritmester Rose in *Ungdom og galskab*. Though not powerful, his voice (according to Beskow) had agility and a wide range in both tenor and baritone registers, and he always sang with verve and feeling. His music has fleeting charm, evident particularly in the graceful ballads and merry drinking-songs of the operas and divertissements. For many years the lively tunes in *Ungdom og galskab* assured his popularity in Denmark. His colourful life inspired Auguste Bournonville's *vaudeville-ballet Livjaegerne paa amager*.

WORKS
(selective list)

MSS in *DK-Kk*, *S-L*, *Skma*, *Sm*, *Sn*, *St*

THEATRICAL WORKS
first produced in Stockholm unless otherwise stated

Arlequin magicien par amor (comic ballet-pantomine, 2, J. Marcadet), Arsenal, 18 Dec 1793
Stråtrövaren, eller Den ädelmodiga soldaten [The Highwayman, or The Noble Soldier] (ballet-pantomine, 1, L. Deland), Arsenal, 18 Dec 1794
Ballet music for an epilogue to R. Kreutzer's Lodöiska, 2 Nov 1795
De ädelmodiga bönderna [The Noble Peasant] (scene, C.J. Lindegren), Arsenal, 10 Feb 1797 [perf. with N. Dezède: Les trois fermiers]
Ungdom og galskab, eller List over list [Youth and Folly, or Trick for Trick] (Spl, 2, N.T. Brunn, after J.N. Bouilly: *Une folie*), Copenhagen, Royal, 19 May 1806; as Ungdom och dårskap, eller List not list (trans. C.G. Nordforss), Stockholm, Opera, 31 Oct 1814
Föreningen [Union] (divertissement, 1, G. Löwenhielm, Nordforss), 2 Jan 1815; for the union of Sweden and Norway
Jenny Mortimer, eller Röverbandet i skotska bergen [Jenny Mortimer, or The Bandits in the Scottish Highlands] (incid music, 3), 5 June 1817
Björn Jernsida (op, Valerius), unfinished
Skattan och tjenstpigan i Palaiseau [The Magpie and the Maid of Palaiseau] (divertissement dansé, J.L. Abergsson, after Caignez, Daubigne: *La pie voleuse*), 21 April 1818
Hamlet (incid music, W. Shakespeare), Arsenal, 26 March 1819
Sömngångerskan (incid music, 2, L. Hjortsberg, after Scribe, Delavigne: *La somnambule*), 6 Oct 1820
Felicie, eller Den romanska flickan [Felicie, or The Maid of Rome] (comic op, 3, Hjortsberg. after E. Mercier-Dupaty), 19 Dec 1821
12 other works, 1797–1820

OTHER WORKS

Coronation music for Carl XIV Johan, 2S, T, B, 4vv, orch, Stockholm, 11 May 1818
4 other works for state occasions, 1813–17
Orch and chbr music, pf pieces, songs

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B. von Beskow: *Lefnadsminnen* (Stockholm, 1870)
A. Buntzen: *Edouard Dupuy* (Stockholm, 1902)
R. Neiiendam: *Ungdom og galskab* (Copenhagen, 1923)
J. Neiiendam, ed.: *Personalhistorisk tidsskrift*, lvi (Copenhagen, 1935), 265–71 [letters from Du Puy]
F. Eibe: 'Dupuy: forskningen', *DMt*, xi (1936), 135–40
F. Lauterbach: *Edouard du Puy 1771–1822* (Copenhagen, 1949)
A. Kjaerulf: *Nordens Don Juan* (Copenhagen, 1952)

KLAUS NEIIENDAM

Du Puy, Henry. *See* PUTEANUS, ERYCIUS.

Dupuy, Martine (*b* Marseilles, 10 Dec 1952). French mezzo-soprano. She studied in Marseilles, and after winning several international singing competitions she sang Eurydice in Campra's *Le carnaval de Venise* at Aix-en-Provence in 1975. At Martina Franca (1976–86) she sang Isaura (*Tancredi*), Ismene (Traetta's *Antigona*), Bellini's Romeo, which became one of her finest roles, Lady Pamela (*Fra Diavolo*), Arsace (*Semiramide*) and Handel's Julius Caesar. She made her Metropolitan début in 1988 as Handel's Sextus. Dupuy's other roles include Monteverdi's Octavia and Penelope, Mozart's Sextus and Cecilius (*Lucio Silla*), Gluck's Armide, Charlotte, Nicklausse and Giulietta (*Les contes d'Hoffmann*), Eboli and Mother Marie (*Dialogues des Carmélites*), which she has also recorded. However, her impeccable style, smoothly produced voice and strong coloratura technique are best displayed in her bel canto repertory, which embraces such roles as Rossini's Arsace, Cenerentola, Rosina, Isabella, Néocles (*Le siège de Corinthe*) and Malcolm (*La donna del lago*), which she sang at La Scala (1992) and has recorded, Donizetti's Maffio Orsini and Jane Seymour, and Adalgisa in *Norma*.

ELIZABETH FORBES

Duquesnoy [Lanctin, Lanetin], **Charles-François-Honoré** (*b* Beuzet, 18 May 1759; *d* Brussels, 9 May 1822). Flemish tenor and composer. He showed special gifts as a choirboy; from 1781 to 1786 he was at the Paris Opéra and in 1787 he became first countertenor at the Théâtre de la Monnaie in Brussels. He had started composing religious music at an early age but turned to opera in the early 1780s. In 1787 he produced in Brussels a two-act *opéra-ballet*, *Almanzor, ou Le triomphe de la gloire*, which must have been inspired by the repertory in Paris. In 1794, following the French invasion, he changed his name to Duquesnoy and moved to The Hague, where he lived until 1795. He then established himself in Hamburg and, with the help of some other musicians from the Monnaie theatre, founded an opera house for French immigrants. His stage music does not depart in any way from the standard idioms of French opera between 1780 and 1800.

In 1802 Duquesnoy returned to his native land, where he devoted himself wholly to religious music. He became a choirmaster, first at Aalst and then, in 1814, at the church of St Michel et Ste Gudule in Brussels; there he exercised an important influence on Roman Catholic church music in the Netherlands.

WORKS

STAGE

Diane jalouse, ou Le triomphe de l'amour (opéra, 1, H.D.C.), Bordeaux, 1784
Almanzor, ou Le triomphe de la gloire (opéra-ballet, 2, d'Aumale de Corsenville), Brussels, 1787
Le mari vengé, ou Le mystificateur mystifié (oc, 3), Brussels, Monnaie, 1789
Le prix des arts, ou La fête flamande (opéra, 1), Brussels, 20 Juen 1791, *B-Ac*
L'hommage de Bruxelles (scène lyrique), 1793, *Ac*
Le médecin et l'apothicaire (opéra, 3, after C.D. von Dittersdorf: *Doktor und Apotheker*), Brussels, 2 May 1794
La fête des mariages, ou Le tirage de la milice (oc), Hamburg, 1798
L'héroine villageoise (ballet-pantomime, 4), St Petersburg, Aug 1800, *F-Pn*
Le mari garçon (opéra), *B-Ac*

SACRED

Missa cui titulis Vivat rex!, 4vv, orch, 1816, *B-Bc*; 5 other masses, incl. 4 with orch, 1779–1819, *Ac*
1 Mag, 10 motets and psalms, 4vv, orch, 1775–1812, *Ac*; 3 other motets, 4vv, orch, 1816–21, *Bc*
2 cantatas, *Ac*; 3 sacred odes (Rousseau), 1787, *Ac*
Regina coeli, 1764, *F-Pn* (doubtful)

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AUGUST CORBET/JOHN LADE

Dur (Ger., from Lat. *durus*: 'hard'). Major (*see* MAJOR (i)), as in G *dur* (G major), *Durklang* (major triad) etc. The term is contrasted with *moll* (from Lat.: 'soft'), which is German for 'minor'. The names *dur* and *moll* fundamentally derive from the two forms of the letter 'b' in musical notation: *b durum*, or 'square b', was used to denote the pitch *b*♮, and it is this form of the letter that developed into the modern natural sign (♮) and sharp sign (♯); *b molle*, or 'round b', was used for the pitch *b*♭, and this form of the letter developed into the modern flat sign (♭). The use of these terms is also reflected in the names of the hexachords (*see* HEXACHORD) in which they appear; the *hexachordum durum* (or *cantus durus*) always included a B♮, the *hexachordum molle* (or *cantus mollis*) a B♭. The present meaning of *dur* and *moll* seems to have occurred first in Andreas Werckmeister's *Die nothwendigsten Anmerckungen und Regeln, wie der Bassus continuus oder General-Bass wol könne tractiret werden* (1698).

JULIAN RUSHTON

Durán, Domingo Marcos (*b* Garrovillas, Cáceres, *c*1460; *d* Santiago de Compostela, before 5 Sept 1529). Spanish theorist. He studied liberal arts and philosophy in Salamanca. In 1525 he was a singer in Santiago de Compostela and from 1526 *maestro de capilla* there. Between 1492 and about 1504 he published two treatises on music. The first, *Lux bella*, is very brief and is written in Spanish and Latin. The style and content of these treatises are more practical than theoretical, and in their manner of presentation they are very like the work of medieval theorists. Durán believed that music had primarily a religious function, and deplored its profane usage. He put his own interpretation on its traditional triple division, the enharmonic genus and the evaluation of the major and minor semitone, discussing in some detail both solmization and the practices of hexachord mutation and accidentals. He classified Gregorian modes into 'regulares', 'mixtos', 'irregulares', 'comixtos' and 'respectivos', with the priority given to the seventh degree; he also discussed the expressive effects attributed to the different modes. In his discussion of compositional technique he formulated precise rules of counterpoint and admitted greater harmonic freedom in syncopation. His *Sumula de canto de órgano* is a valuable source of information on mensural practice; he discussed in great detail the proportional system and the various mensuration signs prevailing before his own time. But he recognized the changes taking place and was clearly forward-looking in his ideas, accepting that a binary relationship between notes had become the norm, and relating the new theories based on this to earlier practice.

WRITINGS

Lux bella (Seville, 1492, 2/1518/*R*)
Comento sobre Lux bella (Salamanca, 1498/*R*)
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F.J. LEÓN TELLO

Duran, Josep [Durán, José] (*b* Cadaqués, nr Roses, *c*1730; *d* Barcelona, 24 Jan 1802). Spanish composer. In 1748 he was admitted as a singer to the musical chapel of the Palau de la Comtessa in Barcelona. In June 1749, sponsored by the Marqués de Vilafranca y de los Vélez, he moved to Naples and studied with Durante. He returned to Barcelona in December 1754 and became *maestro de capilla* of the Palau de la Comtessa. Between 1756 and 1757 he was embroiled in a controversy with Jaime Casellas over a censure made by the latter to a madrigal composed by Duran during his stay in Naples. Casellas reproached Duran for the use of certain compositional techniques originating from the Neapolitan School and totally opposed Casellas's Baroque aesthetic vision. Duran wrote two operas for the Teatre de la S Creu, in Barcelona. His first *opera seria*, *Antigono*, was performed in 1760, to celebrate Queen Amalia of Saxony's nameday. His second opera, *Temistocle*, on a text by Metastasio was performed two years later at the nameday of King Carlo III. Although Duran retired from being *maestro de capilla* of the Palau de la Comtessa in June 1780, he continued composing for the chapel. Between 1782 and 1783 he corresponded with Padre Martini and both composers exchanged and revised each other's works. Duran contributed to Martini's projected *Storia della musica*, providing information on Hispanic music and sending copies of music. Duran was one of the first composers to introduce the Italian style into Spain. He was also one of the first to perform operas there, at a time when Italian opera was prominent in most European theatres. On the other hand, Duran's modern musical thinking favoured a search for more modern stylistic alternatives, in line with musical developments in other

European countries. This was undoubtedly his principal contribution to the enrichment of Hispanic music in the 18th century.

Only 17 of Duran's works survive (mostly sacred works, in *E-Bbc*, *Mn*, *Mp*, Manresa Cathedral, *TAc*, Vilafranca del Penedès, Museu de Preveres and *I-Bc*) as well as the librettos to his two operas, six oratorios and eight villancicos. His knowledge of the traditional Hispanic Baroque style is demonstrated in his Latin church music, though he adopted formal schemes and more modern Italianate stylistic techniques in his church music in the vernacular. The villancicos reveal some influences from the Italian cantata: the traditional *estribillo–coplas* structure is replaced by recitatives alternating with lyrical arias. The result is the so-called villancico-cantata, which is usually accompanied by an orchestra. Duran also composed three overtures (ed. A. Cazurra, Barcelona, 1995). In these he adopted the Italianate pattern of three movements, Allegro–Andante–Allegro, with a simple framework. The movements contain elements of Classical sonata form.

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ANNA CAZURRA

Duran, Profiat [Isaac ben Moses] (*d* southern France or Spain, *c*1414). Philosopher, physician and grammarian. He discusses music in the introduction to his grammatical treatise *Ma'aseh Efod* ('The Work of Ephod', 1403), which survives in 28 manuscript sources. Two kinds of music are described: cantillation, or the melodic formulae for intoning the scriptures (*ta'amei ha-miqra*); and the melodies for *piyyutim*, or post-biblical religious hymns. The author's main concern is with cantillation, for unlike the *piyyutim* that, according to him, appeal to the senses, cantillation appeals to the mind. It is used for both liturgical reading (the Bible, the Mishnah, prayers) and study. Duran's preference for cantillation follows from the premise that the Torah is perfect, hence a preoccupation with its content is essential for attaining happiness on earth and forever after.

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DON HARRÁN

Duran, Simeon (ben Zemah) (*b* Mallorca, 1361; *d* Algiers, 1444). Rabbi, kabbalist and philosopher. Music is discussed in three different passages in his *Magen avot* ('The protection of the Fathers') which survives in seven manuscript sources, not all of them complete. Three themes are emphasized: music in relation to speech; *te'amim* as distinct from *piyyutim*; and the spiritual importance of *te'amim* (*see* JEWISH MUSIC, §I, 3(i)). Under the first theme the author described music as inherent to speech, indeed, 'musical speech' (*ha-nigun asher ba-dibur*) consists of three elements: consonants, vowels and musical formulae for intoning the sacred texts; the power of music was recognized in ancient Israel, where, after the example of King David, the Levites employed song for reciting the sacred texts in the temple liturgy. Under *te'amim*, the author differentiated between three kinds of melody, according to whether they were used for chanting the Pentateuch, the Prophets or the Hagiographa; he described their various syntactic, hermeneutic, melodic and rhythmic qualities. The *te'amim* are to be distinguished from the melodies for *piyyutim*, which have discrete intervals and measured rhythm ('inflection and lengthening') and often draw for their music on Arabic, French or Christian songs (as contrafacta). Turning to the spiritual force of the *te'amim*, the author started with a double premise: music is essential for transmitting the content of the Biblical texts; and of all arts, music is the most metaphorical. He then proceeded to a kabbalistic exegesis whereby *te'amim* are related to the *sefirot*, or the different emanations of God.

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DON HARRÁN

Durand. French firm of publishers. The firm was founded as Durand-Schoenewerk & Cie on 30 December 1869 and that same day bought the catalogue of Gustave-Alexandre Flaxland as well as his premises at 4 place de la Madeleine, Paris. Schoenewerk withdrew from the business on 19 November 1891, and his co-founder Auguste Durand (*b* Paris, 10 July 1830; *d* Paris, 31 May 1909) reorganized the firm the next day as A. Durand & Fils, in partnership with his son Jacques Massacrié Durand (*b* Paris, 22 Feb 1865; *d* Avon, Seine-et-Marne, 22 Aug 1928). Jacques Durand succeeded his father, and taking as partner his cousin Gaston Choisnel (*d* 9 June 1921), renamed the firm Durand & Cie on 23 December 1909. Another cousin, René Dommange, joined the firm in July 1920 and became a partner on 23 April 1921. At Jacques Durand's death, his widow (*d* 1958) became a partner; subsequent partners have been Maquaire (1937–44), Adrien Raveau (from 1944), Mme René Dommange and Marcel and Jean Dommange (from 1959). The company became a 'société à responsabilité limitée' from 19 June 1947. Guy Kaufmann (*b* Neuchâtel, 12 May 1923) was appointed general director in 1972. The firm continued to operate from its original premises until 1980, when it moved to 21 rue Vernet; early in 1987 the firm moved to 215 rue du Faubourg St-Honoré.

Auguste Durand, who was a classmate of Franck and Saint-Saëns at the Paris Conservatoire, studied the organ under Benoît and was organist at St Ambroise, Ste Geneviève, St Roch and St Vincent-de-Paul. He was also a music critic; his compositions include sacred and secular vocal music and many works for the piano and organ. He also composed, arranged and published extensively for the harmonium.

Jacques Durand also studied at the Conservatoire, where he developed lasting friendships with Dukas and Debussy. He studied harmony with Dubois and composition with Guiraud. Besides being a prolific composer, he edited and transcribed quantities of works by others. His writings include *Eléments d'harmonie* (1919); *Cours*

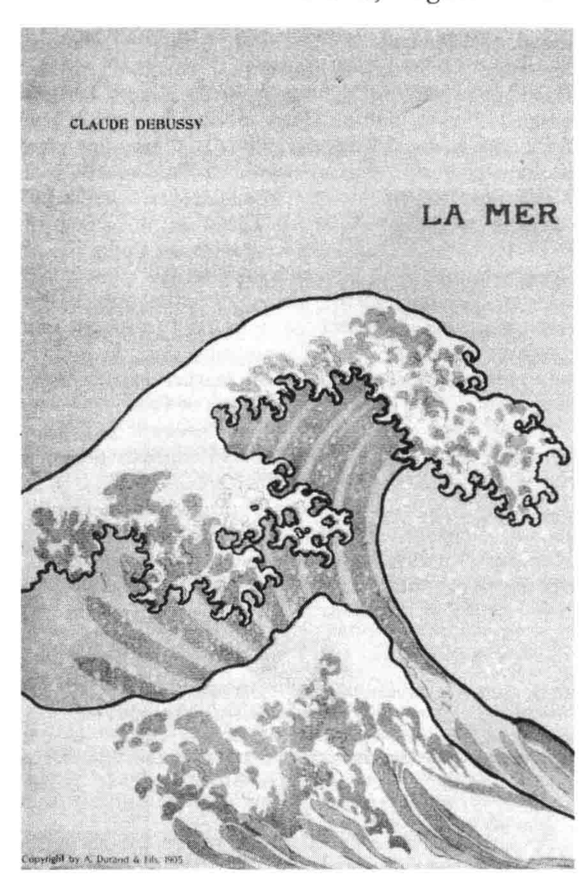
professionel à l'usage des employés de commerce de la musique (i: *Edition musicale, historique et technique*, ii: *Abrégé de l'histoire de la musique*, both 1923); *Quelques souvenirs d'un éditeur de musique* (1924–5); and *Lettres de Claude Debussy à son éditeur* (1927). Durand was purchased in 1982 by Jean-Manuel de Scarano, but retained its individuality. Unlike many other French publishing houses, Durand has no catalogue of light music, and conducts all its international promotion from Paris.

Durand's plate numbers are, in general, reliably chronological. By 1875, after six years of publishing activity, the series of plate numbers had exceeded 2100; by 1890 the catalogue had grown to more than 4000 items, passing 6100 in 1902, 7000 in 1908, 9000 in 1915, 10,600 in 1924, 12,100 in 1932 and 15,000 in 1985.

The first major composer to be published regularly by Durand-Schoenewerk & Cie was Saint-Saëns: the firm issued *Samson et Dalila* (1877), *Danse macabre* (1875) and the Third Symphony (1886), along with almost all the remainder of his mature output. *Le carnaval des animaux* was published in its complete form by Durand in 1922, after the ban imposed by the composer on performance or publication was revoked on his death in 1921. Durand-Schoenewerk & Cie first published a work by Debussy in October 1884 (the piano-vocal score of *L'enfant prodigue*). In 1894 the firm issued the String Quartet and in 1903 composer and publisher began a close relationship which was to last until Debussy's death. A succession of masterpieces emerged: *La mer* (1905; see illustration), the *Préludes* (book 1, 1910; book 2, 1913), *Jeux* (piano reduction, 1912; full score, 1914), *En blanc et noir* (1915), the *Etudes* (1916) and the three sonatas (1915–17) among many others, including some works (notably *Pelléas et Mélisande*) acquired from other publishers. Ravel's *Sonatine* was published by Durand in 1905; thereafter almost all the composer's major works were issued by the firm, including *Daphnis et Chloé* (piano score, *c*1912; full score, 1913). *L'heure espagnole* (piano-vocal score, 1908; full score, 1911), *L'enfant et les sortilèges* (1925) and *Boléro* (1929), along with new editions of works acquired from other publishers, including the String Quartet and *Shéhérazade*.

Durand's pre-eminent position in French music publishing is emphasized by the other composers whose music was issued by the firm, among them Dukas, Roussel, Fauré, Schmitt, Falla, Widor, Büsser, Milhaud, Poulenc, d'Indy (including his *Cours de composition musicale*), Ibert, Auric, Jolivet, Koechlin and Duruflé. In June 1931 Durand published Messiaen's Preludes for piano and subsequently issued a number of his early works, including *Poèmes pour Mi* (1937), *Chants de terre et de ciel* (1939), *Quatuor pour la fin du temps* (1942), *Visions de l'amen* (1946), *Vingt regards sur l'enfant Jésus* (1947), *Trois petites liturgies de la Présence Divine* (1952) and the *Turangalîla-symphonie* (composed 1948, published 1953).

In 1894 Durand began to publish the collected works of Rameau, with Saint-Saëns as general editor. This undertaking comprised 18 volumes by 1924 but has never been completed. In 1914 the firm embarked on the series known as *Edition classique Durand & Fils*, an edition of the classics which was intended to have a strong French identity and be a commercially viable rival to similar editions of Peters and Breitkopf & Härtel. Principal



Cover of the first edition (piano score) of Debussy's 'La mer' (Paris: Durand & Fils, 1905)

editors included Saint-Saëns (piano works of Mozart), Fauré (piano works of Schumann), d'Indy, Debussy (complete works of Chopin), Ravel (piano works of Mendelssohn), Roussel (chamber works of Mendelssohn), Dukas, Schmitt and Guilmant (*Archives des maîtres de l'orgue*). Support of French contemporary music was demonstrated by the series of Concerts Durand for new chamber music, produced by Jacques Durand from 1910 to 1913, and a biennial cash prize for the best French symphonic composition, which the firm instituted in 1927 (since discontinued). Composers taken on in recent years include Gilbert Amy, Nicolas Bacri, Ahmed Essyad, Renaud Gagneux, Philippe Hersant, Gerd Hühr, François-Bernard Mâche and Philippe Manoury. Durand is also publisher (sole publisher since 1996) of the new Debussy Edition.

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ROBERT S. NICHOLS/NIGEL SIMEONE, JEREMY DRAKE

Durand, August (Fryderyk). *See* DURANOWSKI, AUGUST (FRYDERYK).

Durand, Joël-François (*b* Orléans, 17 Sept 1954). French composer. He received his musical education at the Musikhochschule in Freiburg im Breisgau with Ferneyhough (1981–4), and at Stony Brook University, New York, with Arel and Semegen (1984–6). He was appointed assistant professor of composition at the University of Washington, Seattle, in 1991, and invited to teach at the University of California at San Diego in the autumn of 1992. He became associate professor at the University of Washington in 1996. He has been a regular guest at the Darmstadt summer school, where he won the Kranichstein prize in 1990. In 1993 he was co-director of the composition course of the Centre de la voix de Royaumont. He gave masterclasses at the Saarbrücken course in interpretation and performing practice in 1996.

Durand was at first influenced by postwar European serialism. During the 1990s he developed a growing interest in the linear developmental processes involved in dramatic, large-scale harmonic progressions. Consequently, he has developed techniques based on both the principle of melodic contours which vary on repetition, and on more traditional motivic principles. His work is characterized by an intense and introspective lyricism.

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(*selective list*)

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Principal publisher: Durand

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'Découvrir la musique de Ruth Crawford Seeger', *Voix nouvelles* (Royaumont, 1992)

JEAN-NOËL VON DER WEID

Durango, Juan de (*b* Falces, Navarre, before 14 Sept 1632; *d* El Escorial, 1696). Spanish composer and harpist. He entered the Real Monasterio de San Lorenzo de El Escorial on 5 March 1650, serving at various times as choirboy and adult singer, harpist and *maestro de capilla*; his skill as a harpist was praised by Luis de Santa María in *Octava sagradamente culta* (pubd 1664), an account of the monastery's centennial celebration. The Escorial manuscript legacy attests Durango's role as one of the monastery's most important composers and scribes before Antonio Soler; he copied his own works and many by other composers.

His 12-voice mass and a number of large villancicos are fine examples of polychoral writing. Although villancicos are often in a more popular style, the *estribillo* of the Corpus Christi villancico *A tirar convida el amor* (ed. in Laird, 1986, ii, 41–9) shows Durango's ability as a contrapuntist. The work's solo *coplas* are in triple metre with hemiola, a trait of the Spanish vernacular style. The source for his *tonos humanos* also includes works by Manuel del Valle. Many of Durango's works include continuo parts for harp, some elaborately figured with ciphers indicating possible transpositions, which were played by the composer himself.

WORKS

MSS in E-E unless otherwise stated; mostly 8 voices/12 voices, basso continuo

2 masses: 4vv, 1732; 12vv
16 pss: incl. 2 Beatus vir, 2 Credidi, 3 Dixit Dominus, 3 Laudate Dominum omnes gentes
3 hymns; 6 Mag settings; 2 Nunc; 2 Benedicamus Domino (1 with Alleluia); lit to BVM; Officium defunctorum responsory; lesson for burial services; seq for Pentecost; grad for Easter; 3 ants; piece for Corpus Christi, Sp. text
14 villancicos: 7 for San Lorenzo, 1671, 1680, 1684; 4 for Corpus Christi; 1 for Corpus Christi, 1699; 1 for San Jerónimo; 1 for entrance of the king into El Escorial, *V*
43 tonos humanos

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P.R. Laird: *The Villancico Repertory at San Lorenzo el Real del Escorial c1630–c1715* (diss., U. of North Carolina, 1986), i, 187, 243–9, 390–91, 504, 523, 562–3; ii, 41–9
J. Sierra: 'La música de escena y tonos humanos en el Monasterio de El Escorial', *La música en el Monasterio del Escorial: El Escorial 1992*, 267–319
P.R. Laird: *Towards a History of the Spanish Villancico* (Warren, MI, 1997), 74, 79, 87–91

PAUL R. LAIRD

Durán-Loriga, Jacobo (*b* Madrid, 9 June 1958). Spanish composer. He began his studies at the Madrid Conservatory (1971–83), where the teachers who exerted the greatest influence on him were Bernaola and de Pablo. He played in the early music ensemble Atrium Musicae (1979–82) and was one of the composers in the Grupo del Bierzo from its foundation in 1985. He completed his composition studies at the Cologne Musikhochschule, specializing in electro-acoustics under the guidance of Humpert. On a grant from the Alexander von Humboldt Foundation, he carried out research on the speaking voice and its manipulation by computer. The electro-acoustic works *Les Djinns* (I and II) of 1987 are the products of this experience, which had already been preceded by a few pieces in the same genre such as *Disforia* and *Entropía* (both 1984), and *Contrafacta* (1985). His favoured fields of research are computer-aided composition and the relationship between musical analysis and psycho-acoustics. His most notable works include the opera *Timón de Atenas* (1992), *Cántico de Mallick* (1993) for narrator, choir and orchestra, *Spa* (1986), *Ocaso boreal* (1997) for orchestra, and *Greffé* (1986) for oboe and instrumental ensemble. His formal structures and melodic style suggest the influence of traditional, not necessarily European, elements.

WORKS

Dramatic: Tata mía (film score, J.L. Borau), 1986; Timón de Atenas (chbr op, 2, L. Carandell), 1992, Madrid, April 1992
Vocal: Cántico de Mallick (P. Casariego), spkr, chorus, orch, 1993; Clamor, S, Mez, eng hn, b cl, tuba, va, db, hp, perc, 1985; Viento saltando, 2 choruses, 1985; Niña, arranca las rosas, 1v, 1998
Orch: Kammerkonzert, chbr orch, tape, 1983; Toccata, pf and chbr ens, 1984; Spa, 1986; Petit ensemble bleu, chbr orch, 1987; De sol a sol, 1988; Ocaso boreal, 1997
Chbr: 2 piezas, 10 insts, 1983; Trío in memoriam E. Sempere, cl, va, vc, 1985; Greffé, ob solo, b cl, bn, vn, va, vc, db, perc, 1986; 2 bocetos, vc, wind ens, 1987; Petit ensemble jaune, hp solo, 11 str insts, 3 perc, 1987; Postscriptum, insts, tape, 1987; Libro de las constelaciones, fl, ob, cl, bn, perc, pf, vn, va, vc, db, 1988; Tropos, fl solo, cl, vc, pf, 1989; La isla perdida, pf solo, ob, 2 cl, bn, hn, vn, va, vc, perc, 1990; Marsias y Apolo, gui, requinto, chbr ens, 1998
Solo inst: Per a Jep, fl, 1988; Obstinato galopante, pf, 1995
Elecs: Disforia, 1984; Entropía, 1984; Contrafacta, 1985; Les Djinns I–II, 1987

Principal publisher: Pygmalión (Madrid)

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MARTA CURESES

Duranowski [Durand], **August (Fryderyk)** (*b* Warsaw, *c*1770; *d* Strasbourg, 1834). Polish violinist and composer. He was born to a Polish mother and a French father, the émigré Durand who, according to Chybiński, was the leader of the orchestra at the court of Duke Ogiński in Słonim; according to Fétis he was later in the service of the King of Poland. He studied the violin with his father and in Paris from 1787 with Viotti, becoming leader of the Brussels opera orchestra in 1790. In 1794–5 he toured Italy and Germany as a virtuoso, but for unknown reasons he interrupted his career about 1796 to enter the French army. He was imprisoned in Milan, but once released he returned to his former activities as a soloist. In 1809–10 he gave concerts in Warsaw, where he lived for some time; his fantasias on operatic arias and songs were particularly well received, as were his national dances, for example those in his *Potpourri* op.11. During the next four years he also played in Leipzig, Dresden, Kassel, Frankfurt, Mainz, Darmstadt, Prague and possibly St Petersburg. After a brief tenure as leader of the court orchestras in Kassel and at Aschaffenburg (1812), he settled permanently in Strasbourg as leader of the theatre orchestra, occasionally absenting himself for short periods to perform in Germany and France.

Duranowski was one of the most eminent violinists of his time. His unprecedented success as a virtuoso may be attributed to his large, full tone and extraordinary technique, especially in trilling, bowing and passage-work. He had a remarkable memory and played with precision and fire; he was particularly fond of the works of Rode and Viotti and his own fantasias on the melodies of national songs. His technique fascinated the young Paganini, who declared that it was Duranowski who had shown him new possibilities in violin playing and to whose revelatory talent he owed his own. His works, almost exclusively for the violin, were performed by other violinists during his lifetime (especially by Serwaczyński in Poland) and published in Leipzig, Offenbach and Paris, often in arrangements for various combinations of instruments.

WORKS
(*selective list*)

Orch: Vn Conc., A, op.8 (Leipzig, *c*1810); Potpourris: from Mozart: Die Zauberflöte, perf. Warsaw, 1810, D, op.10 (Leipzig, 1811), B, op.11 (Offenbach, 1814); 2 airs variés (Bonn, 1813)

Chbr: Duos, 2 vn: op.1, bks I and II (Leipzig, *c*1797), op.2, bk I (Leipzig, 1798), op.2, bk II (Leipzig, 1804); Duos, vn, vc, opp.3, 4, 6 (Leipzig, 1799), also arr. for vn, 2 vc (Leipzig and Paris, before 1817); 3 thèmes variés, vla, vc (Leipzig, 1799); Fantasie suivie de 2 airs variés, 2 vn, va, vc, op.12 (Leipzig, 1812); 6 caprices ou études, vn, op.15 (Mainz, 1813); 2 airs variés, vn, op.5 (Paris, Leipzig, Vienna, before 1817); Potpourri z pieśni patriotycznych [Potpourri of Patriotic Songs], pf (Warsaw, 1810); Fantaisie avec 2 airs variés (sur le mazurek), pf, op.9 (Leipzig, 1811)

Vocal: 6 Lieder mit Guitarre-Begleitung (F. Schiller) (Offenbach, 1814); 6 deutsche Arien (Dresden, before 1817); Mon âme est triste (romance) (Leipzig, before 1834)

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EitnerQ; FétisB; SMP

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A. Chybiński: *Słownik muzyków dawnej Polski* [Dictionary of early Polish musicians] (Kraków, 1949)

B. Chmara-Żaczkiewicz: 'Duranowski August Fryderyk', *Encyklopedia muzyczna PWM* (Warsaw, 1985)

BARBARA CHMARA-ŻACZKIEWICZ

Durante, Francesco (*b* Frattamaggiore, Aversa, 31 March 1684; *d* Naples, 30 Sept 1755). Italian composer. He was a leading composer of church music and an outstanding teacher of international repute.

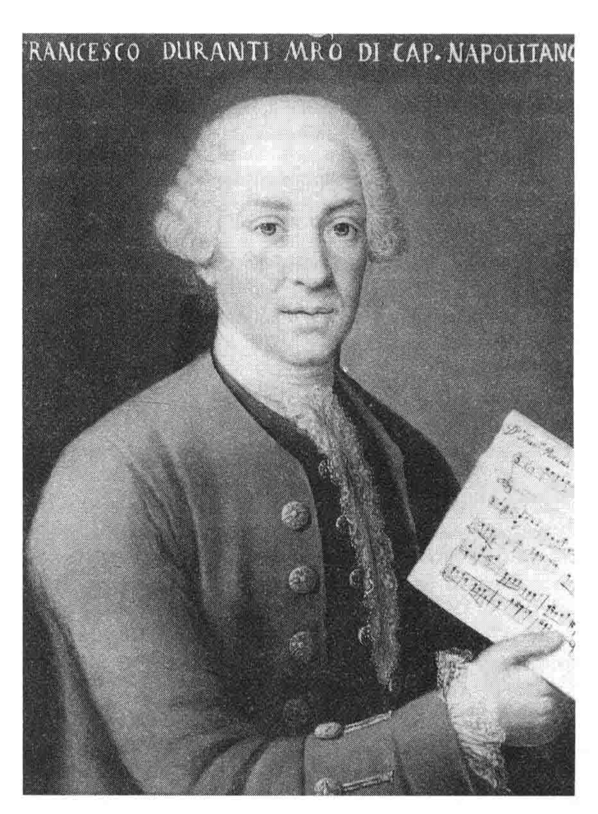
1. LIFE. He was the seventh of 11 children of Gaetano Durante and Orsola Capasso. His father, a woolcomber, served as sexton and singer at S Maria degli Angeli e S Sossio, Frattamaggiore, where he and his wife had married on 31 October 1674 and where all their children were baptized. His uncle, Don Angelo Durante (*c*1650 – after 1704), was a priest and musician who in 1690 succeeded Cristoforo Caresana as *primo maestro* of the Neapolitan Conservatorio di S Onofrio a Capuana, of which he was rector until 1699. Don Angelo composed several *drammi sacri* (*Gara amorosa tra Cileo, la Terra e 'l Mare*, Monteforte, 1697; *S Giuliano martire in Sora*, Naples, 1700; *L'Anacoreta reale S Onofrio di Persia*, Naples, 1705), as well as church music, of which a *Dies irae* attributed to him is extant (two voices and continuo, *D-BNu*). Nothing is known of Francesco's education until after his father's death on 18 March 1699, when his uncle took over his musical training. Don Angelo left Naples to assist his widowed sister-in-law and her children, and Nicola Sabini assumed his duties at the conservatory; but in 1702 he returned to his post at S Onofrio and Francesco enrolled as a *convittore* to study with his uncle and the violinist Gaetano Francone. Three years later Francesco left the conservatory, and on 13 June 1705 his first known creative effort, a *scherzo drammatico* entitled *Prodigii della divina misericordia verso I devoti del glorioso S Antonio di Padova*, was performed in Naples.

Little is known about Durante's life between then and 1728, when he was appointed *primo maestro* of the Neapolitan Conservatorio dei Poveri di Gesù Cristo. Choron and Fayolle (1810) stated that he studied with Pasquini and Pitoni in Rome for five years, and although that was later disavowed (by Villarosa and Florimo), circumstantial evidence seems to support them. Girolamo Chiti, in a letter to Padre Martini of 10 September 1746, identified Durante as a 'scolaro di Pitoni'; Chiti himself had been a pupil of Pitoni about 1713, so his statement has some authority. Durante could have been in Rome either between 1705 and 1710, which would have allowed studies with Pasquini (who died in 1710), or between 1711 and 1719. The only dated composition by Durante from the first period, his *Missa S Ildefonsi* of 1709, could have been written for the Spanish church in Rome or Naples. By July 1710 he was in Naples, where he began teaching at the Conservatorio di S Onofrio. He remained there for only six months, leaving the institution on 12 January 1711, perhaps to return to Rome or to study there with Pitoni for the first time. A register of the masters and professors of the Congregazione and Accademia di S Cecilia in Rome, compiled in 1851, lists Durante as a *maestro* there for 1718, but offers no documentation. Several aspects of Durante's music have

been interpreted as pointing to Roman influences: his concentration on sacred music to the exclusion of opera, his preoccupation with the problems of a *stile alla Palestrina*, and his interest in keyboard music and the concerto. He was, however, in Naples on 4 January 1714, when he married Orsola de Laurentis, 12 years his senior, and is certain to have been present in the city at the first performance of his sacred drama *La cerva assetata ovvero L'anima nelle fiamme* on 18 February 1719. Thereafter, nothing is known of Durante's whereabouts until 1728. It could have been during these years that he travelled to Austria [Bohemia] and Saxony, as some older sources report (though for periods when he now is known to have resided in Naples). There is, however, no documentary evidence other than some unique sacred works attributed to Durante that are preserved in Brno, Prague and Dresden in local manuscript copies dating from the early to mid-1720s.

In October 1728 the governors of the Conservatorio dei Poveri di Gesù Cristo appointed Durante, now aged 44, *primo maestro* replacing the elderly Gaetano Greco: his election attests to his high reputation. About the same time he must have been invited to write music for the choruses of Duke Annibale Marchese's tragedy *Flavio Valente*, published in the duke's *Tragedie cristiane* (Naples, 1729). With this contribution he joined the ranks of the then celebrated older and younger Neapolitan composers, Carapella, Mancini, Sarro, Nicola Fago, Porpora, Hasse, Vinci and Leo, who had written music for other tragedies in the collection. Dated copies of his compositions now become more numerous: a *Litanie* (1731), *Laudate pueri* (1732), *Missa breve* (1734), and the oratorio *Abigaile* (libretto, 1736). His well-known *Sonate per cembalo divisi in studii e divertimenti*, however, were not published in Naples in 1732, as has been assumed, but between January 1747 and December 1749, since the dedication refers to the Principe d'Ardore, Don Giacomo Francesco Milano as ambassador to France (which he was between 1741 and 1749) and as Cavaliere di Santo Spirito (which he was named in January 1747). The prince, a student of Durante, dedicated a *Salve regina* for one voice and instruments 'al suo maestro Francesco Durante' *D-MÜs*, *WRgs*). Durante's Requiem in G minor is dated 27 November 1738, and his *Missa in Palestrina* (in a copy by Famulari) 17–18 October 1739. Also from those years come the two *Atti di Contrizioni* for the alumni of the Conservatorio dei Poveri di Gesù Cristo. Among his students there were Pergolesi, who completed his education under Durante's guidance, Girolamo Abos, Domenico Terradellas and for about two years Joseph Doll.

After ten years of service, Durante resigned from the conservatory, and in September 1739 he was succeeded by Francesco Feo. The reasons for his resignation are unknown, and there is no information about his activities until 1742, when he was called to the Neapolitan Conservatorio di S Maria di Loreto. This oldest and largest of the four Neapolitan conservatories had been without a *primo maestro* since October 1741, when Porpora went on leave to Venice and did not return; with the death of Giovanni Veneziano on 13 April 1742 it had lost its *secondo maestro*. On 25 April 1742 the governors elected Durante *primo maestro*, at the same time appointing P.A. Gallo to assist him as *secondo maestro*. Under Durante's directorship the Loreto conservatory regained



Francesco Durante: portrait by an unknown artist, mid-18th century (Civico Museo Bibliografico Musicale, Bologna)

stability and quality of education. During his 13 years' service such later masters as Pasquale Anfossi, Tommaso Traetta, Pietro Guglielmi, Alessandro Speranza, Antonio Sacchini and Fedele Fenaroli received their musical education there. When, with the death of Leo on 31 October 1744, the *primo maestro* position at the Conservatorio di S Onofrio became vacant, Durante, then 60, was awarded the succession as from 1 January 1745. He also petitioned the king to appoint him Leo's successor as *primo maestro* of the royal chapel. A competition, however, was held, in which Durante took part on 21 April 1745 along with Giuseppe de Majo, Giuseppe Marchitti, Nicola Sala and others. The judges were Constanzi of Rome, Perti of Bologna, Jommelli of Venice, and Hasse, then also in Venice. Jommelli praised Durante's *a cappella* setting on the cantus firmus *Protexisti me Deus*, of which Perti was critical; the appointment went to Majo, *vicemaestro* of the chapel (although only Hasse had found his works satisfactory). Durante continued to hold his positions at both S Maria di Loreto and S Onofrio, and during the last ten years of his life was venerated as the most distinguished of all Neapolitan teachers. According to tradition Nicolo Piccinni became Durante's favourite pupil, of whom he is supposed to have said: 'The others are my pupils, but Nicolo alone is my son'. Dated compositions from his last decade include the five-voice *Miserere* for the basilica of S Nicola, Bari, the Requiem in C minor for eight voices, performed in 1746 at S Giacomo degli Spagnoli in Rome, an F major mass (1749), the F minor Litany (1750), and the *componimento sacro S Antonio di Padova* (1753).

Durante married three times. His first wife died on 27 February 1741; early biographies characterized her as a 'maledetta vecchia' who made the 27 years of their marriage a misery. On 26 January 1744 he married his second wife, Anna Furano, of Naples, who is said to have brought happiness back into his life; but she died on 10 August 1747. Only four months later, on 18 December 1747, he was married again, to the 22-year-old Angela Anna Carmina Giacobbe, the niece of Anna Furano and a domestic in his household. Reports of Durante's character and personality are primarily based on anecdotes related by Giuseppe Sigismondo, who had known the composer, and by Giovanni Furno, who related stories he had heard from his teacher Carlo Cotumacci, Durante's successor at S Onofrio. According to these sources Durante was a man of simple manners, but profoundly wise in matters concerning his art and a respected arbiter over questions of harmony and counterpoint. He was dedicated to his pupils' welfare and education; they in turn, like Paisiello, who began his studies at S Onofrio during the last year of Durante's life, always spoke of him with enthusiasm and admiration. He was buried in S Lorenzo Maggiore in Naples.

2. WORKS. Unlike his Neapolitan contemporaries Porpora, Feo, Leo and Vinci, who attracted international notice with their operas, Durante achieved recognition through his church music, along with some vocal chamber and instrumental works. Although a career like his was not unusual for the older masters, or among Roman musicians of his day (like Bencini, Chiti or Cannicciari), it was remarkable for a Neapolitan. Almost all the composers active in Naples during the second quarter of the 18th century, including Nicola Fago and Ignazio Prota, at least attempted to compete in opera before devoting themselves completely to church music and teaching. Of those Neapolitan *maestri* who followed Durante's example, notably P.A. Antonio Gallo, Carlo Cotumacci and Lorenzo Fago, none equalled his reputation. In 1705, after leaving S Onofrio, Durante, like many a Neapolitan student before and after him, composed a theatrical work. The libretto to *Prodigii della divina misericordia* was by Abbentio Rolandi, and even included a comic role in Neapolitan dialect. However, the music is lost, and it is not even known how it was received. It did not gain him – or he did not seek – a commission for an opera. His second effort in sacred drama, *La cerva assetata* (1719), was according to Florimo dry and monotonous, too strict and old-fashioned in style to be successful. Since his choruses for *Flavio Valente* (1729) offer little insight, and his music to *Abigaile* (1736) is lost, any judgment on Durante's approach to the dramatic genre must rest on his *S Antonio di Padova* of 1753. Surprisingly for a work written only two years before his death, this *dramma sacro* does not seem old-fashioned but, like other works of his late period, shows Durante in tune with the stylistic tendencies that the younger Neapolitans had begun to pursue in their operas during the 1740s. It contains several accompanied recitatives, and its da capo arias show vigorous, often contrasting gestures as well as effective vocal lines. In total, however, it reveals less concern for dramatic intensity than for pleasant musical entertainment. Basically his was not an operatic talent, yet in his masses, requiems, litanies and Lamentations he could provide moments of strong expression. The absence of opera by him was perhaps caused by both circumstances and critical self-awareness.

Any assessment of Durante's development as a composer is troubled by questions concerning the authenticity of manuscript attributions, and restricted by the fact that few of his works can with certainty be assigned to his early years. The *Missa S Ildefonsi* of 1709, which requires three violins, chorus and continuo, shows its proximity to late 17th-century practices. Its Gloria excludes the words of the intonation, subdivides into sections rather than formal numbers, and contains ensembles *a 2* and *a 3*, but no solo aria. Most of Durante's surviving compositions were written after he settled at Naples in 1728: they reflect the art of the mature composer with firm control over his craft, often imaginative and forward-looking, not insensitive to the traditions of church music that he inherited, and above all responsive to the changing stylistic currents of his time – that is to say, to the situation in Naples. His work encompasses all genres and styles of liturgical and devotional music, from the large, representational orchestral 'number' masses and psalms to *a cappella* or accompanied *stile breve* settings; from the motet-cantatas, litanies and Lamentations for chorus, solo voices and orchestra to the *cantate spirituali* and Holy Week lessons for solo voices and continuo. In his choral numbers, unlike Nicola Fago or Feo, he preferred four- and five-part settings, with, in the latter, one or both sopranos serving as the solo, concertato voices. Also characteristic for Durante are a number of works or arrangements for two sopranos and bass (e.g. the Requiem in A minor and the Dixit Dominus in B♭). Double chorus textures occur, with few exceptions, only in works of his last decade. After Scarlatti, Durante was the first composer in Naples to set several complete mass cycles in *a cappella stile antico*. One of these he explicitly labelled 'Missa in Palestrina' (D minor, four voices, 1739). He was well able to handle the contrapuntal techniques of the old style, and even alluded to Palestrina's *Missa 'In te Domine speravi'*; but because of his own deep-rooted feeling for harmonically guided phrasing he recreated only the Palestrina style's outer appearance and mannerisms. These masses in strict style remain isolated in his work. In later years he allowed his *a cappella* (with continuo) settings to follow freely his own expressive dictum (e.g. in the *Miserere per la Chiesa di S Nicolò di Bari* and the two *Misericordias Domini* settings).

Leo, too, occupied himself seriously with the traditional style from the 1730s onwards, and much has been made of the difference in approach which the two masters present and which is said to have split Naples into the camps of 'Durantisti' and 'Leisti'. The difference has been explained (by Fellerer) as concerning the question whether old and new style should and could achieve a symbiosis ('Durantismo'), or whether they should remain separated, with the one treated strictly, the other in as modern a manner as possible ('Leismo'). It seems, however, that historicism overstated the problem. To set parts of the Kyrie or the 'Christe', the 'Cum sancto' or 'Sicut erat', and the 'Amen' as fugues in *stile antico* fashion was a Neapolitan tradition by the first quarter of the 18th century; both Durante and Leo adhered to it. Both also attempted in many of their works to unify older and modern practices through a *stile misto*. The true controversy was more likely based on nothing more than the academic question of whether the interval of the 4th

should be regarded as consonance or dissonance and in what circumstances (*RosaM*). The stylistic difference between the two masters was less one of goal than one of result, caused by character and temperament. It has been stated that 'Durante is sentimental and Leo is not' (Dent). If 'sentimental' is understood in 18th-century terms, then the characterization makes a point. Leo was conservative, and had a stricter, more vigorous counterpoint. Durante was also a master of learned device, but favoured lighter, more transparent, often pseudo-contrapuntal textures. His *stile moderno* comprised startling dissonances, expressive use of dynamics, diminished chords and chromaticism (e.g. *Salve regina*, 1739; *Dixit Dominus*, 1751) as well as thematic and harmonic contrasts (motet *Tacete sonate*; *Missa*, 1753), and had a tendency towards periodic phrasing and clearcut cadential structure that could produce a truly popular tone (masses *in pastorale*; *Laudate pueri*, 1732). Many of his smaller choral works in motet style (e.g. *Vespro breve*; *Dixit Dominus a 3*) were written with ease of vocal performance in mind, while in his arias he made considerable demands on the virtuosity of singers but often attempted to integrate coloratura passages into a larger design.

Compared with other Neapolitans, Durante was not prolific. His concern was not quantity; instead he strove, within the limits of a style beset by standard vocabulary, formulae and genre traditions, towards the realization of a variety of individual concepts and exemplary solutions. In his six *Sonate per cembalo*, published by Phillipus de Grado at Naples, he explored formal as well as technical aspects of keyboard music. Each sonata combines and contrasts an extended fugal 'studio' with a short, non-fugal 'divertimento', united by key and sometimes by motivic elements. Emphasis on variety and on synthesis of diverse stylistic and formal features distinguish his nine *Concerti a quartetto*, the most significant Neapolitan contribution to the genre. Probably written during the late 1730s or early 40s, their formal plans include wholly original successions of tempo contrasts (as in the concertos in E♭ and A, 'La pazzia'). Interplay of solo and tutti is fluent and stresses participation of the viola. His three-movement Harpsichord Concerto in B♭ with violins, cello and double bass is the most notable of the few keyboard concertos by early 18th-century Italians. Here contrapuntal inclinations are held in check, and the outer movements are dominated by a playful abandon befitting the virtuoso and entertaining nature of the solo concerto.

It is one of the remarkable aspects of Durante's career that with old age he did not have to resort to repeating himself in routine fashion. His creative imagination remained fertile until death. His *Messa de' morti* for Rome (eight voices, C minor) of 1746 is among the first in a series of masterworks composed during his last decade and, aside from any theological considerations of what constitutes 'true church music', must be counted as the most important orchestral requiem of the early 18th century. Distinctive shape and character, thematic as well as structural, a preoccupation with special expressive effects and orchestration, and a concern for unifying multi-movement structures mark all his late works. The 'Quoniam' of the F major *Missa in afflictionis tempore* (1749) is an echo concerto for soprano solo, two *trombe da caccia*, oboes, strings (with violin passages marked 'grazioso') and continuo. Instruments partake in presenting the fugue subject independently of the chorus in the concluding 'Cum sancto', in which the home key of the Kyrie (F) rather than the Gloria (D) is re-established. In the 'Qui tollis'-'Qui sedes' movement of the great A major mass (eight voices, 1753), a four-voice 'choro da lontano' echoes sections of the soprano solo, providing a theatrical effect. In the *Missa col canto fermo* in D, the hymn *Sancte Michael defende nos* dominates the contrapuntal textures of the Kyrie and 'Christe', and reappears in the 'Cum sancto' at the end of the Gloria. In the five-part *Magnificat* in B♭, the closing 'Sicut erat' is a near-literal repeat of the opening chorus with its psalm tone cantus firmus; such recapitulations were to become a tradition with Neapolitan composers in the second half of the century, particularly in settings of the psalm *Dixit Dominus*. Durante's fondness for experimentation is shown in the opening orchestral Larghetto of the motet *Cessent corda*, in D (five solo voices and chorus), which begins in accompanied recitative style on a dissonant chord, then follows an unorthodox harmonic progression, reaching a cadence in the tonic only in the 11th bar, whereupon a brief allegro follows.

It was without doubt his dedication to matters of his art, and his openness to new ideas, which made Durante a sought-after and venerated *maestro*; nearly 20 years after his death Burney could observe that his 'masses and motets are still in use, and models of correct writing with the students of several conservatories of Naples'. Many of his scores reveal the teacher. It is telling that he labelled his cantus firmi (*Protexisti me Deus*, 1745) and his canons (*Messa de' morti*, 1746), and wrote 'si nota' to draw attention to a learned device hidden in the parts (*Missa col canto fermo*). His approach to the teaching of musicianship and composition can be viewed through his *Partimenti ... per ben suonare il cembalo*, extant in variously titled copies, which progress from basic cadential exercises to fugal and free-style improvisations over a variety of bass patterns. (That Vincenzo Bellini and Alfredo Catalani owned copies of these partimentos attests their use throughout the 19th century.) The countless solfeggios attributed to him run the gamut of vocal exercises and include duos and trios ('canoni'). Two popular 'arias by Durante', which persistently appear even in modern anthologies of Italian songs, *Danza, danza fanunciulla* and *Vergin tutt' amore*, are nothing but solfeggios to which texts and elaborate piano accompaniments were added in the 19th century. The most famous of his didactic compositions became his *XII duetti* (or *madrigali*) *da camera*, in which he transformed recitatives from solo cantatas by Alessandro Scarlatti into expressive, often highly chromatic duos, by adding a second vocal part and interludes, and considerably modifying and extending the originals. These *Duetti* may be called brilliant examples of 18th-century 'parody technique'. To Burney it seemed 'as if art and refinement in this species of composition could go no further'.

The central position that Durante held in the educational life of Naples, and the fame of his many pupils, from Pergolesi to Paisiello, prevented his name and work from being forgotten after death. Rousseau (1767) exuberantly extolled him as 'the greatest master of harmony of Italy, that is to say, of the whole world'. Although voices were raised taking exception to Rousseau's overstatement (Hasse, for example, thought Durante to be 'not only dry, but *baroque*, that is coarse and uncouth'), most late 18th-century critics looking

backward were attracted by his style, in which the late Baroque anticipated the Classical, and contrapuntal dexterity was tempered by a natural amenity. To Grétry (*Mémoires*, 1789), therefore, he was the undisputed master of 'contrepoint sentimental'. Works attributed to Durante are preserved in over 1000 manuscripts from the 18th and 19th centuries, and a number of them were included in the anthologies of old masterworks published by Choron and Porro in France and Rochlitz and Commer in Germany. Performances of his music, particularly the *Missa in Palestrina* and other *a cappella* works, were fostered through the Cecilian movement. The most popular and widely performed of Durante's sacred works, however, was the five-part *Magnificat* in B♭ (second version), which Kretzschmar (*Führer durch den Konzertsaal*, ii/1, 1888) praised as 'in a certain sense the ideal setting' of the Marian canticle and Hanslick (*Aus dem Tagebuche eines Musikers*, 1892) was moved to call a '*Tondichtung* which in the beauty of religion celebrates the religion of beauty'. The modern historical point of view has abandonded these assessments; Durante's importance as a focal point in the development of 18th-century Neapolitan church music, and the merit of his contributions to instrumental music, remain unchallenged, however.

WORKS

Vocal music is with instruments unless otherwise stated; only autographs, unique or rare copies and extensive collections are noted

SACRED DRAMAS

Prodigii della divina misericordia verso I devoti del glorioso S Antonio di Padova (scherzo drammatico, A. Rolandi), Naples, street perf., 13 June 1705, music lost, lib *I-Nn*

La cerva assetata ovvero L'anima nelle fiamme della gloria (dramma sacro), Naples, 18 Feb 1719, lost

5 (monodic) choruses for Flavio Valente (tragedy, Duke Annibale Marchese), in A. Marchese dei Marchesi di Camerota: *Tragedie cristiane* (Naples, 1729), *D-Bsb*, *I-Bc*, *Mc*, *Nc*

Abigaile (dramma sacro), Rome, Oratorio de' RR PP della S Filippo Neri, 22 Nov 1736, music lost, lib *CDN-Tu*

S Antonio di Padova (dramma sacro, G. Terribilino), Naples, Oratorio de' RR PP della Congregazione di S Filippo Neri, 1753, *I-Vsmc*

MASSES, MASS MOVEMENTS

25 masses (Ky-Gl): Missa S Ildefonsi, e, 5vv, 1709, *D-MÜs**; Missa breve, F, 4vv, 1734, *F-Pc**; G, 8vv, 1742, *GB-Lbl* [4vv missing]; Missa in afflictionis tempore, F, 5vv, 1749, *F-Pc*, *GB-Lbl**, *I-Nc* [without obs]; A, 8vv, 1753, *F-Pc*, *GB-Lbl**; C, 8vv, *CZ-Pak*; C, 5vv, *D-Dl* [2 copies, 1 with Cr, a, 4vv, and alterations by J. Zelenka], *I-Fa*; Missa col canto fermo, D, 5vv, *F-Pc*, *GB-Lbl**, *I-Nc*; Missa in pastorale, D, 4vv, *Nc*, *PIp*, *PIst*; D, 4vv, *F-Pc* [solo vv missing]; D, 4vv, *GB-Lbl*; D, 4vv (SSAB), *I-Nc*; F, 3vv (SSB), bc, *BGi**; G, 5vv, *GB-Lbl*; G, 4vv, *I-PAc*; Missa in pastorale, A, 4vv, *F-Pc*, *GB-Lbl**; Missa in pastorale, A, 4vv, *I-Rvat*; B♭, 5vv, *CZ-Pak*, *D-Dl* [with addns and alterations by Zelenka]; B♭, 4vv, *CZ-Pak* [2 copies, 1 attrib. Pellegrini]; B♭, 4vv, *Pak* [2 copies, 1 attrib. Ursini]; B♭, 4vv, *F-Pc*, *GB-Lbl* [Qui tollis is separate], *I-Nc* [no Qui tollis]; c, 5vv, *F-Pc*; c, 4vv, *CZ-Pak*, *D-LEbh* [with autograph alterations by J.S. Bach, see BWV, Anhang 26, and without attrib. to Durante]; d, 4–8vv, *D-Müs* [incl. separate copy of a Gl, C, 4vv, 1724]; a, 5vv, *MÜs* [attrib. Angelo Durante], *US-Bp*

2 masses (Ky-Gl-Cr), both doubtful: G, 4vv, *NL-At*; a, 5vv, *F-Pc*

3 *a cappella* mass cycles: C, 3vv (ATB), org, *GB-Lcm*; C (without Cr), 3vv (TTB), org, *D-Bsb*, *F-Pc*, *Vnm*, ed. in Musica sacra, ii/11 (n.d.); Missa in Palestrina, d, 4vv, org, *F-Pc*, *GB-Lbl*, *I-BGc*, *Nc* [dated 17–18 Oct 1739] and over 30 other copies, ed. V. Dufaut (Paris, 1821)

Mass cycle, a, 3vv (SSB), org, *Mc* [2 copies, 1 with Funzione delle palme, 4vv, org, and proper of mass for Palm Sunday (int, grad, off, post communion)]

Gl, D, 8vv, *GB-Lcm*; Cr, D, 4vv, *I-Mc*; Cr, D, 4vv, *Mc*; Cr, G, 4vv, *F-Pc*, *GB-Lbl**; Cr, G, 4vv, *F-Pc*, *GB-Lbl**; Cr, A, 4vv (SSTB), *I-Nc*, *Td*; Cr, a, 4vv, *D-Dl* [with mass, C, 5vv, and addns by Zelenka]; Cr-San-Benedictus-Ag, D, 4vv, *F-Pc*

3 Requiem masses: c, 8vv, *Pc*, *GB-Lbl** [dated 1746]; g, 4vv, *F-Pc*, *I-Mc*, *Nc* [dated 1755], *Nf* [dated 27 Nov 1738]; a, 3vv (SSB), *D-Mbs*, *MÜs*

3 Requiem masses, all doubtful: F, 4vv, *I-Bc*; F, 4vv, *Sd*; G, 3vv (SSB), *GB-Lbl*, inc.

OTHER SACRED VOCAL

13 motets: Ad presepe venite (Motetto in pastorale), 4vv, *GB-Lbl**; Ave virgo sancti amoris, S, *Lbl**; Cessent corda, D, 5vv, *Lbl**; Cito pastores (à pastorale), 4vv, *Lbl**, *I-Nc* [O sapienta eterna]; Ecce pietatis [Dormine benigne Jesu] (Nonna in pastorale), S, *Nc*; Inter choros virginales, 5vv, *GB-Lbl*; Jam si redit luminosa, 8vv, *Lbl**; Jam videtur, 4vv, 1743, *F-Pc*, *GB-Lbl* [Inter coeli delitias]; O vos chori triumphales, *CZ-Pak*; Sacerdotes sancti, S, A, ?1713, *D-MÜs*; Surge aurora, 4vv, *GB-Lbl**; Surge fama, 5vv, *Lbl**; Tacete sonate, 4vv, *Lbl**

Ants, hymns, offs, seqs: Alma Redemptoris, E♭, B, Dec 1739, *Lbl*, ed. in Musique sacrée, vii (Paris, n.d.); Alma Redemptoris, g, S, 1739, *A-Wn*; Ego sum panis, 4vv, bc, *GB-Lbl*; Inviolata integra, S, *F-Pc*, *GB-Lbl*, ed. A. Lafitte (Paris, 1859); Iste confessor, 4vv, *Lbl*; O divi amoris (Inno per S Francisci), 4vv, *Lbl**; O glorioso Domina, A, 5vv, *Lbl*; Pange lingua, 5vv, *Lbl*, Tantum ergo ed. in Musique sacrée, xviii (Paris, n.d.); Per signum crucis, 4vv, org, *I-Mc*, ed. F.X. Witt, *Cantus sacris* (Regensburg, 1874); Salve flos (cantus de scto Wenceslao Martyre), S, *C-BM*; Salve regina, F, B, *Nc*; Salve regina [per il Sigr Praun], d, B, 1739, *GB-Lbl**; Salve regina, d, B, B, unacc., 1753, *Lbl**, ed. in Musica sacra, iii (n.d.); Salve regina [per gli alunni del Conservatorio di S Onofrio], c, S, *D-MÜs*; Stabat mater, S, S, A, (SA), org, *F-Pc* [frags.*]; TeD, 5vv, *Pc*, *GB-Lbl*, *I-Ac* [4vv], *Nc* [4vv]; Veni sponsa Christi, D, 4vv, *F-Pc*; Veni sponsa Christi, D, 5vv, *GB-Lbl**; Vexilla regis, 4vv, *F-Pc*, *GB-Lbl**, ed. in Musique sacrée (Paris, n.d.)

Canticles: Mag, D, 4vv, bc, *A-Wn*, *D-Mbs*; Mag, B♭, 5vv, *I-Nc**, revised version, 4vv, *D-Dl*, *F-Pc*, *I-BGc* [attrib. G.B. Pergolesi], *Nc*, ed. D. Hellmann (Stuttgart, 1968), arr., 4vv, org, *D-MÜs* [dated 1746], *F-Pc*, *I-Nc*, *Rvat*, arr. G. Jannaconi, 8vv, org, *D-MÜs*, inc.; Mag, B♭, 4vv, *I-PIp*; Mag, B♭, 4vv, org, *A-Wn*, *D-Mbs*; Mag, E♭, 4vv, *Bsb**, arr. 3vv (SSB), org, *Bsb**, *I-Mc*; Mag, a, 4vv, org, *Mc*; Mag, a, 4vv, *GB-Lbl*, *I-Nc*, *US-BEm*; Mag, a, 8vv, 1752, *F-Pc*, *GB-Lbl**; Nunc dimittis, 5vv, 1749, *Lbl*

Pss: Beatus vir, C, 4vv, *Lbl*; Beatus vir, C, 4vv, *Lbl*; Beatus vir, C, 5vv, ?1715, *D-MÜs*; Beatus vir, A, 5vv, ?1735, *MÜs*, attrib. Francesco Feo, *Dl*, *I-Fn**; Beatus vir, F, 4vv, *D-Bsb* [misattributed to Pergolesi], *F-Pc*, *GB-Lbl*; Benedictus Dominus Deus Israel, 3vv (SSB), org, *I-Mc*; Confitebor, D, 1v, Nov 1744, *F-Pc*, *GB-Lbl**; Confitebor, A, 4vv, *Lbl*; Confitebor, a, 4vv, *I-Sd*; Confitebor, c, 4vv, org, *D-WRgs*; Crediti, 4vv, org, *I-Mc*; De profundis, 8vv, org, *D-WRgs*; De profundis, a, 8vv, org, *WRgs*; Dixit Dominus, D, 4vv, *F-Pc*, *GB-Lbl*; Dixit Dominus, D, 5vv, *A-Wn*, *B-Bc*; Dixit Dominus, D, 5vv, 1751, *F-Pc*, *GB-Lbl**, Dixit Dominus, D, 5vv, *D-MÜs*; Dixit Dominus, D, 8vv, 1753, *F-Pc*, *GB-Lbl**; Dixit Dominus, D, 8vv, *F-Pc*, *GB-Lbl**; Dixit Dominus, F, 8vv, *Lbl*; Dixit Dominus, B♭, 3vv [SSB], bc, *Lbl**; Laetatus sum, a, 4vv, *F-Pc*, *GB-Lbl*; Laudate pueri, C, 4vv, bc, *D-MÜs*, *Dl*, *I-Vnm*; Laudate pueri [detto il Grottesco], G, 4vv, *D-MÜs* [dated 1732], *F-Pc*, *GB-Lbl*?* [dated 7 Dec 1731]; Laudate pueri, G, 8vv, *F-Pc*, *GB-Lbl*, *I-Nc* (arr. 4vv); Laudate pueri, D, 8vv, 1714, *D-MÜs*; Laudate pueri, A, 1v, *GB-Lbl**; Miserere per la Chiesa di S Nicolò di Bari, 5vv, org, *D-MÜs* [misattributed to A. Sacchini], *GB-Lbl* [dated 1754, inc.], *I-Mc* [misattributed to P. Cafaro], *MOe* [dated 1765, 'fatto 1745'], *Nc*, *US-Lc*; 2 Misericordias Domini, 8vv, org, *A-Wn*, *D-Bsb*, *MÜs*, *F-Pc*, *I-Mc*, *Nc*, *GB-Lbl* [1 setting only, both ed. G. Goebel, *Die Motette* (Neuhausen-Stuttgart, 1974); Nisi Dominus, 4vv, *D-MÜs*

Vespro breve (Dixit Dominus, C, 4vv; Confitebor, e, 4vv; Beatus vir, c, 3vv; Laudate pueri, A, 4vv; Mag, c, 4vv), *Bsb* [Mag, 4vv, org, only], *MÜs* [Mag, 4vv, org, only], *WRgs* [Mag, 4vv, org, only], *F-Pc*, *GB-Lbl*, *I-Mc* [Dixit Dominus, Confitebor and Beatus vir only], *Nc*

Dixit Dominus solenne, 4vv (Dixit Dominus, d; Confitebor, g; Beatus vir, B♭; Laudate pueri, D; Laudate Dominum, F; Mag, G), *CZ-Pak*

Vesper pss with canticle, 4vv, org (Dixit, D; Dixit, C; Confitebor; Beatus vir; Laudate pueri; Lauda Jerusalem; Crediti; In convertendo Domine; Mag; Laetatus sum; Nisi Dominus), *I-Mc*

3 Lessons for Christmas Day: nocturn 1/I–III, S, S, B, org, *Mc*

Lessons for Holy Week: Maundy Thursday: nocturn 1/I, S, S, B, org, *GB-Lbl*, *Lcm*, *I-Mc*, nocturn 1/II, S, S, B, org, *Mc*, nocturn 1/III, S, S, B, org, *GB-Lcm* [dated 1752], *I-Fc**, *Mc*; Good Friday: nocturn 1/I, S, S, B, org, *GB-Lbl*, *Lcm*, *I-Fc**, *Mc*, nocturn 1/II, *GB-Lbl*, *Lcm*, *I-Fc**, *Mc*, nocturn 1/II, S, 2 other vv, org, *GB-Lbl*, *Lcm* [dated 1751], *I-Mc*, nocturn 1/III, S, S, B, org, *Fc**, *Mc*; Holy Saturday: nocturn 1/I, S, org, *GB-Lbl*, *Lcm*, *I-LU*, *Mc*, nocturn 1/II, S, S, B, org, *Mc*, nocturn 1/III, S, org, *Mc*

3 Lamentations for Holy Saturday, with insts: De Lamentatione Jeremiiae Prophetae, f, S, *A-Wn*, *D-Bsb*, *MÜs*, *GB-Lbl*, *Lcm*, *I-BGc*, *LU*, *Mc*; Aleph Quomodo, c, S, A, *A-Wn*, *GB-Lcm*, *I-BGc*, *Mc*; Incipit Oratio Jeremiae Prophetae, g, 4vv, *A-Wn*, *D-MÜs*, *Dl*, *F-Pc*, *GB-Lbl*, *Lcm*, *I-BGc*, *Mc*

Responses, Benedictus, Christus, Miserere for Holy Week, S, S, B, org: Maundy Thursday: nocturn 1/I–III, *F-Pc*, *I-Fc**, *Mc*, nocturn 3/I–III, *Fc*; Good Friday: nocturn 1/I–III, *F-Pc*, *I-Fc**, *Mc*, nocturn 3/I–III, *Fc*; Holy Saturday: nocturn 1/I–III, *F-Pc*, *I-Fc**, *Mc*, nocturn 3/I–III, *Fc*; Benedictus, *Fc*, *Mc*; Christus factus est, Miserere, *F-Pc*, *I-Fc**, *Mc*, *PS* [with addl Requiem aeternam and Et lux perpetua], ed. in Musica sacra (1841)

Si quaeris miracula (Responsorio di S Antonio), S, *F-Pc*, *GB-Lbl**

6 Litanies BMV: 3vv, *I-Nf*, *Rieti*; a, 4vv, *GB-Lbl*, *I-LANc* [dated 1731]; e, S, A, *F-Pc*, *GB-Lbl*, ed. in Musique sacrée, xxxvii (Paris, n.d.); e [Breve], 4vv, *F-Pc*, *GB-Lbl*, *Lcm*, *I-Mc*, *Nc*; g, 4vv, *B-Br*, *F-Pc*, *GB-Lbl*, *I-Nc*, ed. in Musique sacrée, xxxvii (Paris, n.d.); f, 4vv, 1750, *F-Pc*, *GB-Lbl**, *I-Nc*

STUDIES

Canon cum tribus vocibus, 4vv, *D-Bsb*, *F-Pc*, *I-BGc*

Memento Domino David (motet), 8vv, org, for the Real Capella di Napoli, 21 April 1745, *D-MÜs*

Protexisti me Deus (motet), 5vv, for the Real Capella di Napoli, 21 April 1745, *A-Wn*, *D-Bsb*, *LEm*, *Mbs*, *MÜs*, *TRb*, *F-Pc*, *GB-Cfm*, *Lbl*, *Lcm*, *I-Baf*, *Mc*, *Nc*, ed. in Musique sacrée, xxxiii (Paris, *c*1815) and in The Fitzwilliam Music, iii (London, 1825)

6 Motetti sopra il canto fermo, 4vv, *I-BGc*

CANTATAS, ARIAS, DUETS, TERZETTOS

6 Cantate spirituali, A, bc, *D-MÜs*, *GB-Lbl*, *I-Mc*, *Nc*: Vincesti pur vincesti [Seneca funato ossia La crudelta di Nerone]; *Dove infelice [L'anima del ricco Epulone parlante nell'Inferno]; Lascia alfin mio cor [Il fine dell' uomo]; Dunque fra pochi stanti [Il giudizio particolare], also *F-Pc*; Chi per pietà [Figliuol prodigo], with Non più figlio [Accoglienza pietosa]; Al risuonar di spaventose [Il giudizio universale]

2 Atti di contrizioni per gli Alunni del Conservatorio di Gesù Cristo, 1v: De più pene al fiero aspetto (aria), D, F; Si, se pentita (aria), D, e, *D-MÜs*

A le sue sponde torna il ruscello, S, bc, *GB-Lbl*; Almen se non possio (aria), S, *F-Pc*; Ciel se mai in giusto sei, S, bc, *Pc*; De sventura passo lore (aria), S, *Pc*

XII duetti [madrigali, canzoni] da camera, S, A, bc [based on recits from solo cantatas by A. Scarlatti]: Andate, o miei sospiri; Son io, barbara donna; Qualor tento scoprire; Alme, voi che provaste; Mitilde, alma mia; O quante volte; Mitilde, mio tesoro; Fiero, acerbo destin; La vezzosa Celinde; Amor, Mitilde, è morta; Dormono l'aure estive; Alfin m'ucciderete: principal source, *GB-Lbl*, arr. S, S, bc with embellishments by G. Masi, 1776, as Duetti per studio di maniera di cantare e per essercizio di accompagnare al cembalo, *Lcm*, *I-Rsc*; ed. L. Cherubini (Paris, *c*1822), ed. F. Maier (Leipzig, 1844), ed. M. Ivanoff-Boretsky (Moscow, 1931)

Solitudine care, S, A, bc, *F-Pc* [setting of first recit of Scarlatti's cantata Solitudine, often attached to above duets]

Also attrib. Durante, duets for S, A, bc, from Scarlatti's cantatas: Questo silenzio, Dolce piange, Or mentre io dormo, Sia pur sonno di morte, in Canzoni, all *Pc*; Deh, mio ben, E pur vuole il cielo, In si duro martire, O penosa lontananza, Cosi pietade [from Flora and Tirsi], all *GB-Lbl*

Canoni [Terzettos] (P. Metastasio), S, S, S, unacc., *D-MÜs*, *GB-Lbl* [inc. and unattributed]: Ah che il destino; Al povere d'amore; Chi vive amante (from Alessandro nel India]; Chi viver vuol contento; Comincio solo; Di liberta son privo; La sorte tiranna; Mi vien in odio il solfeggiar; No' non parlar d'amore; Perche vezzosirai; Se un vero amante; So che vanti un core; Voi sole

SOLFEGGIOS

Edition: Solfèges D'Italie, i (Paris, 1772), ii (Paris, 1786), v (Paris, *c*1812)

13 duetti, S, S, all in *D-MÜs*; 12 in *Bsb*, ed. G.W. Teschner (Berlin, 1869); 11 in *F-Pc*, *GB-Lbl*; 6 transposed (A, A) in *D-MÜs*, *Rp*, *F-Pc*

12 duetti per solfeggiare, S, A, *D-MÜs*, *Rp*, *F-Pc*

5 duetti per solfeggiare, S, B, *D-MÜs*, *F-Pc*, *GB-Lbl*, *I-Gl*, *Rrostirolla*

Ludus puerorum, S, S, *I-Nc*; 4 Solfeggi, S, S, bc, *Mc*

4 canoni e 12 solfeggi, S, A, *D-Rp*, *F-Pc*, *I-Mc* [solfeggios only], *MOe*

Solfeggios, 1v, bc, *D-Mbs*, *MÜs*, *F-Pc*, *GB-Lbl*, *Lcm*, *I-Ac*, *Gl*, *MAC*, *Mc*, *Nc*, *Rrostirolla*, *Tn*; solfeggios, B, B, *F-Pc*, *GB-Lbl*, *I-Ac*, *Fc*, *MAC*, *Mc*, *Nc*; solfeggios, Bar/B, *BGi*; solfeggios, B, *GB-Lbl*, *I-Ac*, *Mc*, *Nc*

Danza, danza fanunciella, ed. in Arie antiche, ii (Milan, 1890) and in Italian Songs of the 17th and 18th Centuries, ii (New York, 1922/*R*); Vergin tutt'amore, ed. F. Caudana (Bergamo, 1954); Solfeggio detta la stravaganza, ed. R. Luckhardt, *Zeitschrift für Spielmusik* (Celle, 1986–8)

INSTRUMENTAL

9 concerti a quattro, str, bc: C, e, A, A (La Pazzia), E♭, *B-Bc*, *D-Dl*, *F-Pc* (2 copies), *I-Gl*, *Nc*, *Vc*; f, *B-Bc*, *D-Dl*, *F-Pc*, *I-Gl*, *LEpastore*, *Nc*, *Vc*; A, g, *B-Bc*, *D-Dl*, *F-Pc* (2 copies), *I-Nc*, *Vc*; B♭, *Gl*: ed. A. Lualdi (Milan, 1948), based on *Nc* MSS; ed. E. Doflein (Mainz, 1966), f, g, e, based on *D-Dl* MSS; ed. R. Blanchard (Paris, 1970), based on *F-Pc* MSS

Conc., C, str, *I-LEpastore*

Conc., B♭, hpd, str, *I-Nc*, *Vc*, ed. F. Degrada (Milan, 1968)

3 concerti da camera (sonatas), 2 vn, bc, arr. of concerti a quattro, C, E♭, e in *Vc*

Sonata, A, vn, hpd, *F-Pc*, *GB-Lbl* inc.

KEYBOARD

6 Sonate per cembalo divisi in studii e divertimenti, g, D, c, A, f, B♭ (Naples, 1747–9/*R*), *D-Mbs*, *Sl*, *WRtl*, *F-Pc*, *GB-Lbl*, *I-Nc*; ed. P. Carrer (Rome, 1986)

Invertura (ov.), org, C, *D-MÜs*; Essercizio o sonata, org, C, *I-Mc*, *Nc*; Partite (o sonate), *Mc*, *Nc*; 3 partiti, c: no.1, *GB-Lbl*, *I-Bc*, *PLcon*, *Ria*; nos.2–3, *PLcon*, *Ria*

Le quattro stagioni del anno, sonata per cembalo, 1747, *P-Ln*, ed. A. Iesuè (Rome, 1983); as Toccatino sopra le quattro stagioni del anno, *I-Ria*

[9] Toccate per cembalo, *GB-Lbl* [no.9 only], *I-Mc*, *Nc*, some ed. G. Pannain (Milan, 1930) and in Antologia di musica antica e moderna, xi (Milan, 1932)

Toccata, a, *F-Pc*, *GB-Lbl*; toccata, B♭, *I-PAc*

Various kbd pieces, *GB-Lbl*: c, 3 movts; a, same as toccata no.6, movt 1, *I-Nc* (see above); F, = toccata no.6, movt 2, *Nc* (see above); c; A, = toccata no.9, *Nc* (see above); C, = toccata no.2, *Nc* (see above); d (fuga); F, = toccata no.1, *Nc* (see above); d, = toccata no.4, *Nc* (see above); d, d, C, 3 movts, = toccata no.8, *Nc* (see above); g (minuetto); g; c; C; D, 3 movts, also as Partite (o sonate), *Nc* (see above); D; A; D (fuga); D (minuetto); D; F, 4 movts; c (toccata), 1731, also in *Bc* [with addl movt], *Vc* [2 copies, 1 with addl movt]; a (toccata), 2 movts, also in *F-Pc*

Miscellaneous kbd pieces, *I-Ria*: Sonata, org, D, 3 movts, variant version of Partite (o sonate), *Nc* (see above); D (allegro); sonata, D (allegro); c, 4 movts, movts 2 and 3 also in 3 partiti, *PLcon* (see above); a (allegro); Fuga, G; Fuga, a, = toccata no.6, movt 1, *Nc* (see above)

Addl kbd pieces attrib. Durante: [6] Sonatas con diverse chiave (Anne Smith, 18 May 1754), *GB-Lbl*, doubtful; Sonata fugato, org, g, *I-Mc* (?M. Santucci); [6] Toccate per cembalo (Antonius Severino, 1770), nos.1 and 4 (e and F) = fugue movts from Handel Suites, *D-Rp*, *GB-Lbl* (no.5 only)

Partimentos: Regole di partimenti numerati e diminuiti, *I-Nc* [dated 1761, 1769, 1797]; over 20 MSS, *D-MÜs*, *F-Pc*, *GB-Cfm* [incl. 36 realizations by M. Stecher], *I-Bc*, *Fc*, *Gl*, *Mc*, *MOe* [incl. 20 realizations by F. Fenaroli], *PAc*, *PESc*, *Ria*, some ed. K.G. Fellerer, *Der Partimento-Spieler* (Leipzig, 1940) and J. Napoli, *Bassi della scuola napoletano* (Milan, 1959)

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HANNS-BERTOLD DIETZ

Durante, Ottavio (*fl* Rome and Viterbo, 1608–18). Italian composer. A philosopher, scientist and nobleman of considerable wealth, he possessed villas in Bagnaia, a resort used by curial cardinals, and Viterbo. From a letter he wrote to Duke Ranuccio I of Parma on 9 July 1618 (in *I-PAas*), it appears that Durante was a native of Parma, or at least his forebears were. His father, Castore, and his brother Giulio were physicians in the Jesuit Collegio Romano in Rome. The letter, in which Durante seeks a subvention for the publication of six new works, indicates the range of his learning and interest: two supplementary volumes (dealing respectively with virtue and vice) to his father's book *Il principe virtuoso*, which had been published five years earlier; *Inimici dell'humana natura*, a dialogue on morality; excerpts concerning health from the writings of his father and brother; *Il marinaro distinto*, dealing principally with meteorology; *Le quattro stagioni perpetue*, an almanac; and *La 2.a parte delle Arie devote*, containing instructions for singing with expression. None is known to survive.

Durante's only extant work is his *Arie devote, le quali contengono in se la maniera di cantar' con gratia, l'imitation' delle parole, et il modo di scriver' passaggi, et altri affetti* (Rome, 1608; extracts transcr. in Goldschmidt, Adrio, and R. Haas, *Die Musik des Barocks*, Potsdam, 1928, pp.57–8). It contains settings of 20 mostly anti-Calvinist texts, 18 in Latin and two in Italian, for soprano and thoroughbass. They are comparable in style to the madrigals in Caccini's *Le nuove musiche* (1601/2) and are the first such monodies published in Rome. Durante's extensive preface pays homage to Caccini, whose own preface it paraphrases, sometimes with greater clarity than the original. By comparison with Caccini's works, however, Durante's 'arias' use melismas, even on unaccented syllables, rather than speech-like declamation as the primary means of text expression, and his bass lines reveal a polyphonic orientation through greater rhythmic and melodic activity. The division of some arias into sections, defined occasionally by changes of metre and often by contrasts between recitational and metrical style, is typical of composers of monody in the circles around Cardinal Montalto, to whom Durante dedicated the collection. This characteristic was extended by subsequent Roman monodists in the creation of the Italian chamber cantata.

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JOHN WALTER HILL

Durante, Silvestro (*b* ?Rome; *d* ?Rome, after 1671). Italian composer. From December 1637 to 1662 he was *maestro di cappella* of S Maria in Trastevere, Rome, and he later held this post again, at least in 1668 and 1672; in 1664 he was *maestro* at the Consolazione. He appears to have published no volume of music himself, but his music was frequently anthologized in collections of the mid-17th century, especially those of Florido de Silvestris. Some 30 works by him, mostly sacred and including a mass, appear in anthologies (RISM 1643[1], 1643[2], 1645[2], 1647[2], 1648[1], 1649[2], 1650[1], 1651[1], 1652[1], 1652[3], 1655[1], 1656[2], 1659[1], 1661[1], 1662[2], 1664[1], 1667[1], 1668[1] and 1672[1]); there is also a piece in *Alias cantiones* (Rotterdam, 1657). A few works by him are also to be found in manuscripts (e.g. in *GB-Lbl*, *I-Bc* and *S-Uu*).

□

Durastanti, Margherita (*fl* 1700–34). Italian soprano. Her first known appearances were in a pasticcio at Venice in 1700 and in two operas at Mantua (where she may have been in court service) in 1700–01. From 1707 she was in the service of Marquis Ruspoli at Rome, her colleagues including Caldara and Handel, who composed for her many of his finest solo cantatas and the part of Magdalene in the oratorio *La Resurrezione*. She was prima donna at the S Giovanni Grisostomo theatre in Venice, 1709–12, where she sang in nine operas by Lotti and C.F. Pollarolo and created the title part in Handel's *Agrippina* (1709). She sang at Bologna and Reggio nell'Emilia in 1710–11, Milan and Reggio nell'Emilia again in 1713, Parma in 1714, Florence in 1715, and in 1715–16 in five operas at Naples, including Alessandro Scarlatti's *Carlo rè d'Alemagna* and *La virtù trionfante*. Veracini engaged her for Dresden in 1719. Handel heard her there in Lotti's *Teofane* and engaged her for the Royal Academy in London, where she made her début in the first production, Porta's *Numitore*, in 1720, and played the title roles in Handel's *Radamisto* and Domenico Scarlatti's *Narciso*. The following season she sang in Giovanni Bononcini's *Astarto*, the revival of *Radamisto* (now as Zenobia; her old role was taken by Senesino), *Arsace* (Orlandini-Amadei), the composite *Muzio Scevola* and *Odio ed amore*.

In February 1721 Durastanti bore a daughter (she was married to one Casimiro Avelloni), to whom King George I and the Princess Royal stood as godparents on 2 March, and in the autumn she was singing in Munich. She missed the London season that year owing to illness, but returned in 1722–4, appearing in Handel's *Floridante* (Rossane), *Ottone*, *Flavio* and *Giulio Cesare*, and in operas by Bononcini and Ariosti. She was singing in Paris in summer 1724. She rejoined Handel's company in 1733–4, singing in *Ottone*, *Sosarme*, *Il pastor fido*, *Arianna* and several pasticcios. Durastanti had a longer personal association with Handel than any other singer. The operatic parts he wrote for her – Agrippina, Radamisto, Cloelia in *Muzio Scevola*, Gismonda in *Ottone*, Vitige in *Flavio*, Sextus in *Giulio Cesare* and Tauride in *Arianna* – show an exceptionally wide range of character, suggesting that she was a gifted actress. Her voice was never a high soprano, and its compass gradually dropped from *d′* to *a″* in *Agrippina* to *b* to *g″* in 1733–4, when her tessitura was that of a mezzo-soprano. She frequently played male roles. Burney said that her 'person was coarse and masculine', but she seems to have been a dramatic singer and a good musician.



Margherita Durastanti: caricature by Anton Maria Zanetti (i), pen and brown ink (Fondazione Giorgio Cini, Venice)

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WINTON DEAN

Durazzo, Count **Giacomo (Pio Francesco Antonio Maria)** (*b* Genoa, 27 April 1717; *d* Padua, 15 Oct 1794). Italian diplomat, theatre director, librettist and art collector, and one of the principal catalysts of reform in 18th-century opera and ballet. The francophilia that coloured nearly all Durazzo's theatrical endeavours was largely the result of his birth into a noble Genoese family (of Albanian origin) with a long history of commercial and political dealings with France. The Durazzos (who produced several doges, including Giacomo's older brother Marcello) were active in Genoa's theatrical life, notably as proprietors of the Teatro del Falcone. Following his inscription into the nobility in 1744, Giacomo was entrusted with several commercial and diplomatic missions to France, during one of which, in 1748, he and his compatriot Agostino Lomellini conceived a plan to rework Quinault and Lully's *Armide* as an Italian opera on reformed principles. As versified by Migliavacca and set by Traetta, this project was realized in Vienna in 1761, under Durazzo's direction.

Durazzo went to the Habsburg capital in 1749 as 'inviato straordinario', with the task of reopening financial relations with the Empire, whose forces Genoa had opposed in the War of the Austrian Succession. Though the Empress Maria Theresa remained distrustful of him, Durazzo quickly came under the protection of Wenzel Kaunitz (imperial chancellor, from 1753), who in 1750 arranged his marriage to Ernestine Aloisia Ungnad von Weissenwolff, a noblewoman with close connections at court. In Vienna as in Genoa, Durazzo took part in amateur performances of French plays, even writing one (*La joie imprévue*, 1756); he also contributed an act to a trilingual opera, *La gara* (1755, set by Reutter). When in 1752 Kaunitz hired a company of professional French actors as part of a reorganization of the court's theatres, Durazzo was named assistant to the director, Count Franz Esterházy, whom he succeeded two years later.

As *intendant des spectacles*, Durazzo oversaw for a decade the personnel, finances and repertories of the

Burgtheater (adjacent to the Hofburg), in which both the French actors and Italian singers performed, and of the Kärntnertortheater, where 'regular' German dramas only gradually replaced a largely improvised repertory. Among Durazzo's first steps was the introduction of public concerts in the Burgtheater, for the direction of which he hired Gluck (then Kapellmeister to Prince von Hildburghausen). Unofficially, Gluck was also made musical director for stage works. Durazzo took a particular interest in both theatres' ballet companies, often suggesting subjects or plans of ballets. As offerings improved in quality, Durazzo began publicizing the Viennese stages internationally, an effort that helped lay the foundation for Gluck's later triumphs in Paris.

In 1755 Durazzo introduced *opéra comique* into the Burgtheater's repertory. Initially, only simple vaudeville comedies were given, edited to suit Viennese morals, but Gluck was soon called upon to supplement their music and later to compose original scores in the genre. Largely in order to further Gluck's efforts in *opéra comique*, Durazzo visited Paris in October 1759 and secured the services of C.-S. Favart as his theatrical correspondent and recruiting agent. A collaboration with Gluck was discussed, but the *opéra-ballet* scenario Favart sent for the 1760 wedding celebrations of Archduke Joseph proved too ambitious and was not used.

Durazzo cultivated Gluck's talents in other directions as well. The count himself provided recitative and chorus texts for the composer's *L'innocenza giustificata* (8 December 1755), a work that departed from Metastasian norms in important ways, despite Durazzo's borrowing of aria texts by the court poet. Gluck's *La danza* of 1756, an 'introduction to a ballet', was but one of several spectacles informed by Durazzo's experience of Parisian *opéra-ballet*; his own libretto to *Le cacciatrici amanti* (for G.C. Wagenseil, 1755) had imitated the genre even more closely. In 1759 Durazzo entrusted Gluck with the composition of ballet music in both theatres, thus providing him with essential preparation for the integrated spectacles of the next decade.

Recognizing that the recent experience of the fertile Paris theatrical scene of the newly arrived Ranieri Calzabigi could provide a fresh impetus to both ballet and opera in Vienna, early in 1761 Durazzo and/or Kaunitz put him in contact with both Gluck and his choreographer at the Burgtheater, Gasparo Angiolini. With *Don Juan* (17 October 1761), this creative team inaugurated a series of ambitious danced dramas accompanied by manifestos (largely drafted by Calzabigi) that simultaneously invoked ancient pantomine and prepared the public for a new, more absorbing model of opera. That model was first embodied in *Orfeo ed Euridice* (5 October 1762), in which these same artists collaborated with another Durazzo protégé, the alto castrato Gaetano Guadagni, who (as Orpheus) was happy to eschew florid display in favour of simple, heartfelt utterance. Durazzo's letters to Favart regarding the Parisian edition of *Orfeo* he had commissioned reveal his pride in the success of this work with the public; his assistant Philipp Gumpenhuber's manuscript chronicle of Viennese theatrical activities shows in practical terms how Durazzo, for this and other projects (such as Traetta's *Ifigenia in Tauride*, 1763), had marshalled the combined musical and balletic forces of Vienna's theatres, fulfilling conditions described by Algarotti as necessary if a true operatic reform were to be carried out.

Even as Durazzo cultivated new types of spectacle, he continued to work with the more conservative faction of Metastasio, even aiding in the drafting of his *Alcide al bivio* for Hasse, the main opera for the 1760 wedding festivities. Yet Durazzo's relations with the court were chronically difficult. The performance of 'his' *Armida* in January 1761 coincided with a bitter quarrel with the Hofkapellmeister, Reutter, who complained that his musicians were being siphoned off for theatrical service, and that Durazzo's protégé Gluck was usurping duties relating to the court's *Tafelmusik*. This dispute (deriving from Durazzo's appointment in March 1760 as *cavagliere di musica*), and court-imposed economies in the theatres, caused Durazzo temporarily to leave his post in June 1761; he worked briefly on opera-related projects at Eisenstadt for Prince Esterházy (one of his wife's relations) before returning to court service. Durazzo's dismissal came during a spring 1764 visit along with Gluck, Guadagni and others to Frankfurt (with a stop also in Paris) for the coronation of Joseph as King of the Romans. The causes of the count's disgrace were several, including a calumny by Favart and an alleged liaison with the dancer Louise Joffroy-Bodin. Durazzo was compensated (thanks to Kaunitz) with the 'lucrative' post of ambassador to Venice, which he held for nearly two decades. During his tenure he entertained visiting musicians (such as the Mozarts, in 1771), patronized opera locally, and in 1783 helped recruit the singers for whom Mozart wrote *Le nozze di Figaro*. By this time he had regained imperial favour, in large part through his efforts in amassing a huge collection of graphic arts for Prince Albert of Saxe-Teschen; this forms the nucleus of the modern Albertina. A large group of Vivaldi manuscripts purchased by Durazzo about 1780 is now at Turin.

In dedicating his *Armida* libretto to Durazzo, Migliavacca called the opera 'the first example of that new species of spectacle', and there can be little doubt that Durazzo had an early and conspicuous part – through actions both premeditated and opportunistic – in the dethroning of the Metastasian archetype in favour of a more fluid, French-orientated model. In this connection, several scholars have attributed to him the anonymous *Lettre sur le méchanisme de l'opéra italien* (published with the allegorical imprint Naples/Paris in 1756, and long attributed to a shadowy Daniel Jost [or Josse] de Villeneuve), which takes as its point of departure a letter in the *Journal étranger* concerning Calzabigi's remarks on Metastasio. While there is circumstantial evidence that Durazzo helped finance the publication of the *Lettre*, certain references in the text tend to preclude his authorship, and Heartz (1995) has more plausibly proposed Calzabigi himself as the author. In writings of more secure attribution, Durazzo shows his disapproval of encoring numbers in opera, criticizes French ideals of singing and reveals the Viennese audience's preference, even in comedy, for a 'stile simple, et quelques fois Elevé'.

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BRUCE ALAN BROWN

Durbin, Deanna [Edna Mae] (*b* Winnipeg, MB, 4 Dec 1921). Canadian actress and singer. At the age of 14, Durbin caught the attention of MGM producers, who cast her in *Every Sunday* (1935) alongside Judy Garland. She then signed on with Universal Pictures and became the effervescent teenager who sang like an angel but frequently found mischief. Her sunny disposition and gleeful songs would rescue her from any of her ill-fated schemes. Her 21 films included *Three Smart Girls* (1936), *One Hundred Men and a Girl* (1937), *Mad About Music* (1938), *That Certain Age* (1938), *First Love* (1939), *Three Smart Girls Grow Up* (1939), *It's a Date* (1940), *Spring Parade* (1940) and *Can't Help Singing* (1944). Although her Hollywood career lasted only 13 years, she made a lasting impression as the quintessential precocious innocent with a natural vocal charm. She received a special Academy Award in 1938. The possessor of a legitimate soprano voice with a wide range, Durbin had the technical ability to use all areas of the voice effectively. She is a rare example of a singer who was known only for her work in motion pictures but nonetheless was considered to be a role model for many young women considering a career on the operatic and concert stages.

WILLIAM A. EVERETT, LEE SNOOK

Durchführung (Ger.: 'leading through'). Development, in particular the DEVELOPMENT section of a work in SONATA FORM; it has also been applied to the opening section, normally called the exposition, of a FUGUE.

Durchgang (Ger.). *See* PASSING NOTE.

Durchimitation (Ger.: 'through imitation'). IMITATION at the beginnings of phrases which is applied to all the parts of a composition as they enter in the polyphonic texture, either individually or in pairs. It developed towards the end of the 15th century in motets without cantus firmi, became the norm in the sacred works of Josquin des Prez and flourished in the high Renaissance, particularly in sacred music in the 'Palestrina style'.

□

Durchkomponiert (Ger.). *See* THROUGH-COMPOSED.

Durdreiklang (Ger.). Major TRIAD.

Durées, langue des. *See* LANGUE DES DURÉES.

Du Reneau. *See* OUVRARD, RENÉ.

Duret. A term used by Michael Praetorius in *Terpsichore* (1612) as the title of a courante-like dance. The term seems to have the same connotation in the texts of some 17th-century English masques, such as Beaumont and Fletcher's *Masque at Gray's Inn* (1612), where the stage directions indicate that the knights and ladies are to dance 'galliards, durets, corantoes'.

□

Du Retz, Jakub. *See* REYS, JAKUB.

Durey, Louis (Edmond) (*b* Paris, 27 May 1888; *d* St Tropez, 3 July 1979). French composer. The son of a printer and type founder, Durey did not decide to be a composer until 1907, after hearing a performance of Debussy's *Pelléas*. Before obtaining the diploma of Hautes Etudes Commerciales (1908), he had started to study piano, solfège, harmony, counterpoint and fugue with Léon Saint-Requier. He was entirely self-taught as a composer and orchestrator. His earliest compositions date from 1914, but the first to be performed in public was *Carillons*, for piano four hands, played in 1917 at a concert in honour of Satie. Satie dubbed Durey, Auric and Honegger 'mes nouveaux jeunes' and the three were to be associated with Tailleferre, Milhaud and Poulenc in the Groupe des Six, as the critic and composer Henri Collet baptized them in 1920. But already in 1921 Durey's absence from Cocteau's *Mariés de la Tour Eiffel* signalled the end of collective activities by Les Six around Cocteau. Durey's rate of composition grew slower between 1929 and 1937, as he recognized the need to avoid repeating himself after years of great creativity. In 1936 he joined

the Fédération Musicale Populaire; before long he was secretary-general, and he became president in 1956. He was a leading figure among the musicians who joined the resistance during the occupation, just as he was later a leader of progressive musicians after 1948. SACEM awarded him the Prix National de la Musique Française in 1960. He retired to St Tropez in 1961.

His career lasted 60 years (1914–74), with the composition of 116 works, puncutated by long periods of creative silence. From 1914 onwards his choruses and *mélodies* revealed his predilection for vocal and polyphonic writing, in spite of Debussy's hold (which outlived the influences of Schoenberg, Satie, Stravinsky, Ravel, Renaissance polyphonists and agricultural work songs). The discovery of Schoenberg in 1914 enabled Durey to escape from the world of Debussy, so that his op.4, *L'offrande lyrique* – a landmark in French music – is his earliest work of true originality. 1916 saw the start of the most productive period in Durey's life, one dominated by *mélodies* and by choral works with instrumental ensemble. At the same time, chamber music remained a preferred genre, while his only opera, *L'occasion*, has an intimate, understated character.

In 1944, after seven years' silence, Durey devoted himself to massed choral works and arrangements for amateur choirs, until 1953, when he returned to other areas of musical expression without any lessening of his political militancy. A new aesthetic equilibrium appeared, this late period dominated by *mélodies* and choral works with solo instrumental accompaniments, worthy successors to his earlier vocal works.

WORKS

(selective list)

DRAMATIC

Judith (drame, G. Gallimard and P. Lanux, after F. Hebbel), op.12, 1918 [Act 1 only]; L'occasion (comédie lyrique, 1, after P. Mérimée), op.34, 1923, orchd 1925, ORTF, 11 Aug 1974; L'intruse (incid music, after Maeterlinck), op.44, 1933; Feu la mère de madame (music for radio play, G. Feydeau), op.49, 1945; Chant des partisans coréens (incid music, R. Vaillant: *Le Colonel Foster plaidera coupable*), op.72, 1952

SONGS

for solo voice and piano unless otherwise stated

3 poèmes de Verlaine, op.2, 1914; 5 poèmes de Francis Jammes, op.3, 1914; L'offrande lyrique (R. Tagore trans. A. Gide), op.4, 1914; Le voyage d'Urien (A. Gide), op.5, 1916, no.2 arr. 1v, orch, op.5b, *c*1921; Images à Crusoe (A.St-L. Léger), op.11a, 1918, arr. 1v, str qt, fl, cl, cel/hp, op.11b, 1918; Epigrammes de Théocrite, op.13, 1918; 3 poèmes de Pétrone, op.15, 1918; Inscriptions sur un oranger (E. Parny), op.16, 1918; Le bestiaire (G. Apollinaire), op.17a, 1919, arr. 1v, 12 insts, op.17b, 1958; 2 Lieder romantiques (H. Heine), op.20, 1919; 6 madrigaux de Mallarmé, op.22, 1919, arr. 1v, fl, ob, cl, bn, pf, op.22b, 1919; Chansons basques (J. Cocteau), op.23a, 1919, arr. 1v, ob, eng hn, cl, bn/str qt, op.23b, 1919; Le printemps au fond de la mer (cant., Cocteau), op.34, 1v, 10 wind insts; 3 poèmes de Paul Valéry, op.31, 1921–3; Cantate de la prison (G. Apollinaire), op.32a, 1922–3, arr. 1v, orch, op.32b, 1922–3; 3 poèmes de Rémy de Gourmont op.33, 1v, fl, cl, bn, str qt, pf; La vivier (R. Chalupt), op.38, 1927; Verger (R.M. Rilke), op.42, 1931–2; 4 stances de Moréas, op.45, 1935; 4 poèmes de minuit (G. Audisio), op.47, 1944, nos.1 and 2 arr. 1v, orch, 1944. lost; Une femme du sud chante (L. Hughes), op.65, 1950; Grève de la faim (N. Hikmet), op.64, 1950; 2 poèmes de Ho-Chi-Minh, op.69, 1951; 3 poèmes de Paul Eluard, op.74a, 1952–3, arr. 1v, orch, op.74b, 1952–3; Cantate de la rose et de l'amour (L. Emié), op.104a, 1965, arr. 1v, str orch, op.104b, 1966; Le dit du petit garçon Khoa (Tran Dang Khoa), op.110, 1968; 6 poèmes d'enfants vietnamiens, op.113, S, 9 insts

Folksongs arr. 1v, pf

CHORAL

2 choeurs (H. de Régnier, C. d'Orléans), op.1, SATB, 1914; Eloges (A.St-L. Léger), op.8a, SATB, str qt, db, wind qnt, hp, perc, 1916–17, rev. 1962, arr SATB, orch, op.8b; 3 quatuors vocaux (S. Mallarmé, P. Valéry, L. Tailhade), op.37, SATB, 1926–7; Prière pour dormir heureux (M. Fombeure), op.43a, SSAA, str pf, 1933, arr. SSAA, str orch, op.43b, 1964; Calendrier des enfants (Y. Lacôte), op.46a, children's chorus, pf, 1937, arr. children's chorus, str orch, op.46b, 1964; Les constructeurs (P. Seghers), op.50, unison vv, pf/SATB, 1947; Aux armes! (A. Wazyk), op.52, SATB, pf, 1947; Chant des combattants de la liberté (E. Guillevic), op.54, SATB, 1948; 3 chansons musicales (F. Garcia Lorca), op.55, SATB, 1948; La grotte aux glaçons (E. Guillevic), op.56, 3vv, 1948; La guerre et la paix (J. Fréville), op.57a, T, B, SATB, 9 wind insts, pf, 1949, arr. T, B, SATB, pf, op.57b; La longue marche (Mao Tse Tung), op.59a, T, SATB, orch, 1949; Paix aux hommes par millions (V.V. Mayakovsky), op.60a, S, SATB, orch, 1949; 28 avril (J. Fréville), op.61, unison vv, pf/SATB, 1950; Sur l'aile de la colombe (J. Marcenac), op.63, unison vv, pf, 1950; 4 chants de lutte pour la jeunesse républicaine de France (J. Gaucheron), op.70a, chorus, orch, 1951; Cantate à Ben Ali (B. Fontenelle), op.73a, T/S, SATB, chbr orch, 1952; 10 choeurs de métiers (J. Marcenac), op.82, SATB, insts, 1956–7; 3 polyphonies (M. Hernández, L. Emié, M. Fombeure), op.94, SATB, insts, 1963; España 63 (C. Alvarez), op.95a, male chorus, pf, 1963, arr. mixed chorus, pf, op.95c, 1963

Folksongs arr. mixed chorus

ORCHESTRAL

2 pièces, op.7, orchd 1918; Pastorale, op.27, 1920; Fantaisie concertante, op.53a, vc, orch, 1947; Ile de France, Ov. de concert, op.78, 1954–5; Concertino, op.83, pf, 16 wind insts, 1956–7; Sym. movt, op.97, str orch, pf, 1964; Sinfonietta, op.105, str orch, 1965–6; Obsession, op.108 no.8, wind ens, hp, orchd 1968

Works arranged for str orch

CHAMBER

Pf Trio, op.6, 1916–17, lost; Str Qt no.1, op.10, 1917; Pièce, op.18, 2 ob, eng hn, bn, 1919, destroyed; Str Qt no.2, op.19, 1919–22; 10 inventions, op.35, 1924–7, pubd as 5 duos op.35a, vn, vc, 5 duos, vn, va, op.35b; Sonatine, op.25, fl, pf, 1925, arr. fl, str, op.103 1965; Str Qt no.3, op.39, 1927–8; Trio-Sérénade 'à la mémoire de Béla Bartók', op.79, vn, va, vc, 1955; Les soirées de Valfère, op.96, wind qnt, 1963; Octophonies, op.106a, 3 vn, 2 va, 2 vc, 1 db, 1965, arr. str orch, op.106b, 1965; Divertissement, op.107, ob, cl, bn, 1967; Nicolios et la flûte, op.111, fl, hp, 1968; Interlude, op.112, 4 tpt, 4 hn, 3 trbn, tuba, timp, 1973; 2 dialogues, op.114, fl; 3 pièces brèves, op.115, ob, 1974

PIANO

for piano solo unless otherwise stated

2 pièces, Carillons, Neige, op.7, pf 4 hands, 1916, 1918; Scènes de cirque, op.9, 1917; Romance sans paroles, op.21, for L'Album des Six, 1919; 3 préludes, op.26, 1920; Prélude et élégie, op.28, 1921; 2 études, op.29, 1921; Le blé en herbe, op.30, lost; 3 sonatines, op.36, 1926; Nocturne, op.40, 1928; 10 inventions, op.41a, after op.35, 1924–8, arr. hpd, op.41b; 6 pièces 'de l'automne 53', op.75, 1953; Autoportraits, 16 pieces, op.108a, 1967–9; 3 pièces 'en complément aux autoportraits', op.109, 1970; Poème, op.116, 1974

Folksongs arr. pf

FILM

Oradour (P. Céria), op.48, 1944; La bataille de la vie (L. Daquin), op.58, 1949, collab. S. Nigg; Grande pêche; (H. Fabiani), op.76, 1954; Des hommes comme les autres (H. Fabiani, R. Vogel), op.77, 1955

ARRANGEMENTS

A. Honegger: Jeunesse, arr. mixed chorus, 1959; A. Bruant: Les canuts, arr. mixed chorus, 1959; F. Couperin: 6 pièces de clavecin, arr. wind qnt, 1959; J.S. Bach: Fantasie et fugue, a, BWV904, arr. str orch, 1965

Edns of works by Janequin, Josquin, Gossec and others

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J. Harding: *The Ox on the Roof* (London, 1972)
J. Roy: *Le groupe des Six* (Paris, 1994)

FRÉDÉRIC ROBERT

Durezza (It.: 'hardness', 'harshness'). Originally a 16th-century term used to describe the 'harsh' aural effects of dissonance (Zarlino); it later came to denote a style of keyboard writing in the early 17th century, in which chromaticism, irregular resolutions and bold dissonances were explored by means of discords (*durezze*) and suspensions (*ligature*). Giovanni de Macque's *Durezze e ligature* (MS, *I-Nc*) are the first of their type, but numerous other composers wrote similarly striking works, including Ercole Pasquini, Trabaci, Frescobaldi, Kerll and Johann Pachelbel.

□

D'Urfey [Durfey], **Thomas** (*b* Devon, *c*1653; *d* London, 26 Feb 1723). English poet and dramatist. He is said to have been a clerk's apprentice in early life. His first two plays were produced in 1676, and from then, despite a pronounced stutter, he gradually became accepted at court as a singer and entertainer. He spent much of 1689 as a singing master at Josias Priest's boarding-school in Chelsea and while there wrote the epilogue for Purcell's *Dido and Aeneas*. By then he had become a popular playwright. He was at his best in farcical comedies, though in his later works he sometimes explored deeper romantic feeling. He provided texts for two semi-operas: *Cinthia and Endimion*, first performed in 1697 but probably initially conceived about 1684, and *The Wonders of the Sun* (1706), a burlesque pasticcio. He used music extensively in other plays also, sometimes to good dramatic effect as in the two parts of *Massaniello* (1699) but often inadequately integrated into the action. His three *Don Quixote* plays (1694–5) are virtually semi-operas; indeed the first two (with music mainly by Purcell and John Eccles) took the place of an opera in the 1693–4 season. D'Urfey was also a prolific writer of odes and lyrics, noted for his ability to fit words to pre-existing tunes. In 1719 he published five volumes of poems, mainly with tunes, entitled *Wit and Mirth, or Pills to Purge Melancholy* (also issued under the title *Songs Compleat, Pleasant and Divertive*), with a sixth volume in 1720. Between them they contained over 1000 items. Most, though not all, of the texts were his own; many had already appeared in five earlier volumes, also called *Wit and Mirth*, published between 1699 and 1714. He set some of his poems himself; his responsibility for *The Lady Devoted* and *The Valiant Eugene* [*A New Health to Prince Eugene*] is undisputed, but *How vile are the sordid intrigues* (from his play *The Marriage Hater Match'd*, 1692) is also attributed to Purcell.

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MARGARET LAURIE

Durham. City in England. The cathedral dates from 995 when Saxon monks made it the resting-place for St Cuthbert's body. The monastic cathedral was reconstituted a cathedral only in 1541. In 1390 the monastery decided to employ a music instructor to train a group of boys, and from 1416 the list of these instructors is virtually complete. Possibly because of Durham's distance from London, and because from 1576 to 1681 all of its organists came from the choir, few Durham-based musicians of that period became widely known. An exception is the minor canon (and former chorister) William Smith (1603–45), whose Responses are still acclaimed. Smith responded musically to the liturgical innovations of the high-churchman John Cosin (prebendary 1624–60, Bishop 1660–72), who seems to have augmented the choir and organ from about 1625 with two cornetts and two sackbuts.

The organists James Hesletine and Thomas Ebdon, both composers, enjoyed long 'reigns' (1711–63 and 1763–1811 respectively). They and John Garth promoted subscription concerts in Durham. John Bacchus Dykes, precentor of the cathedral (1849–62) and later vicar of St Oswald's (1862–76), was a prolific writer of hymn tunes, many of them still popular. Philip Armes (organist, 1862–1907) rekindled interest in 16th-and 17th-century music, editing anthems and services from the cathedral's manuscripts. He helped to establish the Department of Music at the University of Durham. His scheme for a degree in music was accepted in 1886 and he was appointed its first professor in 1897.

The Dean and Chapter Library holds the cathedral's music manuscripts, Philip Falle's (1656–1742) collection with many rare printed items, music used by Richard Fawcett (1714–82) and the music section of the family library housed in Bamburgh Castle in the late 18th century by John Sharp (1723–92).

Harrison & Harrison, organ builders in Durham since 1872, built the Royal Festival Hall organ in London, organs in many English cathedrals, and others in Australia, New Zealand, Japan, South Korea, Nigeria and the USA.

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

BRIAN CROSBY

Đurić-Klajn [Djurić-Klajn], **Stana** (*b* Belgrade, 22 April/5 May 1908; *d* Belgrade, 18 Feb 1986). Serbian musicologist. At the University of Belgrade she studied comparative literature, and music history with Miloje Milojević (1923–7), she also studied the piano with Lazare Lévy at the Sorbonne (1927–8). She was among the first professors in the department of music history and folklore at the Belgrade Academy of Music (1945–71) and made an important contribution to the newly-formed musicology institute at the Serbian Academy of Sciences and Arts (director 1962–74). She was editor-in-chief of two series of *Zvuk* (1932–36, 1955–66).

Most of her studies were devoted to the history of music in Serbia. In particular she discussed many details of the development of Serbian music from the late 18th

to the 19th century when, after the long Turkish occupation, cultural life in Serbia greatly intensified. She also wrote a biography of the composer Stevan Mokranjac. Her writings are accessible to a wide audience, while losing none of their depth. *A Survey of Serbian Music through the Ages* (1972) was the first survey of its kind.

WRITINGS

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A Survey of Serbian Music through the Ages (Belgrade, 1972)
ed.: *Srpska muzika kroz vekove/La musique serbe à travers les siècles* (Belgrade, 1973) [incl. 'Sur le trace de la musique de XVIIIe siècle', 169–83]
Akordi prošlosti [Chords of the past] (Belgrade, 1981)
Mladi dani Stevana Mokranjca [The young days of Stevan Mokranjac] (Negotin, 1981)
Muzički zapisi [Musical jottings] (Belgrade, 1986)

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ROKSANDA PEJOVIĆ

Durieux, Frédéric (*b* Paris, 27 Feb 1959). French composer. He studied composition with Ivo Malec and analysis with Betsy Jolas at the Paris Conservatoire (1982–6), and later on, he benefited from the advice of André Boucourechliev. As research fellow under the direction of Boulez at IRCAM (1985–7), he continued as artist-in-residence at the Villa Medici (1987–9). He has taught analysis for instrumentalists at the Paris Conservatoire since 1990. Clearly affiliated with the serialist lineage of Stockhausen, Boulez, and Berio, as well as the Viennese School and Debussy, Durieux has developed a complex and refined body of work, written largely for ensembles of 20 or so musicians (*Seuil déployé*) or for orchestra (*Macle*). Beginning with his marked predilection for the poetic world of Yves Bonnefoy (*Exil II*) and Emmanuel Hocquard (*Viridaria*, *Cristal et corps*), whose texts he used in scores for voice and instrumental ensemble, Durieux has established a subtle relationship between text and music, whether with contemporary poetry or with old texts such as the one from Bach's Cantata BWV26 taken up in *So schnell, zu früh*, written in memory of the choreographer Dominique Bagouet. Electronics, associated with instrumental writing (*Devenir*), are important in Durieux's vision of composition in which technology exists to serve a language whose expression is both intense and delicate.

WORKS

Exil II (Y. Bonnefoy), S, A, 14 insts, 1983, rev. 1984; Gemme, org, 1984; Macle, orch, 1985–6; Parcours pluriel, 17 insts, 1987; Seuil déployé, 22 insts, 1988–9; Marges I, amp hpd, perc, 1989; Là, cl, 1989; Marges II, pf, 8 insts, 1989; Marges III, ob, 13 insts, 1989–90; Origine, fl, synth, perc, tape, 1990; Là, au-delà, 26 insts, 1990–91; Marges IV, pf, 1992; Devenir, cl, live elec, 1993; So schnell, zu früh, S, 18 insts, 1993; Alliances, fl, cl, 1994; Cristal et corps (E. Hocquard), 8vv, chbr orch, 1994–5; Viridaria (Hocquard), S, orch, 1994–5; Départ, cl, 1995; Pièce traversière I, orch, 1995; Incidences, perc, 1996; Pour tous ceux qui tombent (Hommage à Ravel), pf, 1997

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ALAIN POIRIER

Ďuriš, Juraj (*b* Nitra, 1 March 1954). Slovak composer. He studied experimental electro-physics at the Slovak Technical University, Bratislava, before taking private composition lessons from Kubička (1978–80). In 1978 Ďuriš was appointed producer at the Experimental Studio of Slovak Radio, becoming its director in 1992. He composes exclusively for the electro-acoustic medium, capitalizing on the expertise he acquired while working as a producer. At the Experimental Studio he has collaborated on numerous compositions in addition to realizing his own. His works are based on transformation of sound objects (both musical and non-musical) into complex, contrapuntal structures. His interest in electro-acoustic composition during later years has extended to experimental forms and to multimedia projects realized in collaboration with the visual artist Miloš Bod'a; these include *Hammerschlag '91*, an interactive installation, and *Hundred Times Victory*, a laser and music work created for the symposium Laser Art Work, Symbiosis Art and Technology. Ďuriš is also director of the annual Festival of Electro-Acoustic Music held in Bratislava. He has received several international awards, including first prize at the Russolo competition in Varese (1987) and the prize of the International Rostrum of Electronic Music (1988).

WORKS

Tape: Chronos I, 1983; Zrodenie svedomia [Birth of Conscience], 1984; Spomienky [Memories], 1985; Sny [Dreams], cymbal, tape, 1987; Portrét, 1989
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J. Ďuriš: 'Symbol i', *SH*, xxii (1996), 196–200

VLADIMIR GODÁR

Durkó, Zsolt (*b* Szeged, 10 April 1934; *d* Budapest, 2 April 1997). Hungarian composer. He began his composition studies at the secondary music school in Szeged, and then moved to the Bartók Secondary Music School in Budapest as a pupil of Sugár; his studies were continued under Farkas at the Liszt Academy of Music, from which he graduated in 1960, and under Petrassi, whose master-classes he attended at the Accademia di S Cecilia, Rome (1961–3). He was lecturer in 20th-century composition at the Liszt Academy (1971–7) and chief adviser to Hungarian Radio (from 1982). He founded the Hungarian Musical Society in 1987, and the Mini Festival, an international forum for contemporary music, in 1988. He

received a number of awards, including third prize in a Jeunesses Musicales competition at the Montreal Expo '67 for his String Quartet no.1, for which he also received the Erkel Prize (1968); second prize in the Bartók competition (1970) for the Second Quartet; a Koussevitzky Special Citation (1971) for the recording of his *Fioriture*; and first prize at the 1975 UNESCO International Rostrum of Composers for *Halotti beszéd* ('Burial Prayer'). In 1978 he was awarded the Kossuth prize, in 1985 and 1997 the Bartók-Pásztory prize, in 1987 the Hungarian title of Outstanding Artist, and in 1992 was elected a full member of the Hungarian Academy of Arts and the Széchenyi Academy of Arts.

From about 1959 composers in Hungary began to follow new technical directions, casting aside the slavish imitation of Kodály that had been the dominant trend. Durkó, after his studies in Rome, was well placed to take a leading part in the foundation of a style drawing on international developments. His music stemmed from ideas 'that have been scattered in history and in our consciousness'; such ideas, or 'relics', for example medieval melodic formulae or rhythms or ornaments taken from folk traditions, may be employed as a cantus firmus or, more frequently, present as a less tangible influence. For example, the rubato of gypsy musicians, the melisma of peasant dirges and the ornamentation of the *verbunkos* style are transmuted in *Fioriture*, affecting melody, rhythm and orchestration. Indeed, the characteristic folk timbres of clarinet, violin and cimbalom are often present in Durkó's work. The one aspect of folk music that did not influence him was its modality, since most of his music is atonal.

Durkó's early period of predominantly instrumental works, in which textless voices are used merely as another timbral resource (e.g. *Fioriture*, *Altamira* and *Colloides*), culminates in the Second Quartet (1970). His music from this period is characterized by cluster-like harmonies and by webs of tiny motifs moving within narrow ranges and in constant variation. By contrast, the later work replaces this with broad melodic planes, more attuned to vocal possibilities, and with chords dominated by certain intervals. In form, his earlier works consist of strings of short structures built on identical cells, while works after *Cantilene* and the Second Quartet place greater emphasis on overall form.

Yet within the broad development of Durkó's music there is considerable variety of genre and style. His handling of rhythm remains wide in scope: some works, such as *Altamira*, have a clear, fluid pulse, while in others the perception of metre is lessened through the intervention of chance in the small-scale structure (e.g. the wind quintet and *Fioriture*), although in these works dynamics and articulation are marked precisely. During the 1970s Durkó focussed mainly on vocal genres. The oratorio *Halotti beszéd*, a natural successor to the two Ady cantatas of 1971–2, unites the composer's artistic objectives with a by now familiar instrumental style: variations on a particular interval or melodic phrase, a florid style of writing evoking the image of organic unfolding or blossoming; use of organum and leitmotivic characterization, and alternating fixed and free playing. His *Turner Illustrations* (1976), like the opera *Mózes*, displays a refined instrumental palette: its resonating music conveys the open-air radiance of the Turner tableaux, while its instrumental lyricism and great arches of melody are reminiscent of the solo writing for clarinet, violin and cimbalom in works of the 1960s. The Piano Concerto, first performed in 1981, is notable for its narrative, delicate piano writing and for its use of melodic ornamentation as thematic material, a technique that is typical of his style as a whole.

The 1990s heralded a period of summation and of changing perceptions. The rhythmic phrases are more flowing, the harmony radiant and confident, while the dramatic element is characterized by closer ties between harmony and melody. *The Revelation to St John*, completed in 1996 and performed posthumously, symbolically summarizes his output: it acknowledges his indebtedness to the European classical tradition by drawing from the Baroque oratorio and from the music of Bartók and Kodály, while at the same time retaining personal hallmarks such as individuality, a strict sense of artistic order and a national consciousness that is European in outlook.

WORKS

(*selective list*)

STAGE AND VOCAL

Mózes [Moses] (op, 3, Durkó, after I. Madách), 1972–7, Budapest, Hungarian State Opera, 15 May 1977

Dartmouth Conc. (J. Masefield), S, chbr orch, 1966; Fioriture, chbr chorus, orch, 1966; Altamira, chbr chorus, orch, 1968; Colloides, 5 A, fl, a fl+pic, bn, str qnt, 1969; Négy tanulmány [4 Studies] (A. József), male chorus, 1971; Cant. no.1 (E. Ady), Bar, chorus, orch, 1971; Cant. no.2 (E. Ady), double chorus, orch, 1972; Halotti beszéd [Burial Prayer] (orat, 13th-century prayer), T, Bar, chorus, orch, 1972; Széchenyi (orat, I. Széchenyi), T, Bar, chorus, orch, 1982; Ilmarínen, chorus, 1986; Pillanatképek a Kalevalából [Snapshots from Kalevala], chorus, 1986; Suoni tenebrosi e corale, female chorus, orch, org, 1989; 3 English Verses (W. Wordsworth, W. Blake, T.S. Eliot), S, 12 insts, 1991; A Jelenések könyvének margójára [The Revelation to St John] (orat), A, T, B, chorus, orch, 1996

ORCHESTRAL

Episodi sul tema B–A–C–H, 1963; Organismi, vn, orch, 1964; Una rapsodia ungherese, 2 cl, orch, 1965; Cantilene, pf, orch, 1968; Conc., 1969; Chbr Music, 2 pf, 11 str, 1973; Turner Illustrations, vn, 14 insts, 1976; 4 dialoghi, 2 perc, orch, 1979; Refrains, vn, chbr orch, 1979; Zongoraverseny [Pf Conc.], 1981; Rapsodia, 1979; Ludus stellaris, collective improvisatory music, chbr orch, 1984; Ornamenti no.1, 1984; Ornamenti no.2, 1985; Hegedűverseny [Vn Conc.], 1993

CHAMBER AND SOLO INSTRUMENTAL

Il pezzi, str qt, 1962; Psicogramma, pf, 1964; Improvvisazioni, wind qnt, 1965; Str Qt no.1, 1966; Symbols, hn, pf, 1969; Str Qt no.2, 1970; Brass Qt, 2 tpt, trbn, tuba, 1970; Iconography no.1, 2 b viol/2 vc, hpd/pf, 1970; Fire Music, fl, cl, pf, str trio, 1971; Iconography no.2, hn, 7 insts, 1971; Assonanze, org, 1972; Serenata, 4 hp, 1973; Chance, pf, 1973; Törpék és óriások [Dwarfs and Giants], pf, 1974; Varianti, va, pf, 1974; Gyermekzene [Children's Music], pf, 1978; Solo Suite, vc, 1978; Andromeda, org, 1980; Son et lumière, pf, 1980; Három esszé [3 Essays], cl, pf, 1983; Quartina, pf, 1983; Sinfonietta, 4 tpt, 4 trbn, hn, tuba, 1983; Impromptus in F, fl, chbr ens, 1983; Téli zene [Winter Music], hn, chbr ens, 1983; Clair-obscur, tpt, org, 1984; Három rondó [3 Rondos], pf, 1984; Laude, org, 1987; Sextet, 5 cl, pf, 1987; Octet, 8 ww, db ad lib, 1988; Divertimento, gui, 1989; Résonances, cl, basset hn, pf, 1989; Flautocapriccio, fl, 1991; A gömb története [The History of the Spheres], 60 pieces, pf, 1991

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R. Gerencsér: *Durkó Zsolt* (Budapest, 2000)

GYÖRGY KROÓ/RITA GERENCSÉR

Durlach. German town. *See* KARLSRUHE.

Durlet, Emmanuel (*b* Antwerp, 11 Oct 1893; *d* Antwerp, 7 Feb 1977). Belgian pianist, composer and teacher. At the age of 16 he entered the Royal Flemish Conservatory, Antwerp, where he studied with Franz Lenaerts (piano), Edward Verheyen (harmony) and Mortelmans (composition). He undertook further study with Godowsky in Vienna (1912–14) and, on his return to Belgium, began a successful career as a piano soloist. In 1920 he became professor of advanced piano studies at the Antwerp Conservatory, a post he held until 1959. An influential teacher, he published two piano methods, *Je jouerai 'bien' du piano* (Antwerp, 1935) for beginners and the four-volume *Pianostudie en -spel* (Antwerp, 1950–60). His compositions include a piano concerto (subtitled 'Images médiévales', 1939), a violin concerto ('La Chapelle de Marie-Madeleine extra muros', 1946), a violin sonata ('Récits enluminés', 1936) and numerous songs, in addition to around 50 piano miniatures, mainly studies and descriptive character pieces, in a colourful harmonic idiom tinged with modality and with melodies often reminiscent of Flemish folksong. He also adapted for the piano more than 350 harpsichord pieces by 18th-century Flemish composers. In 1979 an international competition was instituted in Antwerp for the Emmanuel Durlet Prize for Piano.

□

Durme, Jef van. *See* VAN DURME, JEF.

Durner, Charles [Karl] **F.** (*b* Württemberg, 3 April 1838; *d* Quakertown, PA, 8 Dec 1914). German-American organ builder. Apprenticed to an organ builder at the age of 14, he later worked in various German and French organ factories, and emigrated to Pennsylvania in 1859. A year later he opened a workshop in Quakertown, where he remained until his death, making both pipe organs and reed organs. He was succeeded by his son, Charles E. Durner (1863–1932); a year after the latter's death the firm completed its last organ and closed. All Durner organs had mechanical action until the period 1895–1915, when some with tubular-pneumatic action were built, but electro-pneumatic action was employed after 1917. Most Durner organs were of modest size, one of the largest being that built in 1881 for the Zion Lutheran Church in Lancaster, Pennsylvania; the firm also exhibited an elaborate two-manual organ at the 1876 Centennial Exposition in Philadelphia, later sold to an Episcopal Church in Clarksville, Tennessee.

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BARBARA OWEN

Durocher (*fl* 1733). French organist and composer. He wrote one of the very few collections of French harpsichord music to be set in type, *Pièces de clavecin … première suite* (Paris, 1733/*R*); according to the title-page, he was organist at Saint Jean-de-Luz. Most of the pieces in the collection are in two-part texture, melody and accompaniment, reducing the traditional French harpsichord style to its simplest terms. The book, which is dominated by pattern variations, begins with a late example of the unmeasured prelude, printed throughout in alternating semibreves and minims. Six minuets are attributed to him in a manuscript for melody instrument (*F-Pn*). (B. Gustafson and D. Fuller: *A Catalogue of French Harpsichord Music, 1699–1780*, Oxford, 1990)

DAVID FULLER (with BRUCE GUSTAFSON)

Durollet [Du Rollet], **Marie François Louis Gand Leblanc.** *See* ROULLET, MARIE FRANÇOIS LOUIS GAND LEBLANC.

Durón, Diego (*b* Brihuega, bap. 3 Aug 1653; *d* Las Palmas, 15 March 1731). Spanish composer. He was the elder half-brother of Sebastián Durón, with whom he has been often confused. At the age of nine he began to study music at the royal Hieronymite monastery, Guadalajara. He moved to Cuenca at the age of 21, where he studied with Alonso Xuárez until 1675. In the following year he became *maestro de capilla* of Las Palmas Cathedral, where he remained until his death despite frequent invitations back to the peninsula, beginning with Teruel Cathedral in 1684.

Ironically his enormous surviving repertory of 422 villancicos and 38 Latin works (including three Masses, two *Salve regina* settings and three Lamentations; all in *E-LPA*) preceded his more famous half-brother's in being catalogued and in beginning to be recorded. The superb élan and richness of the instrumentation of his eight-voice Christmas villancico of 1690 with shawms, sackbuts and harp continuo, *Ya rompen sus velos*, reveal one facet of his genius, another is revealed by his angels and shepherds villancico of 1962, while the expressiveness of his contrasting four-voice Latin motets *Adjuva nos* and *Hodie nobis* shows equal power.

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ROBERT STEVENSON

Duron, Jean (*b* Montpon-sur-l'Isle, Dordogne, 1 March 1952). French musicologist. He received his musical education at the Paris Conservatoire (1971–83), where he studied orchestration and instrumentation with Marius Constant, the history of music with Norbert Dufourcq, musicology with Marcelle Benoit and analysis with Claude Ballif. Concurrently he studied music at the University of Paris IV (agrégation 1977). After teaching in secondary education (1970–84), he became a research assistant at the Centre National de la Recherche Scientifique (1984–6), and from 1986 to 1988 held an Académie de France research scholarship at the Villa Medici, Rome. In 1988

he founded and became director of the Atelier d'Etudes sur la Musique Française des XVIIe et XVIIIe Siècles, the research department of the Centre de Musique Baroque at Versailles; he became artistic director of the whole centre in 1996.

Duron has undertaken research principally on French music during the reign of Louis XIV. He has studied both sacred and secular vocal genres of this period, including the motet, oratorio, opera and college music drama, and has produced critical editions and catalogues of works. He has also studied the formal consequences of the transition from modality to tonality. In addition to his research work and the important role he plays in French musicology through his work at the Centre de Musique Baroque, Duron pursues many other musical activities. Most notably, he has been assistant to William Christie for the production of Lully's *Atys* (1987, Paris) and to René Jacobs for Lully's *Roland* (1994, Paris).

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JEAN GRIBENSKI

Durón, Sebastián (*b* Brihuega, bap. 19 April 1660; *d* Cambó, 3 Aug 1716). Spanish organist and composer. He was the first child of the church sacristan of Brihuega, Sebastián Durón (1626–68), and his second wife Margarita Picazo (1634– after 1685). He had two younger brothers, Francisco and Alonso (both born before November 1662), and three sisters, two of whom became Hieronymite nuns in the convent of S Ildefonso in Brihuega. The composer Diego Durón was his half-brother.

Durón's first known teacher was Andrés de Sola, first organist of the cathedral of La Seo, Zaragoza. On 19 June 1679, Sola recommended that Durón be his paid assistant, a position Durón held for only nine months before being appointed second organist at Seville Cathedral. The *maestro de capilla* at Seville, Alonso Xuares, who had taught Diego Durón, supported Sebastián in his application for the post. Durón won the *oposición* by a majority vote of the judges (14 March) and remained in this prestigious position until 24 September 1685. At Seville he composed liturgical works and *villancicos* for the cathedral choir, and took minor ecclesiastical orders. For financial reasons he left Seville to become first organist at the cathedral in Burgo de Osma (October 1685), which offered him a prebend along with his salary as organist. In December 1686 he left Burgo de Osma for a more lucrative position at Palencia Cathedral, where he spent five years teaching and composing.

On 23 September 1691 Durón was hired as an organist at the royal chapel in Madrid, under the principal organist José de Torres y Martínez Bravo. In 1702 he became royal *maestro de capilla* and director of the royal choir school. According to court documents, by 1697 he had distinguished himself at court not only through his excellent sacred compositions, but especially as a superior theatrical composer, deemed 'without equal'. After supplying excellent scores for a number of important productions, Durón's employment in Madrid ended abruptly in 1706 when he was dismissed and exiled because he had openly supported the Austrian cause against the Bourbon Philip V in the War of the Spanish Succession. In January 1707 Durón was still in Madrid and was further dishonoured because he attempted to remove a great many scores 'of the best pieces' (including his own) from the music library of the royal chapel. He fled to France and ended his days in the service of Mariana of Neuburg. His will directed that the income from his considerable estate be used to endow the chapel of Nuestra Señora de la Zarza in the Brihuega church where he was baptized.

Durón wrote a large quantity of both sacred and secular music. Many of the Latin-texted sacred works are predictably conservative, within what was expected for

service music in Counter-Reformation Spain. Some of them, however, especially the motets, Misereres, Te Deum, and Lamentations, show Durón at his most modern and are important as well for their new textures and use of instruments. The villancicos include large and small pieces for voices and instruments that preserve the Spanish Baroque musical heritage of earlier composers such as Juan Hidalgo, yet go beyond what Hidalgo and others had achieved in the deployment of new musical techniques and genres for textual expression and effect. Durón's villancicos seem especially 'theatrical'; he employed virtually the same fresh approach to setting their sacred texts in the vernacular as he displayed in his brilliant theatrical scores.

His first theatrical score was probably the zarzuela *Salir el amor del mundo*. This was followed by music for other zarzuelas and *comedias* with texts by Cañizares and other fashionable dramatists. The highly successful *Veneno es de amor la envidia* was perhaps Durón's last composition for the Spanish stage. Its première in Madrid, by the company of Joseph de Prado, together with Prado's public performances of two other Durón zarzuelas in Madrid 1710–1711 (well after Durón's exile in 1707) could indicate that Durón sent scores to Madrid from his place of exile, or left copies of these works in Madrid before his departure. Some of Durón's zarzuelas were presented in privately sponsored performances in Lisbon, 1718–23, and copies of his cantatas and excerpted theatrical songs are preserved in Latin America.

Durón's 'ópera scénica' *La guerra de los gigantes* was composed as an aristocratic commission for the Count of Salvatierra. The story and five characters of the opera are taken from the legend of the revolt of the giants against the gods of Olympus. With no libretto surviving, it is difficult to know precisely if the one-act manuscript score presents a complete opera and indeed whether it was fully sung in performance. Because the work has barely any recitative, the plot unfolds through a series of set pieces (largely strophic airs and four-part choruses). It seems likely that this was actually a partly-sung entertainment in the manner of a zarzuela, with spoken roles for additional secondary characters and further dramatic dialogue. Most contemporary works included eight or more characters. In Durón's own *Veneno es de amor la envidia*, perhaps his most italianate work, three of the eight characters have entirely spoken roles, and only the three supernatural roles are sung entirely.

Although his career as a theatrical composer was brief, Durón's contribution to the history of Spanish theatre music is important. Along with those of Juan de Navas and Antonio de Literes, his scores demonstrate the co-existence of native and imported musical styles that came to characterize musical life in Madrid in the early 18th century. Several years after Durón's death, his theatre music was still controversial; for some nationalist critics, he had introduced contemporary foreign musical genres and styles to the Spanish stage, thereby opening the door to all sorts of modern abuses. His scores contain French minuets in addition to popular Spanish dance songs such as the *seguidilla*, italianate da capo arias beside traditional Spanish *tonos* and *tonadas*. Beyond formal distinctions, Durón's approach to text setting and to the musical phrase differs considerably from the established Spanish techniques associated with the music of Hidalgo. For these new sounds, Durón was accused by later writers of having polluted the 'purely Spanish' style with capricious foreign 'barbarisms', to the detriment of traditional Spanish gravity.

WORKS

SACRED

Missa sobre el 'Ave maris stella', 8vv, *E-E*, *PAMc*; Missa sobre el Ave Maria, 8vv, *VAcp*; 2 Missae sobre el Ave María, 8vv, bc, *E*; Missa 'Dios te salve María', 8vv, bc, *E*; Missa de batalla, 7vv, *Mn*; Missa 'a la moda valenciana', 3 choirs (10vv), *E*; Misa de difuntos, 3 choruses, bc, *E*, *Mp*, funeral lessons, Taedet, 10vv, insts, Pelli mei, 8vv, insts, *Mp*

3 vespers collections, 8vv, bc, *E*; 6 vespers pss, 8vv, bc, *E*; Completas, 8vv, *CU*, *E*; Completas, 8vv, orch, *Mp* (collab. F. Corselli); Letanía de los santos, 8vv, org, orch, *Mp*; 2 litanies, 8vv, *E*; 4 lamentations, 4vv, 8vv, with and without insts, *MEX-Mc*, *GCA-Gc*; Lamentation (Incipit Lamentatio), 8vv, vns, *E-E*; Lamentation (Aleph. Quomodo obsucatum est), S, 3 vn, bc, *E*; Lamentation (De lamentatione Jeremiae), a12, vns, *E*; Lamentation (Incipit Oratio Jeremiae), 4 choirs, vns, clarín, bc, *E*

Miserere, 8vv, vns, violón, bc, *E*; Miserere, 12vv, vns, fls, bc, *E*; Dixit Dominus, 3 choirs (9vv), bc, *SA*; TeD, 4 choirs, vns, clarín, bc, *E*; María: in idirem ungüentorum tuorum, motet, 2vv, bc, *E*; Ego sum resurrectio, motet, 4vv, bc, *E*; Responsorio de difuntos, 4vv; Laudate pueri Dominum, 4vv, 1694, San Antonio Abad Seminary Library, Cuzco, Peru; Regina Caeli, 8vv, org, bc, *E-E*

Salve; Salve Regina, 8vv, *VAcp*; 3 Salve regina, 8vv, org, bc, *SA*; Salve Regina, 8vv, org, *E*; Salve a nuestra Señora 'a dos coros y el primero canta siempre en eco', *E*

ZARZUELAS AND OPERAS

all first performed in Madrid

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Acis y Galatea (zar, Cañizares), 1 song *Mn* (incorrect attrib.); Amor es quinto elemento (Zamora), 1 song *Bc*, 1 song *Mn*; Apolo y Dafne (zar), *Mn*, collab. J. de Navas; Los elementos de amor, voz, cristal, luz, y color (M. de Vidal Salvador), 1 song *Mn*; El estrago en la fineza (zar, Cañizares), *P-EVp*; La guerra de los gigantes (ópera scénica, 1), 1700–07, *E-Mn*; Selva encantada de amor (zar), *Mn*

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52 Villancicos, 1–9vv: 7, Sucre, Bolivia, *E-CU*; 12, *E*; 7, *PAc*; 7, *SAc*; 15, *SEc*; 4, *VAc*

Villancicos, theatrical songs, other songs, Santuario de Aránzazu, *Bc*, cathedral archive, Calzada, *Cu*, Convento de las Descalzas Reales, Madrid, *Mn*, *SEc*, *V*, *GCA-Gc*, *MEX-Mc*, Instituto Nacional de Bellas Artes, Mexico City, San Antonio Abad Seminary Library, Cuzco, Peru, *US-NYp*, *SFs*

OTHER WORKS

org, *P-Pm*

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LOUISE K. STEIN (with JACK SAGE and JOHN H. BARON)

Duronceray, Marie-Justine-Benoîte. French singer, actress, dancer and dramatist. *See* FAVART family, (2).

Dürr, Alfred (*b* Berlin, 3 March 1918). German musicologist. After 1945 he studied musicology under Gerber and took the doctorate in 1950 with a dissertation on Bach's early cantatas. He was a research assistant (1951–83) and subsequently acting director (1962–81) at the Johann-Sebastian-Bach-Institut in Göttingen. He also edited the *Bach-Jahrbuch* with Werner Neumann from 1953 to 1974. As a Bach scholar Dürr is a principal contributor to the Bach Neue Ausgabe sämtlicher Werke, of which he has edited several volumes. His standard works on Bach (particularly on the chronology of his output and on the cantatas) are the result not only of purely musical research, but also of the investigation of other considerations such as the theological and historical aspects of Bach's work and detailed analysis of the sources. The Festschrift *Bachiana et alia musicologica: Festschrift Alfred Dürr* (ed. W. Rehm, Kassel, 1983), was published to mark his 65th birthday and he has received the honorary doctorate from Oxford University.

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Gottfried Kirchhoff und Johann Gottlieb Goldberg: Kirchenkantaten, *EDM*, 1st ser., xxxv (1957)

HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Dürr, Walther (*b* Berlin, 27 March 1932). German musicologist. He studied musicology with Gerstenberg from 1951 to 1952 at the Free University of Berlin and at Tübingen University, where he took the doctorate in 1956 with a dissertation on rhythm and metre in the Italian madrigal. In 1956 he held a scholarship at the institute of German language and literature at Bologna University; from 1957 to 1962 he was research assistant and lecturer there. He then became research assistant and lecturer at the department for foreigners of Tübingen University until 1965, when he joined the editorial board of the Neue Schubert-Ausgabe in Tübingen. In 1977 he was made an honorary professor of the University of Tübingen. Although he began his career specializing in the Italian madrigal, Dürr has become a recognized Schubert scholar and expert on German song; he has also written extensively on the relationship between speech and music.

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Studien zu Rhythmus und Metrum im italienischen Madrigal, insbesondere bei Luca Marenzio (diss., U. of Tübingen, 1956)
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'Über Schuberts Verhältnis zu Bach', *Johann Sebastian Bach: Beiträge zur Wirkungsgeschichte*, ed. I. Fuchs (Vienna, 1992), 69–79
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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Dürrner, Johann(es) Rupprecht (*b* Ansbach, 15 July 1810; *d* Edinburgh, 10 June 1859). German composer and conductor. During his youth in Ansbach and at the teacher-training college at Altdorf he showed great skill as a violinist, singer and clarinettist. He also studied composition with Friedrich Schneider at Dessau, and in 1831 became Kantor of the church of St Gumbertus in Ansbach. There he founded and conducted a choral and orchestral society and the male-voice choir Liederkranz. During these years he continued his musical studies with Bernhard Molique at Stuttgart and with Ferdinand David and Moritz Hauptmann at Leipzig, where he became acquainted with Mendelssohn. In 1844 Dürrner moved to Edinburgh, where he participated in all areas of musical life, gaining a reputation as a teacher and as the conductor of the Edinburgh Musical Association.

Dürrner's compositions enjoyed considerable popularity during his lifetime, notably his lieder, arrangements of Scottish folksongs and especially his compositions for four male voices, which were as highly esteemed as Mendelssohn's. These compositions combine naturalness of melody with subtle harmonies, contrapuntal techniques and depth of feeling. A symphony in A minor was performed in Berlin, Leipzig and Nuremberg but all his orchestral works and most of his chamber music do not seem to have survived.

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BARBARA EICHNER

Durrschmied, Carl. *See* TÜRRSCHMIDT, CARL.

Duruflé [née Chevalier], **Marie-Madeleine** (*b* Marseilles, 8 May 1921). French organist and composer. She was born into a musical family, and from the age of seven wrote pieces for piano, organ and voice; at the age of eleven she was made organist at Cavaillon Cathedral, Vaucluse. She studied solfège, piano and harmony at the Avignon Conservatoire, and in 1946 entered the Paris Conservatoire, where she studied organ and improvisation with Dupré, winning a *premier prix* in 1949; she then deputized for Dupré as organist at St Sulpice. In 1953 she won first prize for organ and improvisation in the Widor International Competition, and the same year married Maurice Duruflé, with whom she became co-organist of St Etienne-du-Mont. She has given numerous recitals, both solo and jointly with her husband, and has recorded music by Bach and by Duruflé and other French composers. She has taught at the University of North Texas and the Académie d'Orgue de Toulouse, and has given masterclasses in the USA and France. She has also composed choral works and harmonizations of popular songs.

GILLES CANTAGREL

Duruflé, Maurice (*b* Louviers, 11 Jan 1902; *d* Paris, 16 June 1986). French composer and organist. He received his early musical education (1912–18) at a choir school in Rouen, where he deputised at the cathedral for his teacher Jules Haelling, a pupil of Guilmant. The choral plainsong tradition which thrived there became a profound influence. Maurice Emmanuel heard him play and arranged for him to go to Paris and meet Tournemire who prepared him for entry to the Conservatoire. Duruflé became his deputy at St Clothilde in 1920 but turned to Vierne as a teacher. The entirely contrasting musical temperaments and inspirations of these two composers can be traced in Duruflé's compositions. (He was later to transcribe a number of their recorded improvisations.) From Tournemire he inherited the mystical world of plainsong and the rich ambiguities of modal harmony. From Vierne came a more rigorous sense of structure and proportion and an awareness of the breadth of the organ's capabilities. In 1920 he entered the Conservatoire and achieved outstanding success, winning *premier prix* in five classes: organ with Gigout (1922), harmony with Jean Gallon (1924), fugue with Caussade (1924), accompaniment with Estyle (1926) and composition with Dukas (1928). In 1927 he became deputy to Vierne at Notre-Dame; Vierne spoke highly of his talents and reputedly expressed the hope that he would succeed him there. But it was to the post of organist at St Etienne-du-Mont that Duruflé was appointed in 1930 and he was to remain there for the rest of his life. In 1942 he deputised for Dupré as professor of the organ class at the Paris Conservatoire and from 1943 to 1970 he held the post of professor of harmony there, counting among his pupils Cochereau, Guillou and Marie-Claire Alain. As an organist he toured Europe, the USA and the USSR.

Introspective and enormously self-critical, Duruflé was not a prolific composer. His output nonetheless manifests an evenness of quality and a distinctive voice in the 20th-century French repertory. Plainsong is the life-blood of most of his works but its use proves liberating rather than restrictive, inspiring modal harmonies, polyphonic structures and, often, changes of mood ranging from the ethereal to the powerfully foreboding.

His first published work, the *Scherzo* (1924) is dedicated to Tournemire. Like many of Duruflé's works, it underwent several revisions, including a colourful orchestration in 1940. *Prélude, adagio et choral varié sur le 'Veni Creator'* is dedicated to Vierne and won a prize from the Amies de l'Orgue in 1930. Rather in the manner of an organ improvisation, the Veni Creator plainsong theme is not revealed fully until the end of the Adagio. The highly varied Suite opens with a mystical, brooding Prelude and ends with a dazzling Toccata, one of his most memorable pieces of organ writing. As a secular orchestral work, *Trois danses* is an all too rare example of his exotic, masterly use of instrumental colours, a legacy of his studies with Dukas. *Prélude et fugue sur le nom d'Alain*

is based not on plainsong but on a pitch cell which enciphers the letters of Alain's name: the lucid, defiant fugue is an enduring memorial to a promising contemporary, killed in action in World War II. The *Requiem*, composed in 1947, has rightfully earned its place as a masterpiece of the genre alongside that of Fauré. The rhythm and flow of plainsong is present under the surface of the music and is supplemented in the full orchestral version by colourful instrumentation which is nonetheless never employed for mere theatrical effect. The vision of hope accompanies a sense of spiritual struggle: the firm counterpoint of the Kyrie gives way to an anguished Domine Jesu Christe and the poignant Pie Jesu evokes not doubt, but the composer's empathy with suffering humanity. The Mass 'Cum jubilo' is a work of greater restraint, more overtly based on Gregorian chant, which again becomes an effective vehicle for the composer's spiritual vision.

WORKS

(*selective list*)

Org: Scherzo, op.2, 1924, orchd 1940; Prélude, adagio et choral varié sur le 'Veni Creator', op.4, 1930; Suite, op.5, 1933; Prélude et fugue sur le nom d'Alain, op.7, 1942

Choral: Requiem, op.9, solo vv, chorus, org, orch, 1947; 4 Motets: Ubi caritas, Tota pulchra es, Tu es Petrus, Tantum ergo, op.10, chorus, 1960; Mass 'Cum jubilo', op.11, Bar, Bar chorus, orch, 1966

Other works: Tryptique, pf, 1926; Prélude, récitatif et variations, op.3, fl, va, pf, 1928; 3 danses, op.6, orch, 1932; Andante et scherzo, op.8, orch, 1940; Tambourin [from 3 danses], pf, 1961

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Principal publisher: Durand

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'USA-USSR', *L'orgue*, nos.122–3 (1967), 191–6

'Une table ronde sur la musique religieuse', *L'orgue*, no.130 (1969), 33–7

'La masse silencieuse du clergé', *L'orgue*, no.134 (1970), 49–51

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'Mes souvenirs sur Tournemire et Vierne', *L'orgue*, no.162 (1977), 1–7

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G. Baker: 'An Interview with Maurice Duruflé', *The American Organist*, xiv/11 (1980), 57–60

R. Nichols: 'Maurice Duruflé 1902–1986', *Choir & Organ*, iv/3 (1996), 30–31

NICHOLAS KAYE

Durville, Philippe (*b* Bourg-la-Reine, 10 March 1957). French composer. In 1982 Durville entered the analysis class of Betsy Jolas and the composition class of Ivo Malec at the Paris Conservatoire, where he made a study of Grisey's *Partiels*, which proved significant for his compositional development and, in 1984, won a number of *premiers prix*. Subsequently he studied with Dutilleux, Stockhausen, Xenakis and Murail. A trainee at IRCAM, he was appointed to its department of musical research (1984–7). In 1984 he helped set up the course in computer-aided composition at the Conservatoire, which he directed jointly with David Wessel until 1988. He held a residency at the Villa Medici from 1991 to 1993.

Durville's art is a kind of *musique spectrale* which seeks a new form of thematicism by means of psycho-acoustic and computer-aided exploration of sonic 'patterns'. His music is subject essentially to three influences: that of Ligeti, in its attention to sound and its acoustic evolution, metamorphoses and anamorphoses; that of Nancarrow's experiments with the compression and expansion of time, the breaking-up of a simple object to the point where its elements achieve total autonomy; and finally that of Scelsi's primitivism, the hedonism of unprecedented combinations of sonic strata. *L'espace du dedans* (1990) confronts the notion of a work that remains confined in its own restricted space, in which the density of the material is absorbed by the void.

WORKS

(*selective list*)

Orch: Alpha centaure, large orch, 1984; Imac, wind, brass, 2 perc, 2 synth, 1984 [rev. 1991]; Miroir du double, 10 insts, 2 computer-controlled synth, 1986; L'espace du dedans, large orch, 1990 [rev. 1994]

Chbr: T. Tauri, fl, ob, a sax, tpt, hn, trbn, mar, hp, pf, perc, 1982 [rev. 1991]; Le temps de l'espace, 6 perc, sax, 1995

Principal publisher: Billaudot

LAURENT FENEYROU

Du Sablon, Antoine. *See* ARENA, ANTONIUS DE.

Dusapin, Pascal (*b* Nancy, 29 May 1955). French composer. His introduction to music came by way of playing the organ, and then of hearing Varèse's *Arcana*. He studied art and art history at the Sorbonne (1974–8), during which time he briefly attended Messiaen's classes at the Conservatoire (1976) and found a teacher more to his taste in Xenakis. He also had lessons with Donatoni. Early works won him notice and awards, including a stay at the Villa Medici in Rome (1981–3). Another grant took him to New York for six months in 1988 and he was composer-in-residence with the Orchestre National de Lyon in 1993–5, but his existence has essentially been that of an independent composer living in Paris.

A kind of expression at once excessive (marked by strident, wind-based sonorities and frenetic speed) and frozen (unchanging, objectified) is evident in his works of the early 1980s, after which came a concentration on smaller pieces that emerged as offshoots from work on his first opera, *Roméo et Juliette* (1985–9). These smaller pieces are extravagantly virtuosic and plunge into a modernist world of microtones, wide intervals and marginal effects, but their pace is considerably slower and their expressive focus more defined. Many of them involve the clarinet, and there is an important role for solo clarinettist in the opera, which again unfolds in expanses of sustained expressive colour. At times the narrative seems very close, intense, at other times very distant, memorialized, this being an effect largely of the orchestral music, while the vocal texture remains generally complex and diffused, involving singing and speaking soloists (often muttering at speed), a quartet and a chorus. Similarly diffused is the drama, for the work is at once a love story and a metaphor of social change (four scenes precede 'La Révolution', an 'orchestral solo', and four come after), of world discovery (the first scene after 'La

Révolution' is of Amerindian songs sung by a quartet) and of the formation of an opera.

Always a fecund composer, Dusapin became extraordinarily prolific in the 1990s, producing a rapid sequence of large-scale works, four quartets for the Arditti and more pieces for the ensemble Accroche Note (founded by a singer and a clarinettist), with whom he had worked in the previous decade. His second opera, *Medeamaterial*, was written as a companion piece for *Dido and Aeneas* and takes the form of an extended lament with choral interjections, the whole more harmonically conceived than his music had been hitherto. Other characteristics of this period suggest a kinship with folk music: the frequent prominence of drones, the use of restricted modes (though without tonal centres becoming obvious). What remains from Dusapin's earlier work is a powerful sense of vocal expression, even when the music is instrumental, as in a new set of 'orchestral solos' (*Go*, *Extenso*, *Apex*, *Clam*), which still recall Varèse.

WORKS

Ops: Roméo et Juliette (O. Cadiot), 1985–9, Montpellier, Opéra, 10 July 1989; Medeamaterial (H. Müller), S, chorus, Baroque orch, tape, 1991, Brussels, Monnaie, March 1992; To Be Sung (P. Dusapin, after G. Stein), 3 S, spkr, ens, elecs, 1993–4, Nanterre, Amandiers, 17 Nov 1994

Large-scale vocal: Niobé (R. Fohr, after Lat.), S, 12 solo vv, 8 wind, 1982; La melancholia (Classical and Medieval), S, Mez, Ct, T, chorus, orch, tape, 1991; Granum sinapis, chorus, 1992–7, Umbrae mortis, chorus, 1997; Dona eis (Requiem, Cadiot), 1997

Small-scale vocal: To God (W. Blake), S, cl, 1985; Mimi (Cadiot), 2 S, ob, b cl, trbn, 1986; Anacoluthe (Cadiot), S, b cl, db, 1987; Il-li-ko (Cadiot), S, 1987; Aks (Oc trad.), Mez, 7 insts, 1987; For O. (S. Daniel), 2 S, 2 b cl, 1989; So Full of Shapes is Fancy (W. Shakespeare), S, b cl, 1990; Comoedia (D. Alighieri), S, 6 insts, 1993; Canto (G. Leopardi), S, cl, vc, 1994; Two Walking (Stein), 2 S, 1994

Orch: La rivière, 1979, rev. 1980; Tre scalini, 1981; L'aven, 1980–82; Assaï, 1984; Haro, 1984–5; Go, 1992; Khora, str, 1993; Extenso, 1994; Watt, trbn, orch, 1994; Apex, 1995; Celo [sic], vc, chbr orch, 1996; Clam, 1997–8; Galim, fl, str, 1998

Ens: Musique captive, 8 wind, 1980; Fist, 8 insts, 1982; Hop', 12 insts, 1983–4; Aria, cl, 13 insts, 1991; Coda, 13 insts, 1992; Quad, 8 vc, 1996; Cascando, fl, 15 insts, 1997

Chbr: Musique fugitive, str trio, 1979; Str Qt no.1, 1983; Laps, cl, db, 1987; Sly, trbn qt, 1987; Time Zones (Str Qt no.2), 1988–90; Attacca, 2 tpt, drums, 1991; Stanze, brass qnt, 1991; Str Qt no.3, 1992; Trio Rombach, pf trio, 1997; Str Qt no.4, 1997

Solo inst: Inside, va, 1980; Incisa, vc, 1982; If, cl, 1984; Item, vc, 1985; Itou, b cl, 1985; Ici, fl, 1986; Indeed, trbn, 1987; Iti, vn, 1987; In & Out, db, 1989; I pesci, fl, 1989; Invece, vc, 1991; Ipso, cl, 1994; Immer, vc, 1996

Principal publisher: Salabert

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PAUL GRIFFITHS

Du Sart [Doussart, Dusart, Dussart], **Jean** [Petit Jean, Petit Jehan; Sart Janne de] (*d* Brussels, 12 Oct 1485). Franco-Flemish composer and singer. He was at Cambrai Cathedral as a *petit-vicaire* from 21 November 1446 (as Jean Du Sart and 'Petit Jean'; see C. Wright, reported in CMM, lxxxvii, 1979, XIII), and as master of the choirboys intermittently between 1458 and 1466. He resigned his chaplaincy there on 29 May 1467 for one at Valenciennes and can therefore be identified with the 'Janne de Sart', known as 'Petit Jehan', who was *zangmeester* at Ste Gudule in Brussels when he died there in 1485 (Haggh, 655). He matriculated at the University of Leuven on 28 August 1466 and became a canon of Notre Dame de la Salle-le-Combe, Valenciennes, by 7 August 1467. He is one of the musicians named (as 'Johannem Dussart') in Compère's *Omnium bonorum plena* (*c*1472), which seems to record a meeting of musicians in Cambrai about 1472. A reference to 'Domino Johanne Dusart presbitero' in the accounts of the Ste Chapelle, Paris, for 1483 (Brenet, 38), includes no hint that he was a musician; nor is he likely to be identifiable with the earlier composer JOHANNES DE SARTO.

The three-voice rondeau *Rose plaisante* (ed. Brown, no.219) is ascribed to him in *I-Rc* 2856; its musical relationship with *Allez regretz* by Hayne van Ghizeghem (whose *De tous biens plaine* formed the tenor of *Omnium bonorum plena*), including an apparent direct quote, suggests that Du Sart is indeed its composer, despite later contrary ascriptions to both Caron (*Fn* B.R.229) and Philipon (RISM 1504[3]) in less trustworthy sources; it survives in six sources and was used as the basis of a mass by Obrecht. The combinative chanson *Mon trestout et mon assotee/Il estoit ung bonhomme* survives uniquely in the Mellon Chansonnier (*US-NH* 91, ed. Perkins, no.28), where it is ascribed to 'Petit Jan'. Its style seems compatible with that of *Rose plaisante*; both works could have been composed in the early 1460s.

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DAVID FALLOWS / BARBARA HAGGH

Duschmalui, Joseph. *See* TOUCHEMOULIN, JOSEPH.

Dušek, František (*b* Dolní Dobrouč, 1 Sept 1780; *d* Dolní Dobrouč, 18 May 1844). Czech choirmaster, sometimes confused with FRANTIŠEK XAVER DUŠEK.

Dušek [Duschek, Duscheck, Dussek], **František Xaver** (*b* Chotěborky, nr Jaroměř, Bohemia, bap. 8 Dec 1731; *d* Prague, 12 Feb 1799). Czech composer, pianist and music teacher. The son of a peasant, he was enabled by his patron, Count Johann Karl Sporck, to attend the Jesuit Gymnasium at Hradec Králové. Later he studied music in Prague with Franz Habermann and in Vienna with Wagenseil. Not later than 1770 he settled in Prague, where he became very influential as a music teacher and pianist. The most outstanding of his pupils were Leopold Kozeluch, Jan Vitásek and Vincenc Mašek. As a composer he appears to have had some connection with the orchestras of Count Pachta and Count Clam-Gallas. Dušek's house was an important centre of Prague musical life and was visited by many musicians from abroad. He and his wife Josefa were probably among those who invited Mozart to witness the Prague success of *Le nozze di Figaro* (January 1787). In the Dušeks' summer residence, the villa Bertramka at Smíchov near Prague, Mozart completed *Don Giovanni* (October 1787) and probably also *La clemenza di Tito* (September 1791).

Of the native Bohemian musicians of the second half of the 18th century Dušek was the most prominent composer of secular music. Most of his works were written between

1761 and 1796; their style varies between the *galant* and high Classical, but some Baroque traits also appear. His symphonies and string quartets date mostly from the 1760s. The symphonies are in either three movements, fast–slow–fast, or four in Classical order; the string quartets have mostly four movements. The first movements are in sonata form with two subject groups, usually without marked contrast, and short development sections. Some of the finales are remarkable as early specimens of elaborate rondo form. His concertos and concertinos, as well as his sonatas, show a transition from harpsichord towards piano style; their melodic figurations are much like those of Wagenseil, but in the solo part the hands are more equally balanced. The solo keyboard works were written mainly as teaching material. Most of them are three-movement cycles of sonatina proportions with the accent on expressiveness. Dušek's melodic inspiration is notable for its occasional use of Czech idioms and slight tinges of melancholy in the minor-key movements.

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Thematic catalogues: Sýkora (1958); H

unless otherwise stated all are MS (mostly in CZ-Pnm, some dated 1761–8)

Br. cat. – *listed in Breitkopf catalogue(s)*

ORCHESTRAL

Orch: 37 syms., several Br. cat. (1774, 1776–7), 4 ed. in H; Sym., F, in 6 simphonies a grand orchestre par Mr Hayden, op.9 (Paris, *c*1770), not listed in H; Sym., A, Br. cat. (1773), lost; 2 serenatas, F, D; 13 menuetti

Concs., hpd/pf, orch/chbr ens: 6 concs., 2 Br. cat. (1773); 3 concs., Br. cat. (1778, 1781, 1785–7), lost; Adagio, B♭

Concertinos: 4 for hpd, vn, vc, Br. cat. (1773, 1779–80), 1 movt ed. in DCHP, cxxvi (1958); A, hpd, fl, vn, vc, b, Br. cat. (1774), lost; B♭, hpd, vn, b, Br. cat. (1782–4), lost; G, hpd, 2 vn, va, b (Linz, *c*1784); G, hpd, vn, va, b

CHAMBER

Ww: 37 parthias (partitas), 2 ob, 2 hn, 2 bn; 6 parthias, 2 ob, 2 hn, bn, 1 ed. in MAB, xxxv (1958); 6 parthias, 2 ob, bn, ed. M. Klement (Prague, 1979)

Strs: 20 str qts (quadri, divertimentos), 6 pubd as 6 quartetti ... dal signore Giorgio Hayden, op.18 (Paris, 1774), 7 ed. E. Gross (Sydney, 1972); Serenata, C, str qt; str qt, B♭, Br. cat. (1771), lost; 21 trios (divertimentos), 2 vn, b; Notturno, a, 2 vn, b; Serenata, A, 2 vn, b

Ww, str: Divertimento, F, 2 vn, 2 hn, va, b; 2 divertimentos, D, E♭, vn, va, 2 hn, b; Serenata, E♭, vn, eng hn, va, hn, bn

KEYBOARD

2 hands: 14 sonatas, some Br. cat. (1773), 8 ed. in MAB, viii (1951), 1 ed. in MVH, xxxi (1974), 2 movts ed. in MAB, xiv (1953); Sonata (Prague, 1771); Sonata, B♭ (Prague, 1774), 1 movt ed. in MAB, xvii (1954), MVH, v (1961); Sonate, B♭, pf (Prague, 1796), 1 movt ed. in MAB, xvii (1954), MVH, v (1961); Andante mit Variationen, pf (Prague, *c*1796); Andante con menuetto, G; Sonata, *D-Bsb**; several other sonatas, Br. cat. (1773–4), lost; 6 sonatinas, ed. in Edice Medailón, 1 (Prague, 1973); 4 sets of variations

4 hands: 2 sonates, C, E♭ (Vienna, 1788); Sonata, G (n.p., *c*1796); 2 sonatas; 2 divertimentos; 2 sets of variations; Menuetto, C

Diversae partes, hpd (Sýkora no.11), by F. Dušek

VOCAL

5 songs in XXV Lieder für Kinder und Kinderfreunde von F.A. Spielman mit Melodien von Vinzenz Maschek und Franz Duschek (Prague, *c*1792)

Sacred works, attrib. Dušek by Sýkora, mostly doubtful: Sýkora nos.11, 180–81, 183–7 by F. Dušek; others by B. Dušek (*b* 1801), F.B. Dussek, J.L. Dussek

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MILAN POŠTOLKA/R

Dušek [Dušková] [née Hambacher], **Josefa** [Duschek, Josepha] (*b* Prague, bap. 6 March 1754; *d* Prague, 8 Jan 1824). Czech soprano, wife of FRANTIŠEK XAVER DUŠEK. She was a pupil of Dušek and married him on 21 October 1776. The Dušeks occasionally visited Salzburg, the home town of Josefa's mother, and a result of their meeting the Mozart family there in August 1777 was the recitative and aria *Ah, lo previdi* K272, composed for Josefa. In spring 1786 Mozart accompanied her at a private concert before the Viennese court, and in 1787 he wrote for her the recitative and aria *Bella mia fiamma, addio* K528 (dated Prague, 3 November 1787). In 1789 she sang at Mozart's concerts in Dresden and Leipzig.

During her long career, which lasted from the 1770s to the first decade of the 19th century, Dušek sang at various concerts and academies in Prague, Vienna (1786, 1798), Salzburg (1777, 1786), Dresden (1785–9), Weimar (1788), Leipzig (1789, 1796), Warsaw and Berlin. Her repertory included operatic and concert arias by Mozart, J.G. Naumann (*Amphion*, *Orpheus og Eurydike*), Beethoven (she gave the first performance of *Ah!, perfido* op.65 on 21 November 1796 in Leipzig), F.D. Weber (*König der Genien*) and others. She also sang in the Prague performances of Leopold Kozeluch's coronation cantata (1791), Haydn's *The Creation* (16 March 1800, 10 April 1803) and *The Seasons* (December 1803) and Handel's *Messiah* (1 April 1804). She was appreciated for the sonority, range and flexibility of her voice, for her musicianship, and superb execution of both bravura arias and recitatives. Even her critics Schiller and Leopold Mozart agreed on the dramatic expressiveness of her singing.

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MILAN POŠTOLKA/R

Dushkin, Samuel (*b* Suwałki, 13 Dec 1891; *d* New York, 24 June 1976). American violinist of Polish birth. He was taken to the USA as a child, and his talent was discovered at the Music School Settlement of New York. He became a protégé of the composer Blair Fairchild, who brought about his studies with Guillaume Rémy (violin) and

Ganaye (composition) at the Paris Conservatoire, and with Auer and Kreisler in New York. Dushkin began to tour in Europe from 1918, and in the USA from 1924, when he first appeared with the New York SO. As well as making a number of successful transcriptions of works by other composers for his own use, he became known as a persuasive advocate of contemporary music, a reputation consolidated by his friendship with Stravinsky, who composed for him his Violin Concerto (1931) and *Duo concertant* (1932). Stravinsky, in his autobiography, praised Dushkin's 'remarkable gifts as a violinist' and referred to his 'delicate understanding and, in the exercise of his profession, an abnegation that is very rare'. Dushkin collaborated with Stravinsky in making transcriptions from *Pulcinella* and *Le baiser de la fée*, and he played these and the *Duo concertant* during extensive European tours, with Stravinsky as pianist, between 1932 and 1934; he also recorded these works with the composer. Dushkin described their collaboration in an essay written in 1936 (reprinted in *Igor Stravinsky*, ed. E. Corle, New York, 1949/*R*). He also published teaching manuals for the violin and editions of Baroque and Classical violin works (some of them in fact his own compositions attributed to earlier composers, including (3) Johann Benda and Boccherini).

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NOËL GOODWIN

Dusík. *See* DUSSEK family.

Dusíkova, Veronika Elisabeta. Bohemian musician. *See* DUSSEK family, (4).

Dusinello, Giuseppe (*b* Venice, ? between 1540 and 1550; *d* after 1574). Italian composer and instrumentalist. He was engaged on 1 November 1567 as trumpeter at the court of Emperor Maximilian II, and several gifts of money indicate that he was esteemed there. One of them probably relates to a composition that he dedicated to the emperor in 1570 and another to a trip to Venice in 1574, made on the emperor's instructions, to obtain musical instruments. His name does not appear in court records after Maximilian's death (12 October 1576). His only known composition is a four-voice mass (in *A-Wn*). (W. Pass: *Musik und Musiker am Hof Maximilians II*, Tutzing, 1980)

WALTER PASS

Dušková, Josefa. *See* DUŠEK, JOSEFA.

Dussek [Dusík, Dussik]. Bohemian family of musicians. The spelling 'Dussek' is the normal one in English and German literature and was the form used by the most important member of the family, (2) Jan Ladislav; the original Bohemian spelling is 'Dussik', and present-day Czech 'Dusík'.

(1) Jan (Josef) [Johann Joseph] **Dussek** (*b* Mlázovice, nr Hořice, 16 Aug 1738; *d* Čáslav, 24 June 1818). Organist and composer. A well-known musician in his day, he was an organist and elementary-school teacher in Čáslav, where he married Veronika Štěbetová, who was the daughter of the local judge and a talented harpist. He was responsible for the early musical training of the three of his eight children who became noted musicians.

(2) Jan Ladislav [Johann Ladislaus (Ludwig)] **Dussek** [Dusík] (*b* Čáslav, 12 Feb 1760; *d* Saint Germain-en-Laye or Paris, 20 March 1812). Pianist and composer, son of (1) Jan Dussek.

1. LIFE. Despite conflicting evidence, the date of birth given above is confirmed by baptismal records. He began to learn the piano at the age of five and the organ at nine. Because of his fine voice he was sent as a chorister to the Franciscan church in Iglau (now Jihlava), and later he was a pupil at the Jesuit gymnasiums there and at Kutná Hora. Later in Prague he attended the New City Gymnasium for the school year 1776–7 and the University of Prague for one term in 1778.

Under the patronage of a captain of the Austrian artillery, Count Männer, Dussek travelled in 1779 to Malines (now Mechelen), where he stayed as a piano teacher (for an undetermined period) and also appeared in public as a pianist (16 December 1779). He then went to Bergen op Zoom and Amsterdam, and to The Hague, where he seems to have stayed for about a year giving lessons to the children of the stadtholder, William V. During all this time his playing was winning him a brilliant reputation. In 1782 he arrived in Hamburg, where he gave a concert on 12 July and met C.P.E. Bach, who is said to have advised or actually taught him. In 1783 Dussek was in St Petersburg, where he performed at the court of Catherine II. There is a story that he was later implicated in a plot against the empress and had to flee to Lithuania, where he became Kapellmeister to Prince Karl Radziwił for about two years. On leaving the service of Prince Radziwił, probably towards the end of 1784, he made an extended concert tour of Germany, performing on the glass harmonica as well as the piano. This tour included performances in Berlin, Mainz, Cassel, Frankfurt, and possibly Dresden and Ludwigslust. Towards the end of 1786, in the company of the steward (*Hofmeister*) of the French ambassador to Berlin, he travelled to Paris, where he appeared before the court and was particularly noticed by Marie Antoinette; he also made the acquaintance of Napoleon. He remained in Paris performing and teaching until early 1789, except for a short trip to Milan to perform and to visit his brother (3) Franz Benedikt Dussek.

At the time of the French Revolution Dussek fled to England. Because of his connections with the aristocracy in Paris he was unpopular with the Revolutionary regime, and like many musicians of the time he took refuge in London. He spent the next 11 years in London, where he became very popular as a piano teacher and appeared frequently in concerts, first at the Hanover Square Rooms on 1 June 1789. He was a frequent performer at Salomon's concerts, and appeared with Haydn during his two visits to London. In a letter to Dussek's father (26 February 1792) Haydn paid him one of the highest compliments he ever received:

> I ... consider myself fortunate in being able to assure you that you have one of the most upright, moral, and, in music, most eminent of men for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents.

On 31 August 1792 in St Anne's Church, Westminster, Dussek married Sophia Corri (see §(5) below), who became famous as a singer, pianist and harpist. During the remainder of his stay in London, he was associated with his father-in-law, Domenico Corri, in a music publishing business (Corri, Dussek & Co.), which printed many of his works. While in London he also encouraged the firm of Broadwood to extend the range of the piano – in 1791 from five to five and a half octaves, and in 1794 to six octaves. Compositions written for the extended keyboard were said to be for 'piano with additional keys'; many compositions of this period were published with two versions for the right hand, so that they could be performed 'with or without the additional keys'.

Neither Dussek nor Corri was a businessman, and when the publishing business ran hopelessly into debt Dussek fled to Hamburg (late 1799), leaving his father-in-law to be jailed for bankruptcy. Although Dussek wrote to his wife later, there is no evidence that he ever saw her or their daughter, Olivia, again.

Dussek appeared in concerts in Hamburg and met the young Louis Spohr (who was appearing there as a violinist). In mid-1802 he made a long-projected trip to Čáslav to visit his parents and to give a concert; he played there twice (14 and 15 September), with the horn player Giovanni Punto. In October he gave three concerts in Prague with great success. The composer and pianist Václav Jan Křtitel Tomášek was much impressed by his playing, and reported that Dussek was the first to place the piano sideways on the stage so that the audience could see the performer's profile.

From October 1804 to October 1806 Dussek was Kapellmeister to Prince Louis Ferdinand of Prussia, himself an excellent musician and composer. Spohr, in his autobiography, reported on the wild and reckless life they led together as they travelled with the prince from one battlefield to another. The prince's death at the battle of Saalfeld (10 October 1806) occasioned Dussek's well-known piano sonata *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse* op.61 (*c*211). Early editions of this work published by Pleyel and by Breitkopf & Härtel were annotated: 'L'auteur, qui a eu le bonheur de jouir du commerce très intime de S.A.R. ne l'a quitté qu'au moment, où il a versé son précieux sang pour sa patrie'. After the prince's death Dussek briefly served Prince Isenburg, and then in September 1807 accepted a position with Talleyrand in Paris, where he remained until his death. During this period he taught a few piano pupils and gave numerous concerts, often at the Odéon, with the violinists Pierre Rode and Pierre Baillot and the cellist Jacques-Michel de Lamare. In a review of one such concert, on 22 December 1808, Méreaux wrote:

> In 1808, in one of the concerts given at the Odéon by Rode and Lamare, he obtained a triumph without precedent. The violin and violoncello, accustomed to being kings of all concerts, were eclipsed this time by an Erard piano under the enchanted fingers of Dussek, who had a magic of performance, a power and a charm of expression which were truly irresistible.

During the last months of his life Dussek was obese and spent much of his time in bed. He also drank too much; he died of gout. His burial place is not known. The *Allgemeine musikalische Zeitung* carried a lengthy obituary by its Paris correspondent eulogizing Dussek's abilities as a pianist and composer.



Jan Ladislav Dussek: stipple engraving by Jean Godefroy

2. Works. Dussek is an unjustly neglected composer. Admittedly some of his more insignificant works (e.g. rondos and variations on popular tunes of the day) are trivial and deservedly forgotten, but there is a body of piano sonatas, piano concertos and chamber works that are of sufficient musical worth to be performed and enjoyed today. His music seems to have been received with enthusiasm in his own time; reviews of the original editions in the *Allgemeine musikalische Zeitung* praise Dussek's originality and expressiveness, and the appropriateness to the piano of his melody, harmony and scoring – though they do point out such irregularities as consecutive 5ths and octaves and improper dissonances.

Dussek was one of the early touring concert pianists, so it is not surprising that most of his works are for piano or include piano. In view of the time at which he lived it might be expected that his music would be primarily Classical in style. This is true of the early works, but those composed in the last 20 years of his life show definite Romantic characteristics in the expression markings, the use of full chords, the choice of keys and the frequent modulations to remote keys, and in the use of altered chords and non-harmonic notes. His harmony includes a wider variety of chords and is considerably more chromatic than that of Mozart, Haydn and even Beethoven. His piano music is in general fuller in texture than that of C.P.E. Bach, Mozart or Haydn. He showed a predilection for modulating to the key a semitone above or below.

Dussek's piano style, as might be expected, is often brilliant and virtuoso in character: octaves, 3rds, double 3rds, rapid scale passages and all types of pianistic figuration are exploited, some of which anticipate piano writing later in the 19th century. The music is always pianistic. Although his early piano works are only moderately difficult, the technical demands became much greater from about 1797, with the Sonata in B♭c149. Specific pedal indications appeared occasionally from about 1798, the date of the 'Military' Concerto op.40 (c153), though doubtless these markings indicated only

special effects, and the ordinary pedalling of the piece was left unmarked.

As has been frequently observed, much of Dussek's music resembles that of other composers. Most often, however, these composers are later than Dussek, and such resemblances show him to have been very much ahead of his time in the development of a Romantic piano style. The second movement of C166 and the first of C179 anticipate Schubert, for example, and the first movements of C151 and C168 and the second of C62 Beethoven. Other works foreshadow Weber (first movement of C149), Rossini (second of C59), Mendelssohn (C80 and C211, second movements), Chopin (fourth movement of C221, second of C259) and Schumann (C178 and C259, fourth movements); still others suggest styles as late as Liszt's, Smetana's, Dvořák's and Brahms's.

Dussek's works were remarkably popular in his lifetime; most were reprinted at least once, and some as many as ten times (some important works appeared in as many as three different editions by Breitkopf & Härtel alone, who issued a 12-volume collected edition of his works just after his death). He quickly fell into disregard, however, and his name does not appear at all in the letters of Beethoven, Mendelssohn, Schumann, Chopin or Moscheles. Between 1860 and 1880 a revival of interest in Dussek brought about new editions of the piano sonatas by Breitkopf & Härtel and Litolff, as well as many performances of them, particularly in London.

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Thematic catalogue: Craw (1964), [c; incl. details of edns and arrs. of works by other composers; catalogue numbers of doubtful works and works with conflicting attributions are prefixed d]

dates in parentheses show year of earliest known edition; MSS are autograph unless otherwise stated

VOCAL AND STAGE

c	
26	Auszug aus einer Oster-Cantate (K.W. Ramler), 1786, *D-SWl*
155	The Captive of Spilberg (musical drama, Prince Hoare), London, Drury Lane, 14 Nov 1798, selections (1798)
159	Ov. to M. Kelly: Feudal Times, London, Drury Lane, 19 Jan 1799 (1799)
173	Ov. and characteristic pieces to M. Kelly: Pizarro, London, Drury Lane, 24 May 1799, arr. pf (1799)
200–05	6 Canzonets (Eng., It. and Ger.), 1v, pf, op.52 (1804), also without op. no.
215–20	6 Canons, 3–4vv (1807)
256	Solemn Mass, solo vv, 4vv, orch, 1811, *I-Fc*
262	Il escorcismo della podagra, canon, 4vv, *F-Pc*

CONCERTOS

for piano and orchestra unless otherwise stated

c	op.	
1	—	B♭, 1779, lost
2–4	1	3 in C, E♭, G (before 1783)
33	3	E♭ (1787)
53/265	15	E♭, hp/pf, orch, 1789; 1st movt autograph frag. formerly in private collection of Mrs W.M. Dussek, Guildford, Surrey; as op.15 (1791), also as op.26 and without op. no.
77	14	F (?1791)
78/266	17	F, pf/hp, orch (*c*1792), last movt also arr. as Duetto C102
97	22	B♭ (1793), 2nd movt also pubd with movts fromC104 as op.66; 3rd movt also as Rondo, pf solo, OD vi
104	27	F (1794), 1st, 3rd movts also pubd with movt from C97 as op.66
125	29	C (1795); MS copy in *B-Bc*, mentioned in *EitnerQ* as op.20
129/267	30	C, pf/hp, orch (1795)
153	40	B♭, 'Military' (1798)
158	—	The Favourite Concerto, F, pf/hp, orch (?1798)
187	49	g (1801), also as op.50
206	63	B♭, for 2 pf, orch, 1805–6, *F-Pc* (1807), ed. in The Symphony 1720–1840, ser.B, xi (New York, 1983)
238	70	E♭ (1810)
264	—	B♭, for harp, orch, lost; arr. (5) S. Dussek Moralt for harp solo (1813)

ACCOMPANIED SONATAS

for piano and violin unless otherwise stated

c	op.	
5–7	1	B♭, G, C (1782)
11–13	1	3 for pf, vn, vc (1786), lost
14–16	2	C, F, c (*c*1786)
17–22	3	C, F, B♭, C, D, G (*c*1786), OD iv, also as op.46
23–5	4	G, D, C for pf, fl/vn (*c*1786), OD x, also as op.51
27–9	1	C, B♭, F (1787)
30–32	2	C, B♭, e for pf, vn, vc (1787)
34–6	1	3 for pf, vn, vc (1787), lost
37–9	4	F, E♭, f (1787)
41–3	5	G, B♭, A♭ (1788), no.3 for pf
54–6	8	C, F, A (*c*1789), with vc as op.20/21; pf, vn in OD vi
57–9	9	B♭, C, D (*c*1789), also arr. as pf sonatas
60–62	10	A, g, E (*c*1789), also arr. as pf sonatas
64–6	12	F, B♭, C (1790), OD xii
67–9	13	B♭, D, G (1790)
71–3	14	C, G, F (1791), also arr. as pf sonatas
74–6	16	C, F, G (1791), also as opp.17 and 18
79–81	18	B♭, a, E♭ (*c*1792), no.2 for pf, also as op.19
88–93	19	6 Sonatinas, G, C, F, A, C, E♭, pf, fl/vn (1793), also as op.20, also arr. pf; ed. L. Salter (London, 1984), 1 movt of no.3 ed. pf, vn in MAB, xi (1953)
96	24	B♭ (1793), also as opp.23 and 27 [arr. from pf sonata]
118–23	28	C, F, B♭, D, g, E♭ (1795), OD iv
126–8	25	F, D, G for pf, vn/fl (1795), no.2 for pf, OD x
132–4	31	B♭, D, C for pf, vn/fl, vc (*c*1795), no.2 for pf, also as op.61
141–3	—	F, D, B♭ for pf, vn, vc (1796), also as opp.24 and 29
154	36	C (1798)
169	37	Favourite Sonata, E♭, pf, vn, vc (1799)
240–42	69	B♭, G, D (1811), no.3 for pf, also as op.72; nos.1–2 ed. in MAB, xli (1959)
260–61	posth.	E♭, B♭ for pf, vn, db (1812), no.2 completed by S. Neukomm

OTHER CHAMBER

sonatas unless otherwise stated

c	op.	
50–52	7	C, G, E♭ for pf, fl (1789)
63	11	Duo, F, pf/hp, pf (*c*1789), also as op.26, 2 movts arr. in C102
94	21	C, for pf, fl, vc (1793)

c	op.	
102	26	Duetto, F, pf/hp, pf (1794) [movts 1–2 from C63, movt 3 arr. from pf conc. C78], ed. for 2 pf, M. Madden and O. Rees (London, 1957) and in LPS, xx (1986)
147–8	34	E♭, B♭, for hp, vn, vc (1797)
152	—	The Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan, 11 Oct 1797, pf, vn, vc, perc (1797)
170	38	Duet, E♭, pf/hp, pf, 2–3 hn ad lib (1799), also as op.36
172	41	Qnt, f, pf, vn, va, vc, db, 1799 (1803), also as op.47; ed. (Munich, 1992)
189–90	—	2 Duettinos, C, F, pf/harp, pf (*c*1802)
197	56	Pf Qt, E♭ (1804), also as op.53 and without op. no.; 1st movt pf part as op.46, 1803, in *F-Pc*
208–10	60	3 str qts, G, B♭, E♭ (1807), nos.2–3, 1806, *Pc*
214	65	Trio, F, pf, fl, vc, 1807, *Pc*(1807)
233	68	Notturno concertante, E♭, pf, vn, hn ad lib (1809), also as op.69
234	69/1	B♭, hp, pf (1810), also as op.74, also arr. pf 4 hands
239	69/2	E♭, hp, pf (1811), also as op.72 [arr. from pf 4 hands]
243	69/3	F, hp, pf (1811), also as op.73, also arr. pf 4 hands
250–55	58	6 duos, 2 vn (1811), lost
D11	34	Serenade, E♭, 2 vn, 2 ob/cl, 2 hn, va, vc, db, by (3) F.B. Dussek

PIANO SONATAS

for piano solo unless otherwise stated

c	op.	
40	—	G, pf/hpd (1788), ed. F. Marvin (Vienna, 1989)
43	5/3	A♭ (1788), ed. in MAB, lxiii (1963), ed. F. Marvin (Vienna, 1989) [nos.1–2 for pf, vn]
57–9	9	B♭, C, D [arr. from acc. sonatas], OD i, ed. in MAB, xlvi (1960)
60–62	10	A, g, E [arr. from acc. sonatas], OD i, ed. in MAB, xlvi (1960)
71–3	14	C, G, F [arr. from acc. sonatas]
80	18/2	a (*c*1792), also as op.19 no.2, ed. in MAB, xlvi (1960) and in LPS, vi (1985) [nos.1, 3 for vn, pf]
96	24	B♭ (1793), also as opp.23 and 27, also arr. pf, vn, OD viii, ed. in MAB, liii (1961) and in LPS, vi (1985)
127	25/2	D (1795), OD x, ed. in MAB, liii (1961) [nos.1, 3 for pf, vn/fl]
133	31/2	D (*c*1795), ed. in MAB, liii (1961) [nos.1, 3 for pf, vn/fl, vc]
144	—	Sonata (Grande Overture), C, pf 4 hands (1796), also as opp.32 and 33, OD vii, SP i, ed. in LPS, xix (1986)
149–51	35	B♭, G, c (1797), OD ii, ed. in MAB, liii (1961), nos.2–3 ed. in LPS, vi (1985)
166–8	39	G, C, B♭ (1799), OD viii, ed. in MAB, liii (1961), nos.1 and 3 ed. in LPS, vi (1985)
177	43	A (1800), OD ii, ed. in MAB, lix (1962) and in LPS, vi (1985)
178	44	E♭, 'The Farewell' (1800), OD v, ed. in MAB, lix (1962) and in LPS, vi (1985)
179–81	45	B♭, G, D, 1800 (1802), OD v, ed. in MAB, lix (1962)
182	45	B♭, microchordon/pf (*c*1800)
184–5	47	D, G (1801), OD viii, ed. in MAB, lix (1962) and in LPS, vi (1985)
186	48	C, pf 4 hands (*c*1801), OD vii
207	—	Sonata (Sonatina), C, pf 4 hands (1806)
211	61	f♯, 'Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse', 1806–7, 1st movt *D-WRtl**, complete (1807), ed. in MAB, xx (1954), lxiii (1963)
221	64	A♭, 'Le retour à Paris', 'Plus ultra' (1807), also as opp.70, 71 and 77, OD xi, ed. in MAB, lxiii (1963)
230–32	66	C, F, B♭, pf 4 hands (1809), also as op.67, OD iv
234	74	B♭, pf 4 hands (1811) [arr. from hp, pf], OD vii
239	72	E♭, pf 4 hands (1810), also arr. hp, pf, OD ix
242	69/3	D (1811), also as op.72/3, ed. in MAB, lxiii (1963) [nos.1–2 for pf, vn]
243	73	F, pf 4 hands (1813) [arr. from hp, pf], SP i
247	75	E♭ (1811), OD xi, ed. in MAB, lxiii (1963)
259	77	f, 'L'invocation' (1812), ed. in MAB, lxiii (1963)

OTHER KEYBOARD AND HARP

c	op.	
10	—	General Suwarrow's Original Military March, pf, E♭, 1783 (*c*1795)
44–9	6	[6] Airs variés, E♭, F, A, d, g, g, pf (1788), OD iii
88–93	19	6 Sonatinas, pf, also as op.20 [arr. from Sonatinas, pf, fl/vn]
98	23	The Sufferings of the Queen of France, pf (1793), also as op.44 and without op. no., ed. in LPS, vi (1985)
106–17	—	12 Progressive Lessons, pf (*c*1794), also as opp.16, 32 and 30, ed. in MAB, xxi (1954)
135–7	31	3 preludes, B♭, D, C, pf (*c*1795) [to precede sonatas C132–4], nos.2–3 ed. in MAB, xx (1954)
146	—	La chasse, F, pf, 1796 (1797), also as op.22, OD vi
156	—	A Complete … Delineation of the Ceremony from St James's to St Paul's … 19 Dec 1797, pf (1798)
183	—	Sonata with The Lass of Richmond Hill, F, hp (*c*1800)
188	50	Duet polonoise, E♭, pf 3 hands (?1802)
199	—	Fantasia and Fugue, f, pf (1804), also as opp.50 and 55, OD xi, SP ii, ed. in LPS, vi (1985)
212	62	La consolation, B♭, pf (1807), also as op.61
227–9	64	3 fugues à la camera, D g, F, pf 4 hands (1808), OD ix
235–7	71	(bk i) Recueil d'[3]airs connus variés, B♭, F, C, pf (1810), OD iii, SP ii
244–6	71	(bk ii) Recueil d'[3]airs connus variés, G, c, B♭, pf (1811), OD iii, SP ii
248	76	Fantaisie, F, pf (1811), OD xii, SP ii; 4th movt ed. in MAB, xvii (1954) and in MVH, v (1961)
249	—	Partant pour la Syrie, with variations, E♭, pf (1811), OD i
D12–14	2	3 sonatas, B♭, G, c, hp (1797), by (5) S. Dussek
D160–65	—	6 Sonatinas, C, F, G, B♭, F, E♭, hp (1799), ed. in MAB, xxii (1956), by (5) S. Dussek

THEORETICAL WORKS

c	
284	*Instructions on the Art of Playing the Piano Forte or Harpsichord* (London, 1796, and many later edns; Fr. edn as *Méthode pour le piano forte*, Paris, 1799/R, c285; Ger. edn as *Pianoforte-Schule*, Leipzig, 1802, 4/?1815, c287)

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S.D. Lindeman: *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (Stuyvesant, NY, 1999)

(3) **Franz Benedikt Dussek** [František Josef Dusík] (*b* Čáslav, 22 March 1766; *d* Zatičina, after 1816). Composer, son of (1) Jan Dussek. He was taught music by his father, for whom, at quite an early age, he was proficient enough to deputize at the organ. He played the violin, cello and piano. Later he went to Italy, where he wrote a number of serious and comic operas (including *La caffetiera di spirito*, *La feudataria*, *L'impostore* and *Roma salvata*), an oratorio (*Gerusalemme distrutta*), piano and violin concertos, and several chamber works, of which a Serenade in E♭ op.34, a Trio ou Notturno for three flutes, and a Sonata for violin and piano op.2 were published; the Serenade, for two oboes or clarinets, two horns and strings, was formerly attributed to (2) Jan Ladislav Dussek (D11). According to Bergamo (1992) Dussek became a Kapellmeister in Ljubljana in 1790, after his time in Italy, and composed a number of symphonies and serenades, which survive in Ljubljana.

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(4) **Kateřina Veronika Anna Dusíkova** [Veronika Rosalia Dussek; Veronika Elisabeta Dusíkova; Veronica Cianchettini] (*b* Čáslav, 8 March 1769; *d* London, 1833). Singer and composer, daughter of (1) Jan Dussek. A pupil of her father, she went to London about 1795 to perform at the invitation of her brother (2) Jan Ladislav Dussek. She married Francesco Cianchettini, a music dealer and publisher who in association with Sperati had the English rights for J.L. Dussek's works from 1807 to 1811. A successful teacher, singer, pianist and harpist, she composed two concertos and published some solo piano works, including three sonatas using 'favorite airs as adagios and rondos' (op.6), sets of variations and short pieces based on well-known tunes. Her son Pio Cianchettini was a pianist and composer.

(5) **Sophia (Giustina) Dussek** [née Corri; later Moralt] (*b* Edinburgh, 1 May 1775; *d* London,1847). English singer and composer of Italian descent, wife of (2) Jan Ladislav Dussek. She was taught the piano by her father, the composer, music publisher and teacher Domenico Corri, and performed in public at an early age. In 1788 the family moved from Edinburgh to London, where she studied singing with Luigi Marchesi, Giuseppe Viganoni and Giambattista Cimador. She made a successful début as a singer at the Salomon concerts in 1791, with Haydn directing from the harpsichord, and thereafter sang regularly in the series, taking part in the first performance of Haydn's *The Storm* (24 February 1792). She also played a significant part in the introduction of Mozart's music to London; she was a soloist in the London première of the Requiem, given at John Ashley's Lenten Oratorios, Covent Garden, on 20 February 1801. In 1792 she married Dussek, with whom she performed, singing and playing the piano and harp. Their daughter, (6) Olivia, was also a pianist, harpist and composer. After Jan Ladislav's death in 1812 Sophia married the viola player John Alvis Moralt; they lived in Paddington, where she established a music school. She published sonatas, rondos, variations and numerous arrangements for the piano or harp. The popular C minor harp sonata from op.2 appears to have been incorrectly attributed to Jan Ladislav (see Dunn). The 1797 Pleyel edition lists only the composer's surname, probably deliberately, as the name of Sophia's famous husband would be expected to generate more sales. However, the title-page of the British edition published at some time between 1796 and 1801 by the family firm, Corri, Dussek & Co., clearly states 'By Madame Dussek' and this is unlikely to be incorrect.

Sophia's great-niece, Ghita Auber Corri (1869/70–1937), composed songs and sang in the Carl Rosa Opera Company; she married the playwright Richard Neville Lynn in 1899.

WORKS
(*selective list*)

Kbd: Sonata, pf/hpd, vn/Ger. fl acc., op.1 (London, *c*1793); 3 Sonates, hpd/pf, vn acc., op.1 (Paris, n.d.); Sonata, pf (London, *c*1805)

Hp: 3 Sonatas, E♭, F, C (London and Edinburgh, *c*1795); 3 Sonatas, B♭, G, c, op.2 (Paris, 1797; London and Edinburgh, ?1798); 6 Sonatinas, C, F, G, B♭, F, E♭ (London, 1799), formerly attrib. (2)

J.L. Dussek, ed. in MAB, xxii (1956); Introduction and March (London, 1822); Variations on God Save the King (London, 1822); 6 bks of Favorite Airs (London); arrs., some with variations, of more than 30 airs, waltzes, rondos, ovs. and concs., some with fl/vn ad lib

Hp, pf: A Duett (London, ?1812); Introduction and Waltz (London, 1822); Duett ... in which is Introduced a Favorite Air [Ah vous dirai-je], with variations and an introduction (London, 1823); other arrs.

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(6) Olivia Buckley [née Dussek] (*b* London, ?1798/9; *d* after 1841). English composer, daughter of (2) Jan Ladislav and (5) Sophia Dussek. She composed a number of charming pieces for the harp, mainly settings of familiar folk melodies. Her London publishers advertised her music as being by 'O.B. Dussek'. She is reported to have been organist successively of Kensington and Paddington parish churches, although her name does not appear in the registers.

HOWARD ALLEN CRAW (1–4), HOWARD ALLEN CRAW, BONNIE SHALJEAN (5 text, 6), B.G. JACKSON (5 work-list)

Dussek, Franz Xaver. *See* DUŠEK, FRANTIŠEK XAVER.

Düsseldorf. City in Germany, originally a village on the Düssel, now a large city on the Rhine. The musical history of Düsseldorf is characterized by the cultivation of music at the court (15th–18th centuries) and by the civic Niederrheinisches Musikfest (since 1818). Documents relating to the earliest period of musical culture are now lost; the earliest important church is St Lambertus (1288–1394), but the first record of musical activity is a 15th-century Easter play with vernacular songs from Gerresheim, a suburb. Various 16th-century works were printed in Düsseldorf: motets by the Flemish composer and Hofkapellmeister Martin Peudargent in 1555 and 1561, an introduction to music by his pupil Johann Oridryus and *Die Psalmen Davids* by Konrad Hagius from Westphalia in 1589. From 1588 to 1591 the Flemish composer Jean de Castro worked at the Düsseldorf court.

In 1614 Düsseldorf became the residence of the Count Palatine, and many musicians were attracted from Italy. The Roman Giovanni Giacomo Neri (Negri) and Gilles Hayne from Liège worked together there. Biagio Marini lived in Düsseldorf for 22 years, and in the middle of the century Carissimi had charge of the town's musical life. His pupil Giovanni Battista Mocchi wrote a Christmas play around 1675. During this period two of the most important churches were founded, St Andreas (originally the Jesuit church, 1629) and the Neanderkirche (1684), named after the pastor and hymn writer Joachim Neander. Under the Elector Johann Wilhelm (1692–1716) music in Düsseldorf had an international reputation. Corelli dedicated his 12 concerti grossi op.6 to the prince, and the opera was directed by Steffani, who performed three new works. The fullest account of the period is a panegyric by the librettist Georgio Maria Rapparini (1709), which mentions Johann Hugo von Wilderer (a pupil of Legrenzi), Georg Kraft, Johannes Schenck, Johann Sigismund Weiss, Carlo Luigi Pietro Grua (from Milan), noted for his chamber cantatas, Stefano Benedetto Pallavicino (from Venice) and Sebastiano Moratelli (whose compositions are lost). In 1711 Handel went to Düsseldorf to secure the castrato Baldassari for the London opera, and in 1715 the violinist Francesco Veracini played in Düsseldorf.

In 1720 the court moved to Mannheim. After the Napoleonic wars local music lovers founded a municipal music society to perform concerts and church music and to promote large-scale musical performances, especially at Whitsuntide. The first Niederrheinisches Musikfest opened in 1818 with Haydn's oratorios. The leading musicians at this time were Johann A.F. Burgmüller and his son Norbert. In 1833 Mendelssohn, while enjoying great success as a conductor in Düsseldorf, composed and conducted his first oratorio, *St Paul* (1836), and his activities gave the orchestra a leading position in the city's musical life. His association with Düsseldorf ended after three years through controversy with Immermann, the director of the theatre. Meanwhile musical life continued to flourish. In 1849 the conductorship was offered to Schumann, but his tenure was unsuccessful and he was induced to resign in 1853. While in Düsseldorf he wrote his Third Symphony (1850) and his famous essay about the young Brahms. In 1864 the municipal orchestra was founded, and in 1866 the Tonhalle concert hall (destroyed in World War II) was inaugurated by Clara Schumann, Jenny Lind and Julius Stockhausen. In 1890 Julius Buths was appointed conductor; he promoted contemporary music (Richard Strauss, Mahler and Reger) and performed choral works by Elgar, translating the English texts into German. Buths and his friend Otto Neitzel founded a conservatory which became the Robert-Schumann-Hochschule Düsseldorf; the city also has a music school. Since 1949 Protestant church music has been taught at the Rheinische Kirchenmusikschule.

The opera house was rebuilt in 1958 and houses the Deutsche Oper am Rhein, which was founded in co-operation with nearby Duisburg in 1956. It performs classical and modern works and has its own ballet. The Städtisches SO gives numerous concerts during the year, some with choral societies; the concerts of the Bach-Verein are generally of early music. The city's other cultural organizations, including the Musikverein, promote concerts with international soloists and orchestras, and jazz and folk music concerts. The two main concert halls are the Rheinhalle and the Schumannsaal. The hall of the Kunstakademie and the orangery of Schloss Benrath (1773) are used for chamber music. The Robert-Schumann-Gesellschaft was founded in 1978, and in 1981 launched the first International Schumann Festival in Düsseldorf. In 1984 the tradition of the Niederrheinische Musikfeste was revived with the first Rheinisches Musikfest.

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WOLFDIETER MEINARDUS/DOROTHEA SCHRÖDER

Dussik. *See* DUSSEK family.

Dustmann-Meyer, (Marie) Louise (*b* Aachen, 22 Aug 1831; *d* Berlin, 2 March 1899). German soprano. She made her début in 1848 at the Theater in der Josefstadt, Vienna. She then went on to sing in Breslau, Kassel, Dresden and Prague. Engaged at the Vienna Hofoper from 1857 until her retirement in 1875, she had a wide repertory ranging from the Queen of Night, Donna Anna and Susanna to Senta, Elisabeth, Ortrud and Eva. She also sang both of Gluck's Iphigenias, Spohr's Jessonda, Linda (*Linda di Chamounix*), Norma, Valentine (*Les Huguenots*), Euryanthe, Reiza (*Oberon*), Anna (*Hans Heiling*), Marguerite (*Faust*) and Amelia (*Un ballo in maschera*). She sang Elsa in the first performance of *Lohengrin* heard by Wagner, who admired her enough to consider her as a possible creator of Isolde. Her opulent voice combined power, flexibility and dramatic conviction.

ELIZABETH FORBES

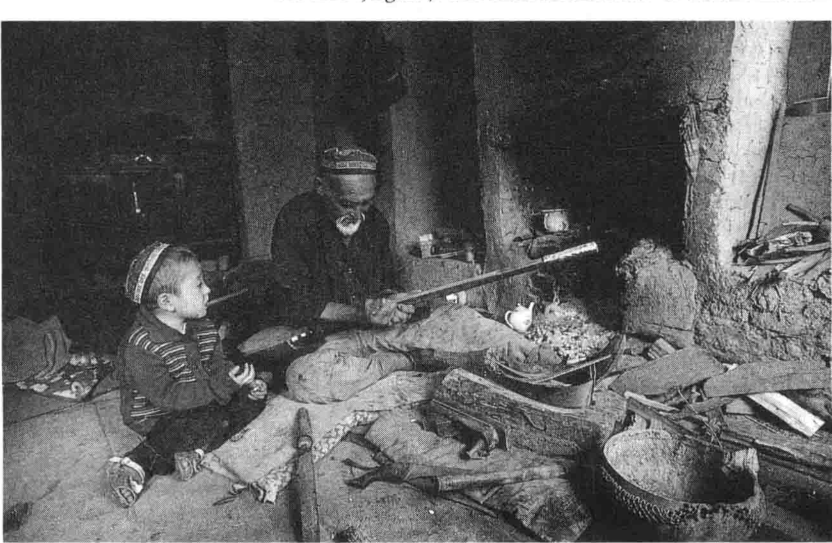
Dutār [dotār]. Term applied to various types of long-necked fretted lute in Central Asia and Iran (in Iran it is usually rendered as '*dotār*'). The name derives from Persian, meaning 'two strings', but some kinds of *dutār* have more than two.

The various types of *dutār* are thought to derive from the ancient *ṭunbūr* of Khorāssān (Khorāssān being a historical region now divided between Iran, Afghanistan and Turkmenistan, and also the name of a large province of north-eastern Iran; *see* ṬANBŪR). In their various forms, *dutār*s are known by the ethnic group with which they are associated (Uzbek, Tajik, Turkmen or Uighur) or the region where they are found (Khorāssān or Herat). Common features of the *dutār* are its long, slightly tapering neck; a soundtable (belly) made of mulberry wood; the use of frets; and (originally) two strings which used to be of silk or gut (fig.1). Silk strings are still used on the Uzbek amd Uighur *dutār*, but from the mid-20th century steel strings were adopted. On some kinds of *dutār* only the first string is stopped with the fingers, the second acting as a drone; on others, the second string is also stopped, usually with the thumb.

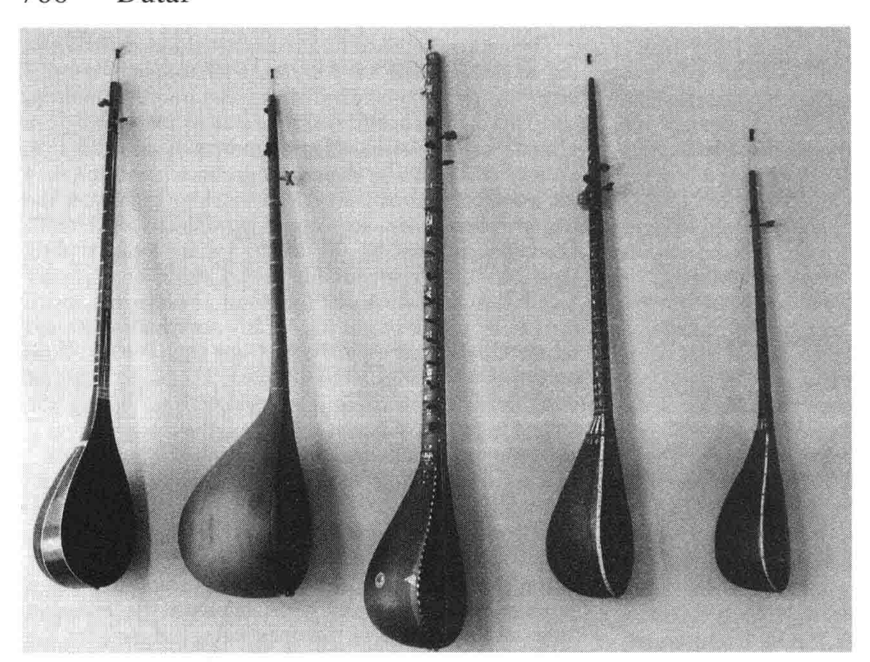
The Uzbek *dutār* (fig.2*a*) is distinguished by the construction of its pear-shaped resonator, which is carvel-built from a number of shaped wooden strips. Its wooden belly is pierced with small soundholes. The gut or nylon frets are tied round the neck; they are positioned to give a gapped chromatic scale, generally with the omission (relative to the note of the open string) of frets for the flattened 5th and flattened 9th. The strings are vibrated with a highly sophisticated variety of right-hand strokes, and double stopping with the thumb is common. In China's Xinjiang Uighur Autonomous Region, the Uighur *dutār* is very like the Uzbek model, with a carvel-built resonator, and an exceptionally long neck and large sounbox.

The Turkmen *dutār*, found in Turkmenistan and among Turkmen peoples of Afghanistan and Iran, is a much smaller instrument. Its resonator is carved from a single block of mulberry wood. The two strings, the frets and the pegs are of steel and the fretting is chromatic.

The term Khorāssāni *dotār* is applied to two distinct types of *dotār* found in the Iranian province of Khorāssān. The *dotār* of northern Khorāssān (especially around the cities of Bojnurd and Quchan) is related to the Turkmen instrument, with the pear-shaped resonator carved from a single block of mulberry wood (fig.2*e*). It is played by Kurdish-, Turkic- and Persian-speakers (for illustration *see* IRAN, fig.19). The Khorāssāni *dotār* of eastern Iranian



1. Dutār maker, Uzbekistan, 1987



2. *Examples of dutārs: (a) Uzbek dutār; (b) enlarged form of Khorāssāni dotār, made in Torbat-e Jam area, 1990s; (c) Herati 14-string dutār, made in Herat city, c1970; (d) Herati three-string dutār, 1960s; (e) Khorāssāni dotār, 1960s/70s (John Baily Collection)*

Khorāssān (especially around the town of Torbat-e Jām) is somewhat different (fig.2*b*). The resonator has a small ridge running along the back, and a characteristic form of decoration consists of bone strips inlaid round the back and sides of the resonator where it joins the neck. Tuning pegs are inserted medially and laterally. The fretting is unusual, giving the following intervals above the open first string: major 2nd, 3rd, 4th, 5th, 6th, minor 7th, octave, 9th, 10th, 11th and 12th; the 6th and 10th are flattened by 60 to 70 cents, producing neutral intervals typical of certain Persian modes. The 4th or 5th usually serves as a 'final', with the second (drone) string tuned an octave below it. The two strings are vibrated together with various hand strokes. This type of *dutār* used to have gut or silk strings, but since about 1950 steel has been used, with nylon frets. In recent times this type of Khorāssāni *dotār* has undergone some degree of change, with a much larger resonator, longer neck, sometimes three (metal) strings, and extra frets. These changes seem to be inspired by the *dotār* of northern Khorāssān, from which techniques such as double stopping have been borrowed.

Afghanistan and Iran used to share a similar type of *dutār*. The Torbat-e Jām type of Khorāssāni *dotār* described immediately above was formerly common in rural areas of Herat province (western Afghanistan). It had the same idiosyncratic system of fretting and was equipped with gut strings. From about 1950 this kind of *dutār* underwent various changes in the city of Herat, under the influence of Afghan popular music disseminated from Radio Afghanistan in Kabul. It was fitted with three metal strings and its total size increased (fig.2*d*). Extra frets were added to produce a gapped chromatic scale like that of the Uzbek *dutār*, and this eliminated the idiosyncratic 'Persian' neutral intervals. A metal plectrum, worn like a thimble on the first finger, was adopted from the Afghan *tanbur*; scraping this across the *dutār* belly became an important sonic aspect of the instrument. By 1965 a larger type of *dutār* was developed, with three drone strings and ten or (usually) 11 sympathetic strings running along the side of the neck. The length of the body was reduced in proportion to the total length of the instrument (allowing more frets to be tied round the neck in the higher pitch range). In some models the resonator was rounder and the ridge at the back was eliminated. The so-called 14-string *dutār* (*dutār-e-chahārdah jelau*, fig.2*c*) in fact usually has 15 strings in all; it was to some extent inspired by the example of the Afghan *rubāb* (*see* RABĀB, §5(i)). The shortest sympathetic string of the 14-string *dutār* is raised by a protuberance on the bridge (as on the *rubāb*) so that it can be struck separately, and the right-hand *sīmkārī* playing technique has also been transferred to the *dutār*. The three- and 14-string forms of the Khorasani instrument may be termed the Herati *dutār*.

Taken as a group, *dutār*s have various applications. The Uzbek *dutār* has been used in Uzbekistan for about a century for the genre of art music known as *shash makom*. Prior to the Afghan civil war, some Uzbeks of northern Afghanistan also used the Uzbek *dutār* for art music, especially around the town of Andkhui. In Uzbekistan the *dutār* is also used for popular and regional music, as an accompaniment for songs. In the Fergana valley, Khorezm and China's Xinjiang Uighur Autonomous Region it was especially associated with women,and was common in most households; the women's instrument is said to be smaller and softer in tone.Among the Uighur people of China's Xinjiang Uighur Autonomous Region, the *dutār* is (or was) also common in many homes, and is used to accompany singing and dancing. In Turkmenistan the *dutār* is used singly, with other *dutārs*, or with the spike fiddle (*gyjak*) as an accompaniment to epics and as an instrument with its own repertory.

In Iran the *dotār* has an extensive repertory as a solo instrument, used for instrumental pieces and to accompany songs or dances. It is sometimes used to accompany Sufi rituals at the shrine of Torbat-e Jām. In western Afghanistan, the various changes to the instrument are reflected in different uses. The three-string Herati *dutār* was associated with radio music and dance music. The 14-string Herati *dutār* was played by a new kind of urban professional musician in Herat, used within a band

including a vocalist/harmonium-player, other melodic instruments (e.g. *rubāb*) and *tablā* drums.

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JEAN DURING/JOHN BAILY

Du Tartre [Dutartre], **Jean-Baptiste** (*d* Paris, 1749). French composer. His date of death was given by Fétis. He worked in Paris as *maître de musique*, and may have been associated with the household of the Prince de Vaudémont, to whom most of his larger works are dedicated. Du Tartre's music became known in 1714 when his *Miserere mei Deus*, a motet for three soloists, choir and instruments, was twice performed by the Musique du Roi in the presence of the king. It displays considerable contrapuntal mastery. A few weeks later the cantata-like *Divertissement pour la paix* was sung before the Prince de Vaudémont, the following year receiving a performance at the Opéra, where shortly afterwards some of his *airs* were sung at a performance of *Zéphire et Flore* (presumably the opera by Lully's two sons which, written in 1688, enjoyed a single revival in 1715). His cantata *La paix* was twice performed at Philidor's concerts at the Tuileries (2 April 1728, 4 July 1729). Within the limits of an urbane, Rococo style, Du Tartre's music reveals a genuine melodic gift, seen at its best in *Divertissement pour la paix*, *Homage funèbre*, the cantata *La volupté*, and above all in the many *airs sérieux et à boire* which appeared in his own collections and in anthologies published in France and Holland up to the middle of the century.

WORKS

printed works published in Paris

Divertissement pour la paix, S, vn, fl, ob, bc (1714)

L'amour mutuel, pastorale (1730), lost [text in *F-Pn*]

Cants.: Sensibles coeurs, in Airs nouveaux sérieux et à boire (1719); La paix, S, vn, fl, bc (*c*1728); La volupté, S, vn, fl, bc (1738)

Motets etc.: Miserere mei Deus, S, T, B, fl, vn, bc (1717); Homage funèbre sur la mort d'une jeune dame, S, vn, fl, bc (1738); Laudate Dominum in sanctis ejus, Bar, 2 vn, bc, *Pn*

1e [–7e] Recueil d'airs nouveaux sérieux et à boire (1715–22)

Airs ajoutez à l'opéra de Zéphire et Flore (1715)

Recueil des plus beaux airs … et vaudevilles, 1/2vv (n.d.)

Numerous airs pubd singly and in 18th-century anthologies, also in MSS, *Pn*

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DAVID TUNLEY

Dutch Guiana. *See* SURINAME.

Dutch organ. *See* BARREL ORGAN.

Du Tertre, Estienne (*fl* Paris, mid-16th century). French composer. Only a few details have come down to us concerning his life. In Laborde's *fichier*, he is listed as an organist; this entry also says that in 1556 he and the lutenist Brayssing acted as godfathers at the christening of the son of a court musician, Pierre Joly. Other information about Du Tertre, who appears to have passed all his creative years in Paris, comes from title-pages of the publications in which his works appeared.

Du Tertre's output includes 57 complete four-part chansons, and 14 more which survive in incomplete form. He served as editor, composer and arranger for Attaingnant's final collection of ensemble dances, the *VIIme livre de danceries*, printed by Attaingnant's widow in 1557. Since his chansons came out between 1543 and 1568, some changes in his musical style can be observed. The four earliest chansons are densely contrapuntal, low in tessitura and serious in nature. They have certain musical and poetic interrelationships with other contemporary chansons of Sandrin and Sermisy. But the great bulk of Du Tertre's chansons formed part of a huge number published in the late 1540s and early 1550s, when Du Chemin's output rivalled Attaingnant's. In the 26 chansons which Du Tertre published with Attaingnant, and the 26 published with Du Chemin, Du Tertre used a more homophonic texture and clearcut form. Most of the poems that he set were *huitains*, concerning unfulfilled love. Several are lively, bawdy rondeaux set contrapuntally. Two chansons are homophonic, homorhythmic and dance-like, closely resembling the branles in the *VIIme livre de danceries*.

The 14 incomplete chansons, all published after 1552, display great stylistic diversity. Two are *chansons spirituelles*, one is a setting of a Ronsard ode, seven are light, bawdy patter songs, three are serious love songs, and one is a homophonic *chanson à danser*.

Du Tertre set many of the same chanson texts as Certon, Gervaise and Goudimel. Janequin set 25 of the same texts as Du Tertre, and the musical style of the two composers' settings is often remarkably similar. Most of these texts are anonymous; it is possible that the composers wrote them.

Du Tertre became Attaingnant's dance editor in 1557, and, like Claude Gervaise, who had preceded him, Du Tertre made use of the musical style of the chanson in the 33 pavanes, galliards and branles of the seventh book. In particular, he used varied writing for each of the four or five parts, clear phrasing and well-defined form.

Du Tertre was the first editor to use the term 'suytte', indicating a group of branles. Vocal and instrumental styles are close in both the chansons and dances of Du Tertre.

WORKS

CHANSONS

all for 4 voices

† – *incomplete*

Aussy tost, 1549[19]; Avant que partiez, 1549[3]; Ca ces beaux yeux, 1550[9]; Ce disoit une jeune dame, 1550[12]; Cent baisers, 1550[11]; Cent mille fois, 1550[12]; Ce qui pour moy, 1549[23]; Ces deux flambeaux†, 1559[12]; Coeur ennobly†, 1553[19] (chanson spirituelle); Dieu doibt le bon jour, 1549[25]; Elle a pour vrai, 1550[5]; En esperant, 1549[20]; En l'eau, 1547[9]; Et vray dieu, 1550[10]; Frerot un jour†, 1557[10]; Il n'est que d'estre, 1549[23]

J'ay d'un coste, 1550[7]; Je ly au cueur, ed. M. Cauchie, *Quinze chansons françaises du XVIe siècle* (Paris, 1926); Je ne cognois, 1549[19]; Je ne suis de vin, 1550[10]; Je ne veux tant, 1549[23]; Je sentz en moy†, 1559[10]; Je suis a vous, 1550[10]; Jeunes espritz, 1552[4]; Je vouldrois ce gentil clerc, 1549[27]; La nuict passée, 1548[3]; Las, si tu

as plaisir, 1551[9]; Las si tu veux, 1549[22]; Las voudriez vous, 1549[23]; La terre les eaux†, 1559[12]; L'autr'hier mi cheminoye†, 1557[11]; Le mal que sent, 1547[12]; Le noir a noirci†, 1557[11]; Le petit peton†, 1557[11]

Malade si fut, 1549[23]; M'amye a bien, 1557[15], ed. in SCC, ix (1994); Mon amy est, 1548[4]; Mon pere, 1553[20]; Mon pere m'y marie†, 1557[11]; Ne vous faschez, 1551[9]; Or me vois-tu†, 1553[19] (chanson spirituelle); Or perdz je celle, 1549[23]; Or suis-je bien, 1550[11]; Or sus, or sus, 1549[21]; Ou est ce temps, 1550[11]; Par un matin†, 1557[12]; Passible corps, 1553[20]; Petit bonhomme†, 1556[20]; Petite damoyselle, 1550[11]; Petit jardin, 1550[11]; Petitte fille, 1550[5]; Plus que je desire, 1554[22]; Puis qu'amour, 1547[9]; Puisque je n'ay†, 1568[10a]; Puys que je n'ay, 1549[21]

Quand tant me mectz, 1550[10]; Quel Dieu du ciel, 1549[21]; Quel playsant songe, 1549[20]; Qu'est-ce qu'amour, 1549[20]; Qu'on m'appelle, 1549[23]; Si l'amitié, 1548[3]; Si a te veoir, 1550[12]; Si Dieu vouloyt, 1549[21]; Si j'ay grand desire, 1549[27]; Si je n'avois, 1550[10]; Si me voyez, 1549[27]; Un jour dormoit, 1550[9]; Un jour Tassin†, 1557[10]; Viva sera, 1543[11]; Voici le printemps, 1552[4]; Vous souvient, 1549[21]

DANCES

33 pavans, galliards and branles in VIIme livre de danceries (Paris, 1557/*R*); ed. in the *Attaingnant Dance Prints*, vii (London, *c*1972)

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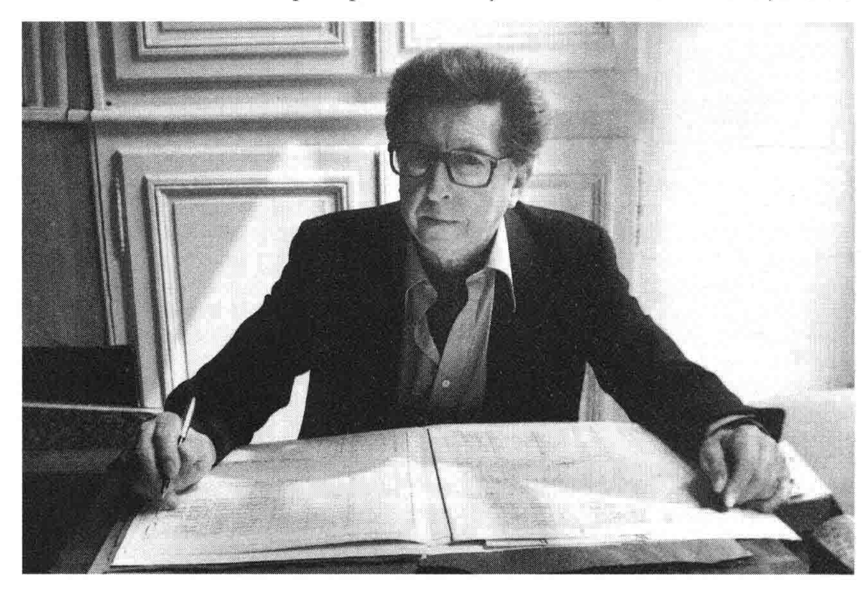
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CAROLINE M. CUNNINGHAM

Dutilleux, Henri (*b* Angers, 22 Jan 1916). French composer. Dutilleux was born into an artistic family; a great-grandfather, Constant Dutilleux, was a painter and friend of Delacroix and Corot, and his maternal grandfather, Julien Koszul, was a composer, organist and lifelong friend of Fauré. Koszul was director of the Roubaix Conservatoire, where his pupils included Roussel, whom he persuaded to leave the navy and devote himself to music. Dutilleux was brought up in Douai, studying harmony, counterpoint and piano with Victor Gallois at the local conservatory until 1933, when he moved to Paris. Gallois also encouraged Dutilleux to play percussion in the local orchestra, an interest which later bore fruit in the elaborate timpani parts of many of his orchestral works. At the Paris Conservatoire, he studied harmony with Jean Gallon, fugue with Noël Gallon, history of music with Maurice Emmanuel, conducting with Gaubert and composition with Büsser; he won the Prix de Rome at his third attempt in 1938 with the cantata *L'anneau du roi*. He was aware of the limitations of his Conservatoire education, which did not feature much contemporary music and lacked an analysis class. To fill the gaps in his education, he studied d'Indy's composition treatise on his own during the war years (d'Indy's analytical approach to early music interested him), and discovered works by Stravinsky and Roussel. He did not become familiar with the music of the Second Viennese School or Bartók's later works until the postwar period. Dutilleux spent only four months in Rome as a Prix de Rome winner, returning to France before the outbreak of World War II. He was enlisted as a stretcher-bearer in September 1939. Demobilized in August 1940, he worked as *chef de chant* at the Paris Opéra for a few months (replacing the permanent member of staff) under the Occupation. From 1945 he was director of music productions at French radio, resigning from this post in 1963 to devote himself to composition. Dutilleux has had few formal teaching posts; he was professor of composition at the Ecole Normale de Musique (1961–70), and taught at the Paris Conservatoire (1970), but he has frequently attended summer schools (including Tanglewood) as a guest teacher

Dutilleux disowned almost all the music he composed before the Piano Sonata (1946–8), which he considers to be his op.1. During the Occupation, he wrote a number of test pieces for wind instruments, commissioned by Delvincourt for Conservatoire competitions, and four *mélodies* to texts by Jean Cassou, a poet imprisoned for his Resistance activities. The Sonatine for flute (1943) shows the influences of Ravel, Debussy and Roussel on his early works, and Dutilleux later expressed reservations about its unoriginal musical language.

With the Piano Sonata (1946–8), written for the pianist Geneviève Joy whom he married in 1946, he produced a substantial work which demonstrated this growing detachment from tonality. The musical language is as much modal as tonal, and the final pages of the last movement,



Henri Dutilleux, 1982

a Chorale and Variations, perhaps show Messiaen's influence in their combination of F♯ major and the octatonic mode. But non-French music was perhaps the determining influence on Dutilleux' mature style. Bartók's methods of musical organization and the 19th-century Germanic concept of the large-scale masterpiece were two of the factors which enabled him to move away from the attractive yet derivative style of his early works. His two symphonies, written in the wake of the Piano Sonata, demonstrate his enthusiasm for traditional, large-scale forms and his rejection of the view that French music is essentially frivolous and charming. The spirit of the variation was to permeate Dutilleux' subsequent works, though after the Piano Sonata he tended to avoid the conventional set of variations using contrasting figurations. His First Symphony opens with a Passacaglia based on a theme which gradually moves from the double basses up to the treble register of the orchestra; this upward movement is a characteristic feature of Dutilleux' music, and he has acknowledged its spiritual symbolism. The jazzy inflections of this movement betray another influence on Dutilleux, one which has persisted up to the final section of *The Shadows of Time*, the appropriately bluesy 'Dominante bleue?'.

Although the work was uncommissioned, the First Symphony was given its first performance, soon after its completion, by the ORTF orchestra under Désormière. Most of his major works from the Second Symphony onwards were commissioned by American organizations (the Second Symphony by the Boston SO). Many later pieces were written with specific performers in mind (the Cello Concerto *Tout un monde lointain. . .* was composed for Rostropovitch, the Violin Concerto *L'arbre des songes* for Isaac Stern), and Paul Sacher commissioned *Mystère de l'instant* and was the inspiration behind the *Trois strophes sur le nom de Sacher* for solo cello, based on the musical letters of his name.

Dutilleux has a tendency not to expose a theme in its definitive state from the beginning, distinguishing this process of progressive growth from cyclic form, where the theme is determined from the start. He has acknowledged the crucial influence of Proust on this technique: in the third movement (Intermezzo) of his First Symphony, a theme appears in several related, but slightly different forms, paralleling Proust's evocations of the instability of the human personality. The third and fourth movements of this symphony are both thematically and temporally linked; indeed, Dutilleux dislikes breaks between movements because they 'spoil music's power to enchant us'. There is a similar connection between the slow second movement and the finale of his Second Symphony, subtitled 'Le double'. Moreover, the opening of the finale of this symphony bears a strong resemblance to the first bars of Dutilleux' next major orchestral work, *Métaboles*, suggesting that the technique of 'progressive growth' applies across different works.

The multiple plays on time in Dutilleux' music reveal the influence of Proust's concept of memory, which embraces anticipation and variation as well as the straightforward recollection of material. Four 'parenthesis' sections are included in the string quartet *Ainsi la nuit*; these act as reservoirs of material for the seven movements of the work, either foreshadowing or recalling musical ideas. Interludes with a broadly similar function separate the four movements of the violin concerto *L'arbre des songes*.

With *Mystère de l'instant*, Dutilleux' conscious aim was to move away from 'progressive growth' and the interrelationships between movements typical of his previous works. It consists of ten brief sections which have no musical connections with each other, and its original title was 'Instantanés' (Snapshots). Stylistically, the work does not represent a new departure, but Dutilleux did introduce a new technique in other works from the 1970s onwards: the quotation of music by other composers. Dutilleux deliberately chooses quotations which blend well with his own musical style. The brief extract from Bartók's *Music for Strings, Percussion and Celesta* which appears in the first of the *Trois strophes sur le nom de Sacher* is a dual homage to the work's composer and its commissioner and dedicatee (Paul Sacher). The extracts of music by Britten, Janequin and Alain used in *Les citations* for oboe, harpsichord, double bass and percussion are also used without ironic intent, but as homages to their composers.

Dutilleux' musical style has remained remarkably consistent since his Second Symphony. The symphony originally ended on a major triad, but Dutilleux decided that this was too conclusive, and it now finishes with an ambiguous chord, which emphasizes the spirit of questioning in the work. Although he tends to avoid perfect chords, the impact of polytonality is discernible, and although he admires the rigour of dodecaphonic writing, he once said that he is 'at heart, not a serial composer'. Only one movement, 'Obsessionnel', the third movement of *Métaboles*, uses a note row, but it does not provide the source for all the musical material, and the wide leaps and offbeat rhythms he uses give the row a parodistic quality. What Dutilleux feels uncomfortable with in serial writing is the lack of hierarchy: he frequently organizes music around pivot notes, which provide stability in an otherwise chromatic harmonic context. Pivot chords, which generally appear in several related forms, are also used as a recurring device to ensure unity, notably in the Second Symphony and the piano prelude *Sur un même accord*.

Dutilleux is not an innovator in instrumental technique, but demonstrates a concern with the spatial element of music in 'Le double'. Here, a conventional orchestra surrounds a group of 12 soloists, drawn from each of the instrumental families; the small ensemble frequently exchanges musical material with the large orchestra, and sometimes prolongs the resonances of a chord played by the large group of instruments. Many of Dutilleux' later piano works could, similarly, be considered to be experiments in sonority. The other arts have proved an important stimulus for Dutilleux. A project for a ballet based on Baudelaire's *Les fleurs du mal* did not materialize, but instead Baudelaire's poetry inspired the Cello Concerto *Tout un monde lointain. . .*; all five movements feature a Baudelaire epigraph at the head of the score. Dutilleux denies that the movements should be viewed as illustrative of the poems which inspired them, but he tends to choose poems featuring a strong visual image which can have a musical equivalent, as is the case for the fourth movement, 'Miroirs', a tour de force of musical shapes which are symmetrical around either the horizontal or the vertical axis.

A great lover of painting, Dutilleux claimed to have van Gogh's *La nuit étoilée* always in mind when writing *Timbres, espace, mouvement*, and later added the title of the painting as a subtitle to his work. The whirling motion in the painting is given a musical equivalent, and Dutilleux uses the extreme registers of the orchestra to convey the chasm between the earth and sky. Moreover, he aimed to reflect van Gogh's state of mind in the work, in particular his yearning for spiritual certainty. Dutilleux' choices of titles for movements of various works perhaps reveal something of his own spiritual concerns: 'Litanies' and 'Constellations' are titles first used in the string quartet *Ainsi la nuit* which are re-employed in later works. The commemoration of the 50th anniversary of the end of World War II was one of the stimuli behind his orchestral work *The Shadows of Time*, given its première in Boston in 1997; the third movement, 'Mémoire des ombres', is dedicated 'to Anne Frank and to all innocent children of the world' and features three children's voices in unison.

Dutilleux is very concerned about the physical appearance of a score; his manuscripts are marvels of calligraphy, and there is a strong visual stimulus behind certain passages in his works. Manuscript evidence reveals that a passage may be conceived as a shape, and only later is it given musical substance, and his fondness for symmetrical musical figures (palindromes or fan-shaped phrases) again suggests Bartók's influence. Dutilleux' reputation rests on a small number of works; he is a highly self-critical composer who is almost obsessively concerned about the integrity of his output. Stylistic unity is evident from frequent self-quotations or allusions to previous works, and the general avoidance of new notational devices introduced by his contemporaries. He has often revised scores, adding an interlude and titles for each of the two movements to *Timbres, espace, mouvement* 12 years after the première, and making minor adjustments to several pieces. Dutilleux' feeling for instrumental timbre and continuing attachment to modality place him securely within the French tradition, and his exquisite craftsmanship and infallible ear for orchestral sonority secure his position as one of France's leading 20th-century composers.

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(selective list)
for fuller list see Potter (1997)

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Petite lumière et l'ourse (radio score, A. Arnoux), 1944; Les hauts de Hurlevent (incid music, M.-L. Villiers, after E. Brontë: *Wuthering Heights*), 1945; La princesse d'Elide (incid music, Molière), 1946; Monsieur de Pourceaugnac (incid music, Molière), 1948; Hernani (incid music, V. Hugo), 1952; Le loup (ballet, R. Petit, after J. Anouilh and G. Neveux), 1953, Paris, Empire, 18 March 1953

ORCHESTRAL

Sarabande, 1941; Danse fantastique, 1943; Sym. no.1, 1950–51; Sym. no.2 'Le double', 1955–9; Serenade for La couronne de Marguerite Long, 1956; Métaboles, 1959–64; 'Tout un monde lointain. . .', conc., vc, orch, 1967–70; Timbres, espace, mouvement, 1976–8, rev. 1990; L'arbre des songes, conc., vn, orch, 1979–85; Mystère de l'instant, 24 str, cimb, perc, 1985–9; The Shadows of Time, 3 children's vv, orch, 1995–7

CHAMBER AND SOLO INSTRUMENTAL

Sarabande et cortège, bn, pf, 1942; Sonatine, fl, pf, 1943; Au gré des ondes, 6 pieces, pf, 1946; Pf Sonata, 1946–8; Sonata, ob, pf, 1947; Choral, cadence et fugato, trbn, pf, 1950; Résonances, pf, 1965; Figures de résonances, 4 pieces, 2 pf, 1970, 1976; Ainsi la nuit, str qt, 1973–6; 3 préludes, pf: D'ombre et de silence, 1973, Sur un même accord, 1977, Le jeu des contraires, 1988; 3 strophes sur le nom de Sacher, vc, 1976, 1982; Les citations, ob, hpd, db, perc, 1985, 1990–91

VOCAL

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J. Alain: Prière pour nous autres charnels, T, Bar, orch, 1944
Chansons de bord, 3-pt children's chorus, 1950

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CAROLINE POTTER

Dutillieu [Dutilleu, Du Tilleul], **Pierre** (*b* Lyons, 15 May 1754; *d* Vienna, 28 June 1798). Italian composer of French descent. He was educated in Naples and worked in Italy, mainly at the Teatro del Fondo in Naples. In 1791 he and his wife, the singer Irene Tomeoni, were engaged at the Burgtheater in Vienna. He achieved little success with his operas in Vienna (though *Gli accidenti della villa* was performed many times in Naples up to 1814); his ballets were more favourably received. Among his other works are instrumental pieces and songs.

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Gli accidenti della villa (F.S. Zini), 19 Sept 1794, *I-Nc*, excerpts pubd; La superba corretta (2), 30 April 1795; Il nemico delle donne (Zini), 17 Aug 1797

Ballets: Pizzarro, Naples, 1784; Il Beverlei, o sia Il giocatore inglese, Venice, 1787; Astarbea, o sia Pimmalione vendicato, Naples, 1788; I Curlandesi, Naples, 1790; Arminio, Vienna, 1792; Die Freywilligen, Vienna, 1793; at least 5 others

Other works: Vn Conc., mentioned by Gerber and others; 6 vn duos, op.1 (Vienna, 1800), extant; trios, kbd works, ariettes, romances, canzonettas, some extant

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GERNOT GRUBER

Dutoit, Charles (*b* Lausanne, 7 Oct 1936). Swiss conductor. At the Lausanne Conservatoire he studied the violin with Wachsmuth and theory of music with Mermoud and Haug, from whom he also acquired his early education in conducting. Then he went to Geneva to Baud-Bovy (obtaining a diploma in conducting), and studied the viola with Golan and instrumentation with Marescotti; he took further studies with Galliera and, in 1959, with Münch at Tanglewood. He conducted an amateur orchestra in Renans, 1957–8; in 1959 he became conductor of the choir at the University of Lausanne and, in 1963, of the Lausanne Bach Choir. He became second conductor of the Berne SO in 1964 and in 1967 succeeded Kletzki as principal, holding that position until 1978. He served as director of the National SO of Mexico (1973–5) and the Göteborg SO (1976–9) before being appointed to his most important post: music director of the Montreal SO. Since assuming this appointment in 1977, Dutoit has managed the extraordinary feat of making it the leading orchestra in the French-speaking world. International tours and over 75 Montreal recordings have won remarkable acclaim and garnered numerous international awards. Dutoit's Bartók and Prokofiev concertos recorded with his former wife Martha Argerich have received particular praise. In 1990 Dutoit became music director of the French National Orchestra and in 1998 music director of the NHK SO in Tokyo. Dutoit also serves as director of the Philadelphia and Saratoga Springs summer festivals, and has appeared as guest conductor with the principal orchestras of New York, Boston, Philadelphia, Berlin, Cleveland, Chicago, Munich, Pittsburgh, Los Angeles and San Francisco. He also has a significant career in opera, having made his Covent Garden début in 1983 and his Metropolitan Opera début in 1987. Dutoit's great strengths lie in French and Russian music, and in 20th-century tonal music generally. In this repertory his natural gift for colour and lyric line are shown to excellent advantage, as can be heard on his recordings of works ranging from Berlioz (including *Les Troyens*) and Saint-Saëns to Tchaikovsky, Shostakovich, Ravel (in whose music he has few peers), and Falla.

CHARLES BARBER

Dütsch [Dyutsh], **Georgy Ottonovich** (*b* St Petersburg, 8/20 Jan 1857; *d* St Petersburg, 16/28 Sept 1891). Russian conductor and folksong collector, son of Otto Johann Anton Dütsch. He studied at the St Petersburg Conservatory (1866–75). After Borodin's death he assisted with the preparation for publication of the vocal score of *Prince Igor*. From 1886 he was principal conductor of Belyayev's Russian Public Symphony Concerts, and from 1889 he was in charge of the orchestral class at the conservatory. In 1886 he collected the music of 114 folksongs, *Pesni russkogo naroda, sobranniye v guberniyakh Arkhangel'skoy i Olonetskoy v 1886 godu* ('Songs of the Russian people, collected in the Arkhangel and Olonets governments in 1886'); F.M. Istomin was responsible for the words, and the collection was published in St Petersburg in 1894. Later, Balakirev, Rachmaninoff and Prokofiev all made arrangements of songs in his edition.

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EDWARD GARDEN

Dütsch [Dyutsh], **Otto Johann Anton** (*b* Copenhagen, *c*1823; *d* Frankfurt, 21 April 1863). Danish composer and conductor, probably of German descent, father of Georgy Ottonovich Dütsch. He was educated at the Leipzig Conservatory (1842–7) and went to Russia in 1848. He became well known as a conductor and chorus master in St Petersburg and taught theory at the conservatory there from 1862. His most notable composition is the opera *Kroatka, ili Sopernitsï* ('The Croatian Girl, or The Rivals', 4, N. Kulikov; St Petersburg, Mariinsky, 9/21 Dec 1860), of which Rimsky-Korsakov and Balakirev thought highly, in spite of its inadequate libretto. He also wrote incidental music, two operettas, 70 songs, a sonata for two pianos and orchestra, and piano pieces.

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EDWARD GARDEN

Duval, Mlle (first name unknown) (*b* 1718; *d* Paris, after 1775). French composer, dancer, ?singer and harpsichordist. In his contemporary manuscript, *Notices sur les oeuvres de théâtre*, the Marquis d'Argenson commented that Duval, 'une jeune fille de l'Opéra', was 18 in 1736 when she composed *Les Génies, ou Les caractères de l'Amour*. Fétis gave 1769 as her death date; Choron identified her as a 'singer at the Paris Opéra' and claimed that she was 'still living in 1770'; the *Anecdotes dramatiques* for 1775 referred to her as a 'former actress at the Opéra' and included a 'Mlle Duval' as a supernumerary among the dancers.

Duval was best known as the composer of *Les Génies, ou Les caractères de l'Amour* (libretto by Fleury [de Lyon]), a *ballet-héröique* in a prologue and four *entrées* (printed in Paris about 1736). The dedication page reveals that the Prince of Carignan was her 'Protecteur'. *Les Génies*, the second opera by a woman to have been performed at the Paris Opéra (the first was Jacquet de La Guerre's *Céphise et Procis* in 1694) was first heard on 18 October 1736. Although it was performed only nine times (the brothers Parfaict found the libretto 'détestable'), its music was highly praised. Desfontaines, for one, found some pieces 'worthy of the harmony of J.-P. Rameau's *Les Indes galantes*'. The *Mercure de France* of November 1736 reported:

> It is easy to be persuaded by this work that Mlle Duval is a young person with much talent. [The opera] is varied and extremely well developed [*travaillé*] in many respects. In general, the recitatives were applauded, the scenes well treated, some violin airs and choruses well composed and quite lively.

Most accounts refer to her as an 'actrice de l'Opéra', but 'Duval' is a very common French name. She was perhaps the 'Mlle Duval' who sang as a sailor in the

prologue to J.B. de Boismortier's pastoral *Daphnis et Chloë* (in the revival of 1752) and as a dryade in the prologue to J.-B. Lully's *Acis et Galatée*, revived in the same year. Léris stated that she 'appeared on the stage of the Académie Royale de Musique for rather a long time and retired with a pension of 300 livres'.

Duval was certainly an accomplished harpsichordist, judging from the *Mercure* review: 'To the astonishment and pleasure of the Public, this young person seated in the orchestra, accompanied her entire Opera from the Overture to the last Note'. One month earlier the *Mercure* printed a duo, *Du Dieu qui fait aimer* by Duval (October 1736, p.2307).

However, the *air*, *Tout ce que je vois me rappelle*, by 'Mlle Duv**' printed in the June 1776 *Mercure* is probably by Marie Elisabeth Cléry. The treatise *Méthode agréable et utile pour apprendre facilement à chanter juste*, attributed by Fétis and Choron to Duval is by Abbé Pierre Duval.

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JAMES R. ANTHONY

Duval, Denise (*b* Paris, 23 Oct 1921). French soprano. She made her début at Bordeaux in 1943 as Lola (*Cavalleria rusticana*), then appeared at the Folies Bergères. In 1947 she made her début at the Opéra-Comique as Butterfly and was chosen by Poulenc to create Thérèse in *Les mamelles de Tirésias*, a role written with her charm and intelligence in mind. At the Opéra-Comique she also created Francesca in Hahn's *Le oui des jeunes filles* (1949). At the Opéra (where she made her début in 1947 as Salome in *Hérodiade*), she sang Thaïs, Rosenn (*Le roi d'Ys*), the Princess in Rabaud's *Mârouf*, Portia in Hahn's *Le marchand de Venise*, Ravel's Concepción, and sang Blanche in the Paris première of *Dialogues des Carmélites* (1957). She created Elle in *La voix humaine* (1959, Opéra-Comique), a vulnerable, subtle portrayal of a part admirably suited to her gifts, and repeated the role in the American première at Carnegie Hall and the British première with the Glyndebourne company at Edinburgh (1960). At Glyndebourne she sang an affecting Mélisande (1962). Duval was a most gifted singing actress, as the roles composed for her by Poulenc demonstrate. She recorded all three of these roles, together with a delightful Concepción in Cluytens's set of *L'heure espagnole*.

ANDRÉ TUBEUF, ELIZABETH FORBES

Duval, François (*b* Paris, 1672/3; *d* Versailles, 27 Jan 1728). French violinist and composer. He was the son of a Parisian dancing-master of the same name. It is probably the senior Duval who was listed in the highest rank of the 'Communauté des maîtres á dancer et jouers d'instruments de la ville et faubourgs de Paris' in 1695 and who danced at the Paris Opéra in 1711 in a revival of Lully's *Cadmus*. François senior had died by 13 November 1713. It is not known how or whether this branch of the family was related to the other Duvals (nearly a dozen) who practised music in Paris in the 17th and 18th centuries.

An *air nouveau*, published in *Le mercure galant* in December 1699, is probably the first evidence known of the younger Duval's existence. By 1704 he was in the service of the Duke of Orléans, an enthusiastic musical amateur to whom he dedicated his first opus. This was a set of violin sonatas, the first to be published in France; they show a knowledge of the style and technique of Corelli, subtly mixed with the style of the French harpsichord *pièce*. The sonata was regarded by the French at that time as an Italian genre; the few composed in France in the 1690s were circulated in manuscript to a small circle of professionals and connoisseurs. Between the appearance of Duval's op.1 and that in 1723 of Leclair's op.1, the earliest French sonatas to earn a permanent place in the repertory, more than two dozen volumes of violin sonatas were published.

Duval had another patron, the Duke of Noailles, to whom he dedicated his op.2. The duke brought Duval to court to play for Louis XIV, and shortly afterwards Duval brought out an op.3, dedicating it to the king: in his letter of dedication he stated, 'The most ardent of my wishes is to be able to provide Your Majesty with a few moments of diversion'. His wish was granted in 1714 when he became a member of the 24 Violons du Roi and played for the king Couperin's *Concerts royaux* with the composer at the harpsichord, Hilaire Verloge on the viola da gamba and Dubois on the bassoon.

On 13 November 1713 Duval married Monique Augustine de Behague; the couple apparently had no children, for after his death the only heirs named were his widow and two sisters. Duval spent his last 14 years at the French court, where his contemporaries considered him one of the best of the king's violinists. His music, although not technically advanced when compared to that of Vivaldi or of the slightly later generation of Locatelli, Geminiani, Veracini and Leclair, shows a full grasp of the idiomatic possibilities of the violin as found in the works of such Italians as Corelli and Torelli. Duval's performances of Corelli's sonatas were praised, but how he came by his knowledge of Italian music remains unknown.

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5	Sonates, vn, bc (1715)
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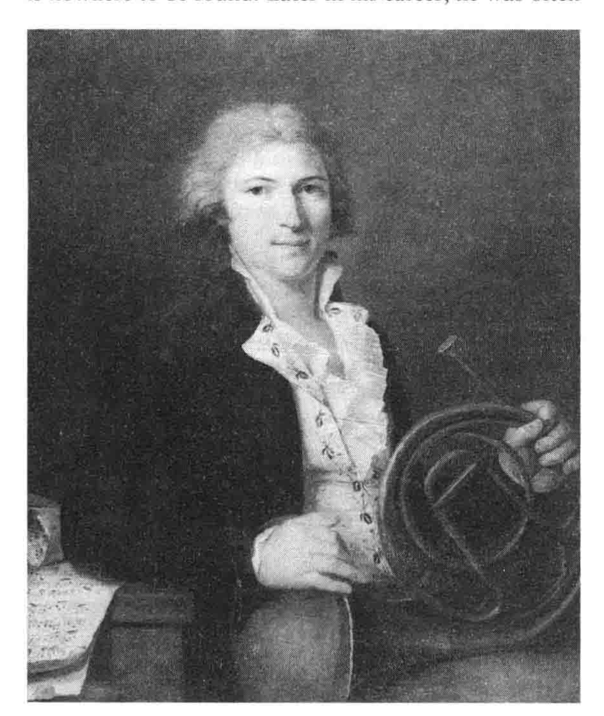
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NEAL ZASLAW

Duverger [Duvergé]. *See* CLÉRY, MARIE-ELIZABETH.

Duvernoy [Duvernois], **Frédéric Nicolas** (*b* Montbéliard, 16 Oct 1765; *d* Paris, 19 July 1838). French horn player, teacher and composer. He was the first major figure of the native French school of horn playing; his playing and teaching marked the definitive break from the parent Austro-Bohemian tradition. He was self-taught and reportedly specialized in the so-called *cor mixte*, generally understood to be the horn's middle range. While this elicited criticism from Fétis, he apparently achieved a remarkably high standard, and was considered by many to be the leading player of his day.

In 1788 Duvernoy joined the orchestra of the Comédie-Italienne in Paris, and made his solo début on 18 March at the Concert Spirituel, playing a concerto by Punto. He appeared six more times before the series was suspended in 1790, and also played at the Concerts de la Rue de Cléry, which lasted until 1802. In 1790 he became a second horn player at the Opéra-Comique and joined the first organized band of the National Guard. Entering the Opéra orchestra in 1796 he became solo horn in 1801, which meant he was responsible only for playing exposed solos; beyond that he could choose what he played. He had quite a high profile, as evidenced from the bill announcing the première of Spontini's *La vestale* in 1807: Duvernoy's full name in larger capital letters appears above all others on the cast list, whereas Spontini's name is nowhere to be found. Later in his career, he was often identified only by his first name. He was pensioned from the Opéra on 1 July 1817. Napoleon was a great admirer of Duvernoy's playing, and during the Empire Duvernoy was appointed first horn of the imperial chapel, a post he retained until the 1830 revolution. He was made a Chevalier of the Légion d'Honneur in 1817.



Frédéric Nicolas Duvernoy: portrait by an unknown artist, c1800 (Bibliothèque et Musée de l'Opéra, Paris)

Duvernoy was on the original staff of the Paris Conservatoire, remaining there until his retirement on 1 January 1816. His *Méthode pour le cor* (Paris, 1802/*R*; repr. with Eng. trans., Rock Hill, SC, 1987) has a simple, clear approach, making it a useful point of departure for learning hand-horn technique. In it, he makes no reference to *cor mixte*, advocating 'first' or 'second' designations. Instead, his method presents an approach that is clearly more advanced than its predecessors; for the first time, a three-octave chromatic range for the horn is presented, with indications for the degree of handstopping required for each note. Clearly, Duvernoy felt that players needed to master the entire range of the horn, in effect mixing the two species of 'first' and 'second' together. Duvernoy wrote several concertos, solos with piano, duets and trios, none of which brought him recognition as a composer. These are in the Bibliothèque Nationale and in the collection of Edmond Leloir. An anonymous contemporary portrait showing Duvernoy with a silver horn by L.J. Raoux is in the Opéra library (see illustration).

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REGINALD MORLEY-PEGGE/HORACE FITZPATRICK/JEFFREY L. SNEDEKER

Duvernoy, Victor Alphonse (*b* Paris, 30 Aug 1842; *d* Paris, 7 March 1907). French pianist and composer. He was a pupil at the Paris Conservatoire under Marmontel, Bazin and lastly Barbereau, and at first intended to adopt the career of a virtuoso, but afterwards devoted himself to composition and became master of a piano class at the Conservatoire. His symphonic poem *La tempête* obtained the prize of the City of Paris in 1880 and in 1888 his chamber music won the Prix Chartiér. He was for 11 years music critic of the *République française*, and in 1891 became a Chevalier de la Légion d'Honneur.

WORKS

(*selective list*)

all published in Paris

Stage: Sardanapale (op, 3, P. Berton, after G. Byron), Paris, Lamoureux Concerts, 1882, Liège, Théâtre Royal, 1892, vs (1882); Le Baron Frick (pastiche operetta, 1, E. Depré, C. Clairville), Paris, 1885; Hellé (op, 4, C. du Locle, C.-L.-E. Nuitter), Paris, Opéra, 1896, vs (1896); Bacchus (ballet, 3, G. Hartmann, J. Hansen, after A. Mermet), Paris, Opéra, 26 Nov 1902, pf score (1902)

Vocal: La tempête (poème symphonique, A. Silvestre, P. Berton, after W. Shakespeare), solo vv, 4vv, orch, vs (*c*1880); Cléopatre (scène lyrique, L. Gallet), S, 4vv, orch, vs (*c*1890)

Orch: Hernani, dramatic ov. (1890); 2 fragments symphoniques, pf, orch, 1876, pf score (1885); Concertstück, pf, orch, op.20 (1877); Scène de bal, pf, orch, op.28 (1885); Fantaisie symphonique, pf, orch (1906); Concertino, fl, orch/pf (1899)

Chbr: Pf trio, e, op.11 (1880); Sonata, G, vn, pf, op.23 (1885); Sérénade, tpt, 2 vn, va, vc, db, pf, op.24 (1906); Str qt, c, op.46 (1899); Lied, va, pf, op.47 (1901); Sonata, c, vn, pf, op.51 (1905)
Pf: Sonata, A, op.52 (1906)

THEORETICAL WORKS

L'école du mécanisme (Paris, 1903) [100 exercises, pf]

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with L.-E. Gratia: 'Le piano et sa technique', *EMDC*, II/iii (1927), 2073–2116

GUSTAVE FERRARI/R

Dűvő. (Hung., ? from Romany *dui*: 'twice'). A common accompanimental figure in the verbunkos, csárdás and other duple-metre dances played by Hungarian and Transylvanian Gypsy and folk ensembles. It is characterized by repeated notes played portato by any combination of viola, cello and string bass, with two notes to a single bowstroke and the second of the pair heavily accented. *Dűvő* can be notated in either slurred crotchets or slurred quavers, and at least the viola usually uses double stops. Adaptations of *dűvő* accompaniments can be found in works of Antal Csermák, Vanos Bihari, Bartók and other Hungarian composers.

See also HUNGARY, §II.

DAVID E. SCHNEIDER

Dux, Benedictus. *See* DUCIS, BENEDICTUS.

Dux, Claire (*b* Witkowicz, 2 Aug 1885; *d* Chicago, 8 Oct 1967). Polish soprano. She studied in Berlin and made her début in Cologne as Pamina in 1906. From 1911 to 1918 she was a member of the Royal Opera, Berlin, where she sang the leading lyrical German and Italian roles. In 1911 she sang in Britain for the first time, with Beecham at His Majesty's Theatre, and in 1913 she was Covent Garden's first Sophie in *Der Rosenkavalier*. In 1921 she went to the USA, where she appeared frequently with the Chicago Civic Opera, also making concert tours throughout the country. After a brief return to Germany she settled in Chicago and retired from the stage, but still sang occasionally in concerts. Dux's voice was a lyric soprano of the utmost purity, controlled by a firm technique, and capable of exquisite *pianissimo*. She was admired as an actress, and her Sophie, Eva and Pamina were particularly distinguished. In later years her lieder singing was much praised, but on the evidence of her records her style in this field was not as faultless as in opera. Beecham called her 1914 Drury Lane Pamina 'the most exquisite exhibition of bel canto that London has heard for more than a generation' (*A Mingled Chime*, London, 1944).

ALAN BLYTH

Dux (Lat.: 'leader', 'guide'), **comes** (Lat.: 'companion', 'follower'). These terms refer, respectively, to the original version of the fugue subject and the ANSWER form of the subject (*see* FUGUE, §1). They were introduced by Sethus Calvisius (*Melopoeia*, 1592) as direct translations of Zarlino's *Guida* and *Consequente*. For Calvisius and Zarlino, *dux*, or *guida* referred to the first voice to enter in a canonic or fugal passage, and *comes* or *consequente* referred to each of the remaining voices that enter subsequently and follow after the first. The first writer known to use *dux* and *comes* with their modern meanings was Andreas Werkmeister in the chapter on fuge in *Musicae mathematicae hodegus curiosus* (1686). While Zarlino's words have long since disappeared from fugal terminology, *dux* and *comes* remain in use today, especially in Germany.

PAUL WALKER

Duyse, Flor [Florimond] **van** (*b* Ghent, 4 Aug 1843; *d* Ghent, 18 May 1910). Belgian musicologist and composer. The son of the poet Prudens van Duyse, he studied the violin from the age of seven. When he was ten he entered the Ghent Conservatory, where he was a pupil of Karel Miry; he won prizes in harmony (1859) and counterpoint (1861–2). His operetta *Teniers te Grimbergen*, on a libretto by his father, was produced in 1860 at the Minardtheater in Ghent, and several short vaudevilles followed at the Nationaal Toneel in Antwerp; his *opéra comique Rosalinde* was also produced there in 1864. At about this time he entered the University of Ghent, where he took a degree in law in 1867. While continuing to compose (in 1873 he won second prize in the Belgian Prix de Rome with his cantata *Torquato Tasso's dood*), he made a career as a magistrate and as a musicologist. He played an important part in the cultural education of the working class by organizing evenings of singing, which were highly successful. However, his greatest musical achievements lie in his researches into folksong, in which connection he did epoch-making work. His last monograph, *Het oude nederlandse lied* (1903–8), remains today the principal reference work on early Dutch song.

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Het oude Nederlandsche lied (The Hague, 1903–22) [incl. index and suppl.]

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ERIC BLOM/ANNE-MARIE RIESSAUW

Dvangs-bzang, A-lce (*fl* Kyomolung, near Lhasa, early 20th century). Tibetan *lha-mo* (musical theatre) director. With her husband Padma bsTan-'dzin, she directed a Tibetan *lha-mo* performing group that became so successful that it supplanted the sKyor-mo-lung official troupe of the *zho-ston* festival while keeping its name. She brought many improvements to the theatrical genre, particularly in singing style, movements and jokes on the stage. The new sKyor-mo-lung troupe soon acquired immense popularity throughout Tibet and became the first professional opera troupe of the region, transforming the life-style of actors from that of peasants to that of performer-beggars roaming all over Tibet. Images of her large size, unconventional demeanour and facial pilosity are evoked in folk tradition.

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'lHa-mo mkhas-can A-lce Dvangs-bzang' [The *lha-mo* expert A-lce Dvangs-bzang], *Grong-khyer lHa-sa 'lo-rgyus rig-gnas deb gsum-pa : sTod-lung bDe-chen rdzong* [History and culture of Lhasa City, iii: Tölung Dechen County], ed. Grong-khyer lHa-sa srid-gros lo-rgyus rig-gnas dpyad-yig rgyu-cha rtsom-'bri [Lhasa CPCC

compiling office for materials on history and culture] (Lhasa, 1995), 92–3

ISABELLE HENRION-DOURCY

Dvarionas, Balys (*b* Liepāja, Latvia, 19 June 1904; *d* Vilnius, 23 Aug 1972). Lithuanian composer, pianist and conductor. The youngest child in a family of 11 children, he first studied music with his father, an organist and instrument maker. Serious study began under Alfrēds Kalniņš, and in 1920, along with several other Lithuanian musicians including Jadvyga Čiurlionytė and Juozas Gruodis, he entered the Leipzig Conservatory, where he studied with Teichmüller and Karg-Elert. He made his début as a pianist while still a student at Leipzig, with programmes featuring works by Debussy, Skryabin, Prokofiev, Čiurlionis and Gruodis. After graduating in 1924, he went on to Berlin in 1925 to take a postgraduate piano course under Egon Petri, before settling in Lithuania in 1926. He later made appearances as a pianist in Moscow and Leningrad (1933), Paris (1935), Stockholm (1936), Hamburg and elsewhere.

In 1926 Dvarionas took up a teaching post at the Kaunas Music School (later renamed the Kaunas Conservatory), which he held until his death. It was at this institution that he began his conducting career, directing student ensembles. He conducted in Berlin in 1932, studied with Walter and Karajan at the Salzburg Mozarteum in 1934, and in 1936 directed the first Lithuanian performance of Shostakovich's First Symphony and the première of Čiurlionis's *The Sea*. He took a diploma in conducting under Abendroth in Leipzig in 1939. In January 1940 he conducted the Lithuanian SO in their first concert, which featured Čiurlionis's *In the Forest*. After the war he moved to Vilnius, the new Lithuanian capital, with his wife, the pianist A. Smilgaite, and their two children. There he continued to conduct and to teach in the newly unified conservatory.

Dvarionas wrote many of his most important compositions during the period immediately after the war. Works such as the Violin Concerto are notable for their combination of a folk-inspired lyricism with structural confidence and developmental coherence. His output is essentially conservative in tone, and as such it found favour with the Soviet authorities. He composed the Lithuanian national anthem, and in 1964 received the Order of Lenin and was made a People's Artist of the USSR. His daughter Margarita Dvarionaitė (*b* 1928) studied in Leningrad and became conductor of the Lithuanian PO and Opera.

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(*selective list*)

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Orch: Festival Ov., 1945; Prie girstaro kranto [At the Amber Shore], ov., 1946; Sym., e, 1947; Vn Conc., b, 1948; Childhood Suite, 1954; Pf Conc., g, 1960; Pf Conc. [no.2], e, pf, chbr orch, 1961; Hn Conc., d, 1963; Ov. 'Zaria', 1967

Chbr: Pezzo elegiaco, vn, pf, 1946; Theme and Variations, bn, pf, 1946; Piesas [Piece], vn, pf, 1950; Sonata-ballada, vn, pf, 1965; Elegija, vn, pf, 1960; Scherzo, ob, pf, 1962; Introduction and Rondo, vc, pf, 1963

Pf: Little Suite, 1949–52; Intermezzo, 1953; Žiemos eskizai [Winter Sketches], 1953–4; Sorrow, 1954; Sonatina, c♯, 1962; Sonatina, C, 1966; Miraz, 3 Micropreludes, 1972

Songs, 1v, pf, to texts by J. Djagutite, J. Macevicius, E. Mezelajtis, L. Stepanauskas and I. Vaiciulionis

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JONATHAN POWELL

Dvořák, Antonín (Leopold) (*b* Nelahozeves, nr Kralupy, 8 Sept 1841; *d* Prague, 1 May 1904). Czech composer. With Smetana, Fibich and Janáček he is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas.

1. EARLY YEARS, 1841–59. Dvořák was born into the unsophisticated cultural and social background of a Czech family. His father, František, was a butcher and innkeeper who played the zither, originally to entertain his guests, in later years professionally. His mother, Anna, came from the family of an estate steward in Uhy. Dvořák was the eldest of their eight children. He received his first musical education in 1847 on entering the village school, where the teacher and Kantor Joseph Spitz taught him singing and gave him violin lessons. He made such good progress on the violin that he soon participated in the musical life of the countryside, playing in church and with the village band, which performed the usual repertory of ceremonial and popular music such as polkas, mazurkas, marches and waltzes. In autumn 1853, after Dvořák had spent six years at the school, his parents sent him to the nearby small town of Zlonice, where he could continue to learn German (essential in Bohemia at that time), besides continuing his musical education with the church choirmaster Joseph Toman and with the Kantor Antonín Liehmann, who taught him the violin, piano, organ and continuo playing, and music theory. In late 20th-century biographies it was still claimed that Dvořák was sent to Zlonice primarily to learn his father's trade of butchery and was a butcher's apprentice for more than two years, but it has now been proved (Burghauser, D1993–4) that his supposed certificate of apprenticeship dated 2 November 1856 is a forgery. The story must therefore be seen as a myth obscuring the fact that Dvořák's parents recognized their son's musical talent from the first and did all they could to encourage it. After his years with Liehmann, Dvořák was sent in autumn 1856 to the northern Bohemian town of Česká Kamenice, where he attended the German municipal school and was taught the organ

Programm

zur grossen Musikaufführung

unter persönlicher Leitung

von

Richard Wagner.

8. Februar 1863.

1. Eine Faustouverture.
2. a) Versammlung der Meistersingerzunft. (für Orchester allein) neu.
   b) Pogners Anrede an die Versammlung, gesungen von Herrn *Rokitanský*, neu.
3. Vorspiel zu den „Meistersingern", neu.
4. Vorspiel zu „Tristan und Isolde".
5. Siegmunds Liebesgesang, (gesungen von Herrn *Bernard*) neu.
6. Ouverture zu „Tannhäuser".

Sämmtliche Compositionen von Richard Wagner.

Die Herren *Rokitanský* und *Bernard* haben aus besonderer Gefälligkeit die obgenannten Parthien übernommen.

Program

k velké hudebni produkci

osobním řízením

Richarda Wagnera.

8. února 1863.

1. Ouvertura k Faustu.
2. a) Shromáždéni cechu mistrných pěvců, (pro orchestr samý) nové.
   b) Pognerovo osloveni shromáždéni, nové, zpívá pan *Rokitanský*.
3. Předehra k „mistrným pěvcům," nová;
4. Předehra k „Tristanu a Isoldě."
5. Milostný zpěv Siegmunda, zpívá pan *Bernard*, nový.
6. Ouyertura k „Tannhäuseru."

Veskrz skladby Richarda Wagnera.

Pánové *Rokitanský* a *Bernard* převzali z obzvláštní ochoty nadzmíněné úlohy.

1. Programme of concert conducted by Wagner, Žofin concert hall, Prague, 8 February 1863, in which Dvořák played the viola

and music theory by Franz Hanke. A year later, in autumn 1857, he began to study at the Prague Organ School, where the teachers included Karl Pietsch, Josef Krejčí, František Blažek, Josef Leopold Zvonař and Josef Foerster; his subjects included continuo, harmony, modulation, the playing of chorales, improvising, and counterpoint and fugue. (Some of his exercises have survived.) At the time he attended the Maria Schnee secondary school. From November 1857 he played the viola in the concerts of the Cecilia Society conducted by Anton Apt. The programmes included works by Beethoven, Mendelssohn, Spohr, Schumann, Raff and Wagner. Musical life in Prague at the time also gave Dvořák a chance to hear Liszt conducting his own works (in March 1858) and to attend concerts at which Hans von Bülow conducted and Clara Schumann performed (both in March 1859). The extensive collection of scores owned by his fellow student and friend Karel Bendl gave him the opportunity to extend and deepen his knowledge of music. Dvořák finished his studies at the Prague Organ School in July 1859 as the second best student of his year, and he left as a trained organist.

2. Working as a musician in Prague, 1859–71. In late summer 1859 Dvořák joined the dance band of the elder Karel Komzák as a viola player. The band played in restaurants and for balls, and when Dvořák's application for the post of organist at the church of St Jindřich was rejected he stayed on as a permanent member. When the newly built Provisional Theatre, the first Czech theatre in Prague, opened in November 1862 in the wake of Vienna's more liberal policy on nationalism (it was constructed at state expense) Komzák's band formed the nucleus of the theatre orchestra, with Dvořák as principal violist. The first conductor was Johann Nepomuk Maýr, under whom Dvořák played in many German (Mozart, Weber, Lortzing) and French stage works (Auber, Méhul, Halévy, Boieldieu and Offenbach), but above all in Italian operas by Rossini, Donizetti, Bellini and Verdi. After the end of 1866, when Smetana took over as conductor, works by Czech (Smetana, Šebor, Bendl, Blodek) and Slav composers (Glinka, Moniuszko) increasingly began to be included in the repertory. Besides playing at the theatre the orchestra was sometimes called upon for concerts given by the Academic Reading Union and the Artistic Society, or for concerts on Žofín Island. In February and November 1863 Dvořák played in the three concerts conducted by Wagner in the Žofin concert hall which included his *Faust* overture, the overture to *Tannhäuser*, the prelude to *Lohengrin* and extracts from *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, *Die Walküre* and *Siegfried* (fig.1).

At the beginning of 1865 Dvořák began giving piano lessons to the daughters of a Prague goldsmith, Josefína and Anna Čermáková (Anna later became his wife), but he remained a member of the Provisional Theatre orchestra until the summer of 1871, and to all appearances was simply a practical musician. Privately, however, he was composing. The String Quintet in A minor op.1, the String Quartets nos.1–4, the first two symphonies (both 1865), the song cycle *Cypřiše* ('Cypresses', B11), the Concerto in A for cello with piano accompaniment (1865, B10) and the opera *Alfred* make up a series of works in which he moved almost systematically from small-scale to larger forms. Setting out from the example of Mozart and middle-period Beethoven, he progressively extended his musical language by way of Mendelssohn, Schumann and Wagner to the state of composition in his own time.

3. Early years as a Czech composer, 1871–82. In June 1871, shortly before he left the orchestra of the Provisional Theatre, Dvořák announced in the journal *Hudební listy* (which informed the musical world of Prague) that he was composing, and working on an opera

to a Czech libretto by Bernard J. Lobeský entitled *Král a uhlíř* ('King and Charcoal Burner', B21). He showed parts of it to Ludevít Procházka (editor of the journal and a former pupil of Smetana), who thought highly of Dvořák's talents and began to promote his career at the song recitals he organized in Prague. The first song by Dvořák performed at one of these recitals (10 December 1871) was *Vzpomínáni* ('Remembrance', B23/5, to a text by Eliška Krásnohorská), in a concert that also included works by Bendl and Fibich. Two more of his songs were performed in April 1872: *Proto* ('The Reason', B23/2, Krásnohorská) and *Sirotek* ('The Orphan', B24, text by K.J. Erben). An Adagio from a piano trio (B25 or 26, both lost) was given its première several months later, with Procházka at the piano, and soon afterwards (22 November 1872) the Piano Quintet in A (B28) also received its première.

In the same year Smetana performed the overture to *King and Charcoal Burner* at a concert on Žofín Island (14 April 1872). The first of Dvořák's works to appear in print, the song *Skřivánek* ('The Lark', B30/3), was published in 1873, in the November supplement to the first volume of the journal *Dalibor*. However, the event that established Dvořák among the leading composers of Prague occurred on 9 March 1873 when the Prague Hlahol, conducted by Bendl, gave a successful performance of his patriotic cantata for male voices *Hymnus: Dědicové bílé hory* ('Hymn: the Heirs of the White Mountain', B27). Encouraged by its reception, Dvořák offered *King and Charcoal Burner* to the management of the Provisional Theatre, which accepted the work and promised to produce it. He was now making his living solely by giving piano lessons and applied to Svatobor, a Prague association for the support of artists, for a stipendium to enable him to visit Liszt in Weimar, so that he could seek his advice and study with him. The application was refused, and to improve his financial situation Dvořák began teaching at Jan August Starý's private music school. A little earlier, in August 1873, rehearsals had begun under Smetana for *King and Charcoal Burner*. The opera was clearly influenced by Wagnerian principles of declamation, harmony and orchestral treatment. During rehearsals it soon appeared that its almost insuperable demands on soloists, chorus and orchestra were likely to be beyond the capabilities of the Czech stage. Rehearsals were halted in September 1873 and the opera was taken off the programme.

Dvořák did not let this setback shake his belief in himself as a composer, but it caused him to undertake a critical assessment of his work so far and to seek new directions. He destroyed many of the works from what he later described as his 'mad period' of 1866–71 and began his opus numbering again. His compositions perceptibly moved away from modern German influence, turning instead to a new classicism of form and content, with elements of Slavonic folklore, of which he made a special study. The first works from this transitional period included the string quartets no.5 in F minor (1873, B37), no.6 in A minor (B40) and no.7 in A minor (B45), and the second version of *King and Charcoal Burner* (B42), which had not a note in common with the first version, was 'national rather than Wagnerian', as Dvořák himself said, and was very successful at its première (24 November 1874).

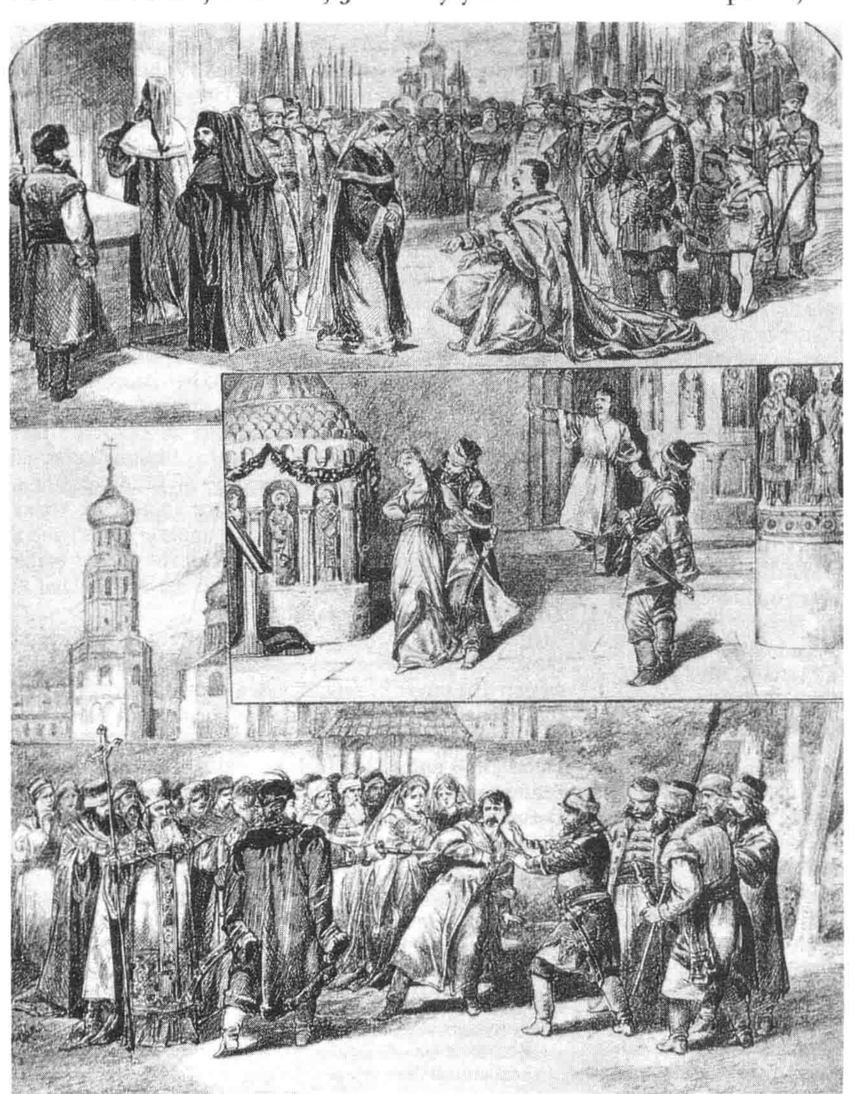
In February 1874 Dvořák, by now married, was appointed organist at the church of St Vojtěch), a post he held until the beginning of 1877. However, the appointment had no influence on his composition, which continued to consist mainly of instrumental music and opera. A few months later, soon after Smetana had performed his Third Symphony (B34) and the scherzo from his Fourth (B41), Dvořák applied for the Austrian State Stipendium granted to artists. His application of July 1874 was accompanied by 15 compositions, including symphonies, overtures and the *Písně z Rukopisu Královédvorského* ('Songs from the Dvůr Králové Manuscript, B30); in 1875 the jury, consisting of Eduard Hanslick, Johann Herbeck and Otto Dessoff, granted him 400 gulden. Dvořák received this stipendium on four further occasions. When he applied in 1875 the jury (Dessoff's place had been taken by Brahms) granted another 400 gulden. His application of 1876, accompanied by the Piano Trio in G minor (B56), the String Quartet no.8 in E (B57), the Fifth Symphony (B54) and a version with piano accompaniment of the *Stabat mater* (B71), won him 500 gulden; he received 600 gulden in 1877 and 400 gulden again in 1878.

Apart from the financial considerations, however, Dvořák's application of 1877 was crucial to his future career. The music he sent included another set of quartets, the Serenade for strings (B52), the Theme with Variations for piano (B65), and the *Moravské dvojzpěvy* ('Moravian Duets', B60 and 62), which he had had printed himself. Brahms was so enthusiastic about the duets that in early December 1877 he wrote to his Berlin publisher Fritz Simrock:

> As for the state stipendium, for several years I have enjoyed works sent in by Antonín Dvořák (pronounced Dvorschak) of Prague. This year he has sent works including a volume of 10 duets for two sopranos and piano, which seem to me very pretty, and a practical proposition for publishing. . . . Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy. . . . Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean, and could be a 'good article'.

This letter from Brahms, who soon formed a close friendship with Dvořák, set off a kind of avalanche of publication and performance. Simrock accepted the duets, and in one of his earliest letters to Dvořák commissioned the *Slovanské tance* ('Slavonic Dances', for piano four hands, B78, also orchestrated, B83). On 15 November 1878, when they appeared, the critic Louis Ehlert wrote an enthusiastic review in the Berlin *National-Zeitung* which – as Ehlert said to Dvořák – led to 'a positive assault on the sheet music shops', and made the previously unknown Czech composer's name 'in the course of a day'.

Suddenly illuminated by the bright spotlight of publicity, Dvořák was besieged by requests from German publishers and at the end of 1878 his compositions began to be played in international concert halls. Within a few months, the Slavonic Dances were performed in Dresden, Hamburg, Berlin, Nice, London and New York. As soon as the Slavonic Rhapsodies (B86) had been published in 1879 by Simrock (now Dvořák's principal publisher), they were performed in Dresden, Berlin, Vienna, Budapest, Lugano and Baltimore. Early in November 1879 Joseph Joachim's quartet performed the String Sextet (B80) in Berlin. Joachim, his wife Amalie, Hans Richter, Hans von Bülow, Jean Becker and Hanslick were important



2. Scenes from the original production of Dvořák's 'Dimitrij', New Czech Theatre, Prague, 8 October 1882; engraving after Emanuel Zillich from 'Svetozor', xvii (1884)

advocates of Dvořák's music. At the end of 1879 Richter asked Dvořák to write a symphony for Vienna (the Sixth, B112), Joseph Hellmesberger asked for a string quartet (op.61, B121) and Simrock suggested the composition of a violin concerto for Joachim (op.53, B96/108).

Dvořák's success abroad was recognized in Bohemia. In Prague, as early as 1878, he conducted a concert of his own works which was received with great enthusiasm. Shortly afterwards he became an honorary member of the male-voice choral society Hlahol, and like Smetana before him, was later made chairman of the musicians' section of the Artistic society. Dvořák was now the composer commissioned for special occasions in Prague; he wrote the *Slavostní pochod* ('Festival March', B88) for the silver wedding anniversary of the Emperor Franz Joseph and the Empress Elisabeth, the *Pražské valčíky* ('Prague Waltzes', B99) for the ball of the Národní Beseda and a Polonaise (B100) for the evening dance given by the Academic Reading Union.

Besides commissioned works and smaller occasional pieces, however, and after completing the orchestral *Legendy* ('Legends', B122), he was chiefly occupied with the composition of a historical grand opera, *Dimitrij* (B127), to a libretto by Marie Červinková-Riegrová. The libretto was based on an episode of Russian history forming a sequel to that of *Boris Godunov*, and its dramatic situations, love scenes and crowd scenes appealed strongly to Dvořák. He was unable to finish it, as he had intended, in time for the planned opening of the Czech National Theatre (built with donations from the Czech population of Bohemia and Moravia), expected to take place in September 1881. But when the theatre burnt down (in August 1881) before the official opening there was no more need for haste, and a year later (8 October 1882) *Dimitrij* was given its première at the New Czech Theatre (fig.2). It was a great success for Dvořák, who regarded opera as very important to his art.

However, in spite of revisions made on the advice of Simrock and Hanslick, he was disappointed in his hopes that *Dimitrij* would make its way into the international musical world like his earlier opera *Šelma sedlák* ('The Cunning Peasant', B67), successfully performed in Dresden in 1882 and Hamburg in 1883. A major reason was the increase during the 1880s of political tension which also affected theatres and concert halls. Dvořák had been made aware of anti-Czech feeling at the Viennese

performance of his third Slavonic Rhapsody at the end of 1879. Hanslick, reviewing the concert, strongly condemned any intrusion of politics into art in assessing Dvořák's music, but his adjurations were in vain. Richter had promised to give the first Viennese performance of the Sixth Symphony at the end of 1880, but it was cancelled and then repeatedly postponed. Since it was thought unwise in Vienna to give prominence to works by a Czech composer, the symphony fell victim to the political climate, causing Dvořák to write to Richter in October 1884:

> In the Viennese papers yesterday I read the programme of the Philharmonic concerts in Vienna . . . I am glad you have remembered my humble self again, but I have some misgivings about the choice of the Slavonic Rhapsody, because Viennese audiences seem to be prejudiced against a composition with a Slav flavour, so it may not be as successful as it might in other circumstances. It went very well in London and Berlin, and will do well elsewhere too, but in the national and political conditions prevailing here I am afraid it will not be well received.

In view of these tensions Dvořák – who had once written to Simrock 'I just wanted to tell you that an artist too has a fatherland in which he must also have a firm faith and which he must love' – wrote to his publisher several times after 1880 asking for the title-pages of his compositions to be printed in both German and Czech, and for editions of his vocal works to give the texts in both languages. He also wanted his first name to be printed simply as 'Ant.', since this 'would be equally good in both languages' as a neutral abbreviation for both German 'Anton' and Czech 'Antonín'. At this turbulent period rather ill-timed requests from Vienna such as those made by Franz Jauner in 1882 and Hanslick in 1884, both asking him to write music to a German libretto for Vienna and guaranteeing performance, placed Dvořák, who saw himself as 'an artist who hopes to be of some significance', in a difficult personal and artistic situation: a dilemma of whether to choose loyalty to his country or disloyalty in order to achieve success among 'enemies' abroad.

It has often been suggested that this situation was directly connected with Dvořák's adopting a new musical language, less permeated by a Slavonic tone and dramatic, dark and aggressive rather than carefree. He used that language in the works of this period: there are already hints of it in the String Quartet in C op.61 (B121), it is present in the *Scherzo capriccioso* op.66 (B131), and finds clear expression in the Piano Trio in F minor op.65 (B130), the *Husitská* overture op.67 (B132), the Ballad in D minor for violin and piano (B139) and the Seventh Symphony op.70 (B141). The absence from some of the autograph manuscripts (opp.65, 66 and 67) of the comment 'Bohu díky' ('Thanks be to God') – which Dvořák had regularly added at the end of each work from op.2 onwards and resumed with op.70 – suggests that he was indeed suffering some distress in these years.

4. ON THE WAY TO INTERNATIONAL FAME, 1883–92. Early in August 1883 Dvořák was invited to London by the Philharmonic Society to conduct orchestral performances of his works in the coming season. A few months later, at the beginning of November 1883, the London music publishing firm of Novello asked him to conduct a performance of his *Stabat mater* during his visit and to compose a work for soloists, chorus and orchestra for the 1885 Birmingham Festival and conduct it himself. Dvořák was already known in London from performances of such works as the Slavonic Dances (conducted in 1879 and 1880 by Manns), the Slavonic Rhapsodies (conducted in 1880 and 1881 by Manns, Richter and Hallé), the String Sextet (given by Joachim in 1880) and the Sixth Symphony (conducted by Manns in 1882), and they had received favourable reviews. However, the performance of the *Stabat mater* under Barnby on 10 March 1883, received enthusiastically by both the audience and the critics, was probably the main reason for the Philharmonic Society's invitation.

On 5 March 1884 Dvořák travelled to England for the first time and on 13 March conducted the *Stabat mater* in the Albert Hall. A week later he conducted his overture *Husitská*, the Sixth Symphony and the Slavonic Rhapsody no.2 in St James's Hall, and on 22 March, at the Crystal Palace, he conducted the *Scherzo capriccioso* and the Nocturne in B (B47). The musical world of London regarded his visit as an 'event of "red letter" significance', and fêted him as the 'musical hero of the hour'. The Philharmonic Society made him an honorary member. He promised it a new symphony, and he was expected to write choral works for both the forthcoming Birmingham Festival and the Leeds Festival of 1886.

Dvořák's great success in England led to eight more visits. In November 1884 he travelled to London and to Worcester (where he gave a performance of the *Stabat mater*); in April 1885 he visited London for the première of the Seventh Symphony; in August 1885 he gave concerts in London and in Birmingham, where he conducted the British première of the cantata *Svatební košile* ('The Spectre's Bride'); in October 1886 he visited London, Birmingham and Leeds, where he gave the première of the oratorio *Svatá Ludmila* ('St Ludmilla'); in April 1890 he went to London to give a performance of the Eighth Symphony; in July 1891 he visited London and Cambridge, where he received an honorary doctorate, and in October of the same year he went to Birmingham for the première of the Requiem. His last visit, in March 1896, was to London for the première of the Cello Concerto.

The importance to Dvořák of his success in England can scarcely be overestimated: at a time when political feeling was detrimental to the reception of his work in Germany and Austria, England, far removed from continental bickering, appreciated him properly as an artist and contributed greatly to the growth of his international fame. For English audiences, Dvořák was able to base his commissioned choral works on Czech subjects (a fairy tale in *The Spectre's Bride*, a legend in *St Ludmilla*) without fearing that his work would meet with prejudice even before it was heard. Dvořák met prominent figures of English musical society who judged his work without arrogance or preconceptions, in contrast to the sometimes tactless conduct of some of his continental friends. He also became friendly with Henry and Alfred Littleton, owners of Novello, who were interested in publishing Dvořák's works, and this placed him in a better position in his dealings with Simrock. Early in 1884 (probably as a result of Dvořák's invitation to England) a discordant note had crept into their relationship: Simrock began complaining of the poor quality of Dvořák's manuscripts and at first tried to prevent the planned London production on 20 March 1884 of the *Husitská* overture, which had not yet been published. A dispute over the fee for the Seventh Symphony almost ended the friendship that had

existed for many years. Simrock offered Dvořák 3000 marks, exactly a fifth of the sum he paid Brahms for a symphony, and half what the Czech composer was expecting. However, a rupture was averted when they agreed on a compromise: Dvořák undertook to compose a second set of Slavonic Dances, while Simrock paid what the composer expected for the symphony.

Dvořák's visits to England also marked the beginning of a period free from financial anxieties, and he was able to fulfil his dream of buying a small country property in Vysoká, a village near the south Bohemian silver-mining town of Příbram. From that time he spent the summer months there with his family, in a retreat where he felt 'as if cut off from the world' and 'cared nothing for all the world', but instead could 'enjoy the beauties of God's nature'. In composition he concentrated first on the works commissioned for England (1884–6), then on the second set of Slavonic Dances (1886) and in 1887 and 1888 he turned his attention mainly to the opera *Jakobín* ('The Jacobin'), his first stage work since *Dimitrij*. He remarked to his friend Alois Göbl, 'I believe that this time the doubters will be satisfied with my gift for drama, and even surprised by it!' During these two years he also revised earlier, unpublished works. They included the Symphonic Variations (B70); the Second, Third, Fourth and Fifth Symphonies; the String Quartet no.8 in E (B57); the String Quintet with double bass (B49); and the song cycle *Cypresses* (B11), which he arranged for string quartet (B152) under the title *Ohlas písní* ('Echo of Songs') and revised as *Písně milostné* ('Love Songs')(B160). Simrock immediately published most of these works, with opus numbers that do not correspond to the chronology of their composition. From 1889, however, Dvořák composed new music, including the *Poetické nálady* ('Poetic Tone Pictures') for piano (B161); the Eighth Symphony (B163); the Requiem (B165); the *Dumky* Trio (B166); and the three concert overtures opp.91–3, *V přírodě* ('In Nature's Realm', op. 91, B168), *Karneval* ('Carnival', op.92, B169) and *Othello* (op.93, B174). These works show a new side of the composer that he described to his friend Emanuel Chvála, saying 'Here I am a poet as well as a musician.'

Dvořák's growing fame brought him many honours and awards. In June 1889 he was awarded the Austrian Order of the Iron Crown and a few months later he went to Vienna to be received by the emperor. In February 1890 the Prague Artistic Society held a banquet in his honour, two months later he received an honorary doctorate from the Czech University of Prague and shortly afterwards he was elected to the Czech Academy of Sciences and Arts. In between receiving these honours, Dvořák went on a spring concert tour to Moscow and St Petersburg as a result of his friendship with Tchaikovsky, who had conducted several concerts in Prague in 1888 and met Dvořák there on a number of occasions. Finally, some months after his return from Russia Dvořák heard that the University of Cambridge wanted to give him an honorary doctorate.

5. DVOŘÁK AS A TEACHER. At the end of January 1889 Josef Tragy, managing director of the Prague Association for the Promotion of Music, had offered Dvořák a post as professor of composition and instrumentation at Prague Conservatory. At first he refused, but at the end of October 1890, when he was asked again, he accepted the offer. A contributing factor to his decision was probably the rupture with Simrock over the fee for the Eighth Symphony (subsequently published by Novello as Symphony no.4). Dvořák took up his post at the Conservatory in January 1891.

He was not a natural teacher; his lectures and his comments on students' work were too often determined by his own moods. Nonetheless, according to the students he taught them well. He aimed to make them think for themselves: he would criticize and discuss weak passages and errors in their compositions and get them to say what effects they wanted to achieve, but refrained from providing all the answers, so that they had the useful experience of working out their own alternatives. Dvořák expected a great deal of hard work from his students ('If you cannot do that, then you are no composer', he said), as well as originality ('I have heard something like that before; try again and think about it . . . just as we were trying to do'). He also required mastery of the skills of composition ('The writing must be clean and distinct; a composer is equally responsible for all the parts, principal and accompanying parts alike') and suggested they should be studied in the works of Mozart, Beethoven, Schubert, Schumann and Wagner. Another of his demands was an abundance of ideas, for he saw composition as the ability 'to make a great deal – a very great deal – out of nothing much'.

Among his outstanding students in Prague were Vitězslav Novák, Oskar Nedbal and Josef Suk; his American students included Rubin Goldmark (later the teacher of Copland and Gershwin), William Arms Fisher and Harry Rowe Shelley (who later taught Charles Ives).

6. THE AMERICAN PERIOD, 1892–5. In June 1891 Jeannette Thurber, president of the National Conservatory of Music in America (in New York), had asked Dvořák if he would accept the post of artistic director and professor of composition there from October 1892 at an annual salary of $15,000 (25 times what he was paid at the Prague Conservatory). Besides Dvořák's fame in the USA, where his works had been performed since 1879, a significant reason for the offer was his reputation as a composer in a nationalistic style; Mrs Thurber had long dreamt of the creation of a national American style of art music. (The story that Sibelius was considered as an alternative to Dvořák is apocryphal.) Dvořák did not find the decision easy to make. On the one hand the salary was a powerful inducement since, at almost 50, he had to provide for six children aged between three and 13. On the other hand, acceptance would mean not only leaving his country, his beloved Vysoká and all his friends to confront another world, but would also create family problems. However, once these were solved Dvořák signed a contract with the National Conservatory in December 1891. His acceptance immediately affected his life. He spent the period from early January to the end of May 1892 on a concert tour of Bohemia, saying goodbye to his friends (fig.3). For these concerts – there were more than 40, often with Dvořák as pianist – he composed the Rondo in G minor for cello and piano (B171) and arranged for the same instruments the eighth Slavonic Dance from the orchestral set op.46 (B172) and the piano piece *Klid* ('Silent Woods', B173). At Mrs Thurber's request he wrote the *Te Deum* (B176) for the celebration of the 400th anniversary of Columbus's discovery of America.

On 15 September 1892 Dvořák left Prague with his wife, his daughter Otilie and his son Antonín; they arrived



3. Hanuš Wihan, Dvořák and Ferdinand Lachner, who toured together between January and May 1892 playing the 'Dumky' Trio

in New York on 26 September after an Atlantic crossing of nine days on the *SS Saale*. Dvořák was officially welcomed to the National Conservatory on 1 October and made his first American appearance as a conductor at Carnegie Hall in a concert which gave the *Te Deum* its première on 21 October. It was on this occasion that the music patron Thomas Wentworth Higginson said in his address that Dvořák 'may help add the new world of music to the continent which Columbus found', reiterating the expectations that American musical society had of the Czech composer's presence in New York. Dvořák took those expectations seriously. On 27 November 1892 he wrote to his friend Hlávka:

> The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music! . . . This will certainly be a great and lofty task, and I hope that with God's help I shall succeed in it. I have plenty of encouragement to do so.

In search of possible basic material for a characteristic style, Dvořák asked Henry Thacker Burleigh, a black student at the National Conservatory, to sing him spirituals and plantation songs from the South and he asked the music critic Henry Krehbiel for transcriptions of Amerindian melodies; he probably also studied Theodore Baker's book *Über die Musik der nordamerikanischen Wilden* (1882). In many newspaper articles and interviews he expressed his belief that a national American style could be based on such elements from traditional music, among which he included pentatonism in the melodic line, a flattened leading note, plagal cadences, drone accompaniment, rhythmic ostinato and strongly syncopated rhythms (with the Scotch snap constituting a special case). These features occur in the works composed in the USA more often than in any other works. The American compositions were the Ninth Symphony 'From the New World' (B178), the String Quartet no.12 in F (B179), the String Quintet in E♭ (B180), the Sonatina in G for violin and piano (B183), the Suite in A for piano (B184) and the *Biblické písně* ('Biblical Songs', B185).

Dvořák spent the summer vacation of 1893 in Spillville, a village in Iowa with a mainly Czech population, with his family (the children who had stayed at home in Prague went to the USA especially for this holiday). He went from Spillville to visit the World's Columbian Exposition in Chicago, where he gave a concert on 'Czech Day', conducting his Eighth Symphony, three of the Slavonic Dances from the second series (B147) and the overture *Domov můj* ('My Homeland'). In September he went on an excursion to St Paul and saw the Minnehaha Falls, which put him in mind of the heroine of Longfellow's Amerindian epic *Hiawatha*; Mrs Thurber had given Dvořák an opera libretto based on the poem and he was working on it (sketches are extant in his American notebooks). At the end of September the family returned to New York, viewing the Niagara Falls on the way.

Once back in New York, Dvořák resumed his work at the National Conservatory, and to all outward appearances the first months of this second academic year were satisfactory. Simrock had expressed interest in Dvořák's new compositions, and Anton Seidl, conductor of the New York PO, conducted the première of the Ninth



4. Dvořák conducting a concert during his stay in New York



5. Family group at Vsokà, c1901, including Dvořák (centre), his wife Anna (centre right), and his children Aloisie and Antonín (front left and centre), Anna and Magda (back left and right)

Symphony at Carnegie Hall on 16 December 1893. It was one of Dvořák's greatest successes. Mrs Thurber had asked if the contract could be extended for another two years, and Dvořák agreed. However, the economic crisis of April 1893 was disastrous for Mrs Thurber's husband, whose money had provided essential financial support for the National Conservatory, and who was now facing bankruptcy. Mrs Thurber was no longer in a position to fulfil her obligations to Dvořák; even the payment for the last months of the first academic year, 1892–3, was considerably delayed. At the beginning of the second academic year she was able to pay him only part of the salary due. Nonetheless, after spending the summer holidays in Bohemia he returned to the USA in October 1894. The atmosphere was however quite different from that of the two previous academic years; he missed his family, he was having difficulty with his creative work – mainly the Cello Concerto (B191) – and he was very homesick:

> If I could work with as few anxieties as I do in Vysoká, I would have been finished long ago. However, I cannot do it here – I have to teach on Monday – I have Tuesday free – but I am more or less busy on the other days of the week – in short, I cannot give so much time to my work – and if I could I would not feel like it – and so on. In short, it would be best to be back in Vysoká – I am refreshed there, I rest, I am happy. Oh, if only I were home again!

On 16 April 1895 Dvořák and his wife returned to Bohemia, and in August 1895, after taking legal advice, he told Mrs Thurber, who still owed him money, that he would not be returning to the USA in accordance with his contract.

7. FINAL YEARS, 1895–1904. For the first few months after his return from the USA Dvořák's time was devoted chiefly to resting and enjoying the company of his family and the pleasant surroundings of Vysoká. However, there were soon official engagements to be met: Dvořák was present when the revision of *Dimitrij* he had undertaken in the USA was performed successfully in Prague; he went to the funeral of his sister-in-law Josefína Kounicová (née Čermáková), whom he commemorated in the second and third movements of the Cello Concerto with a quotation from the song *Lasst mich allein* (op.82 no.1, B157). He went to Karlsbad to meet Simrock and Hanslick again after a gap of some years, and resumed teaching at Prague Conservatory on 1 November 1895. He went to London in March 1896 to conduct the première of the Cello Concerto and to Vienna several times. There he met Richter and Bruckner, visited Brahms, and attended Brahms's funeral in April 1897.

While Dvořák's creative work in 1895 followed a familiar path with the completion of a string quartet begun in the USA (op.105, B193) and the composition of the Quartet in G op.106 (B192), in 1896–7 he presented himself in a new and surprising guise as a composer of programme music. Taking his subjects from ballads by the Czech poet K.J. Erben, he wrote the symphonic poems *Vodník* ('The Water Goblin', B195), *Polednice* ('The Noon Witch', B196), *Zlatý kolovrat* ('The Golden Spinning-Wheel', B197) and *Holoubek* ('The Wild Dove', B198). The symphonic poem *Píseň bohatýrská* ('A Hero's Song', B199) was not based on a text, and its programme was only roughly outlined later in a letter. However, it is not as surprising as was generally supposed that Dvořák should turn to the symphonic poem at that time: the literary element in his musical language, which began to be heard in the *Poetic Tone pictures* (1889) and marked the *Dumky* Trio and the overtures opp.91–3, was a strong factor in the American works as well. In the sketches for the Ninth Symphony he gave the slow movement the title 'Legenda'; the String Quartet no.12 in F ('The American') had autobiographical features, in its pastoral tone, the quotation of birdsong in the third movement and the echoes of church music in the fourth; and the American sketchbooks contain ideas for a symphony to be entitled

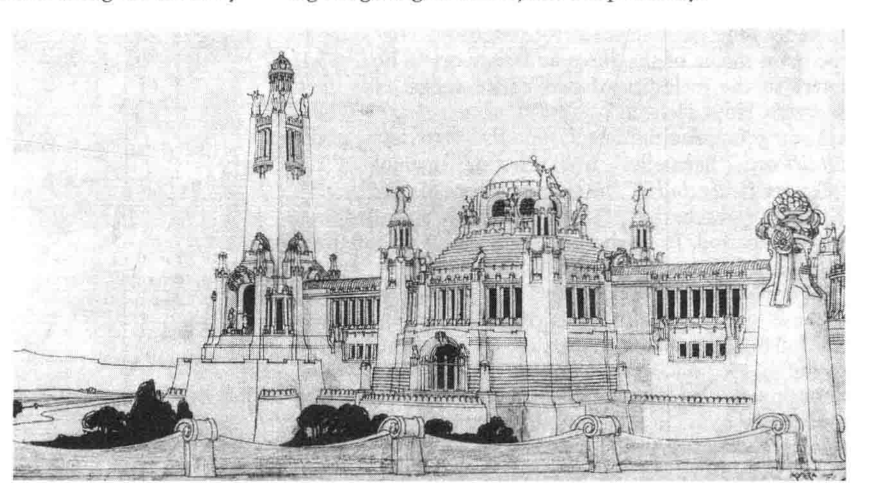
Neptune. Dvořák planned to give its third and fourth movements the titles 'Chorale' and 'Storm, Calm, and Fortunate Return to Land'.

In October 1897 Dvořák was appointed a member of the jury for the Viennese Artists' Stipendium, and a year later was awarded a medal 'litteris et artibus'. Soon afterwards he was elected a member of the committee of experts on copyright in music, and in March 1901 he was made a member of the *Herrenhaus* of the Austrian government (he attended only one session). Several of his operas were produced at the National Theatre to celebrate his 60th birthday, and *St Ludmilla* was performed in a stage version. The Artistic Society organized several concerts for the occasion and gave a banquet in Dvořák's honour. In November 1901 he was appointed director of the Prague Conservatory. All the compositions from Dvořák's last years were operas. Shortly before his death, he tried to explain why: 'Over the last few years I have written nothing but operas. Not out of vanity or the desire for fame, but because I consider opera the most advantageous of genres for the nation too. Large sections of society hear such music, and hear it very often.' The first of these late operas was *Čert a Káča* ('The Devil and Kate', B201), to a libretto based on a Czech fairy tale. It was followed in 1901 by *Rusalka* (B203), a fairy tale opera in three acts taking Fouqué's *Undine* as its subject, with elements from Hans Christian Andersen's *The Little Mermaid* and Gerhart Hauptmann's fairytale play *Die versunkene Glocke*. The première of *Rusalka* was given on 31 March 1901 in Prague, and it was Dvořák's greatest operatic success. In Vienna, Mahler also expressed interest in it; the fact that the projected Viennese production never took place has long been attributed solely to Mahler. He is known to have had doubts about the opera, but to a great extent the failure was due to the composer himself, who was asking a very high fee (Mahler successfully supported Dvořák in his request to the management), and the time-consuming tactics he employed in the negotiations, which lasted several months. Another contributing factor was an increase in political pressure on opera productions in Vienna, resulting in the staging of fewer works by Czech composers, whose participation in the official musical life of the city had to be reduced.

Dvořák's last opera, *Armida* (B206), was based on a world-famous literary work, Torquato Tasso's epic poem *Gerusalemme liberata*. In choosing this subject Dvořák may have been influenced by both his liking for the story and the idea that after the success of *Rusalka* as a Czech national opera, he should write a stage work of an international character and at last succeed as an operatic composer outside Bohemia. However, when the première was given in Prague on 25 March 1904, it was considerably less successful than *Rusalka* had been three years earlier. Dvořák had to leave the first performance of *Armida* early, because of a sudden pain in the region of his hip. After five weeks of illness, he died on 1 May 1904. Four days later he was buried in the Vyšehrad cemetery beside many other famous Czechs.

8. ARTISTIC CHARACTER. Dvořák's music, often described as merely 'spontaneous' or 'national' in character, is in fact marked by its variety, complexity and versatility. His musical career contains sudden breaks and contrasts. In his early period as a composer (1860–65), he himself described the situation as 'not that I was unable to produce music, but I had not technique enough to express all that was in me. I had ideas but I could not utter them perfectly'. At this stage, in teaching himself, he tried to bring his musical language close to the technical standards of Mozart, Beethoven and Mendelssohn so that he could make use of their formal structures for his own purposes. A particularly important feature of his formal design is a well-developed technique of thematic separation and variation, as well as an awareness of the problems of the cyclical entity: a relationship between the main themes of the four movements of the First String Quartet and a five-note rhythmic motif heard clearly in all four movements of the First Symphony provide coherence.

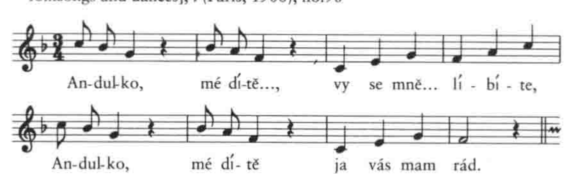
Dvořák's style in his 'New German' phase (from the late 1860s to 1872) seems to show him turning away from this approach: in instrumental compositions sonata form loses its normal character, notably in the String Quartets nos.2–4 and in the *Tragická ouvertura*. Short thematic units that are constantly changed, shaped and developed determine the melodic structure, which increasingly moves away from phrases of equal length and traditional accented metre. A constant movement to distant tonal regions, tonal ambiguity and the undermining of familiar tonal functions (for example, the E minor quartet, no.4, ends in B major) mark the harmony in this advanced style, which moves between musical extremes going beyond the 'New German' examples, and containing a high degree of subjective expressivity.
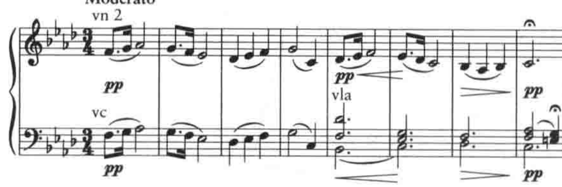


6. Design by Jan Kotěra for Act 2 (the grounds of the Prince's castle) of Dvořák's 'Rusalka', National Theatre, Prague, 31 March 1901

Ex.1

(a) Czech folksong from Č. Holas: *České národní písně a tance* [Czech folksongs and dances], i (Paris, 1908), no.90



(b) Dvořák, String Quartet no.5 in F minor, 1st movt



In 1873 Dvořák began to turn away from this style too and from the influence of Liszt and Wagner, although he was not at that time influenced by Brahms, as is still sometimes claimed (he began taking Brahms as a model no earlier than 1877). Once again melodic invention is expressed in equal phrase lengths and repetition, and themes are highlighted and developed in a traditional manner. Modulations – often reminiscent of Schubert – are more moderate, more conventional and more easily grasped. Boldness of form is susperseded by organization that has links with the style of 1865, but sonata form is now more balanced, logical and more recognizable.

At the same time as Dvořák turned to a new classicism, elements of Slavonic folklore begin to permeate his musical language, a style he had learnt from Smetana and from friends (taking the *dumka*, for example, from Janáček), and through his study of folk collections such as those of František Sušil and K.J. Erben. The absence of an upbeat in the melody – like the Czech language, which always places the emphasis on the first syllable (ex.1) – some pentatonic phrasing, the sharpened fourth degree in the minor, strongly syncopated rhythm with elements from dances such as the polka, mazurka, *spacirka*, *sousedská* and *furiant* (in the third movement of the Sixth Symphony) and contrasts derived from the *dumka* (as in the second movement of the String Sextet) are characteristics of this musical language, with which Dvořák created something original from traditional elements (although there are some examples of direct quotation). For example, the main theme of the Slavonic Dance op.46 no.7 (B83) refers to the melodies of two dance songs: *Hop škrk Helena* ('Hop, Helena!') and *Tetka kam dete*? ('Where are you going, Auntie?', ex.2), and the main theme of the *Maličkosti* ('Bagatelles', B79) uses the opening of the folksong *Hrály dudy* ('The bagpipes were playing', ex.3). This style reaches a peak in Dvořák's so-called first Slavonic period, from about the mid-1870s to 1881 (the *Moravian Duets* to the Sixth Symphony).
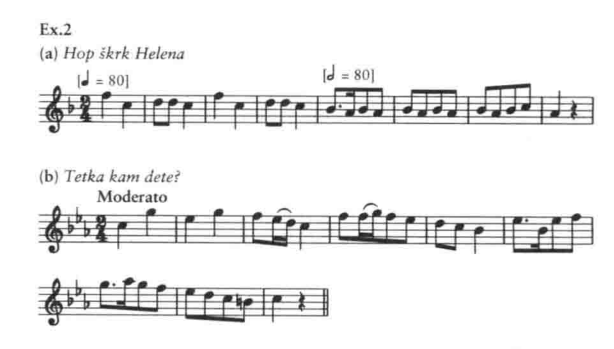
In the following years, up to 1886, it is superseded by a phase in which the music is considerably more subtle and full of detail; although there is only a slight suggestion of the Slav colouring that dominated preceding works, moments of 'Czechness' arise through quotations such as the Hussite hymn in the *Husitská* overture and the 15th-century hymn tune in the Seventh Symphony. The prime feature of this phase, however, is its dramatic quality, producing a hitherto unusual formal dynamism in works ranging from the String Quartet no.11 to the Piano Trio in F minor, the *Husitská* overture and the Seventh Symphony. There are strong contrasts of dynamics and expression, often within a very small area, and the melody frequently contains leaps of large intervals, while rhythm has a strong and forceful effect on the development.

With the *Slavonic Dances* op.72 (B147), however, Dvořák returned to his earlier use of traditional folk colour in a second Slavonic period (1886–92), which from op.85 (1889, B161) onwards contains a fundamentally new element of poetic music, the picturesque, a musical language of association. The previous rigour of the thematic treatment gives way to a more rhapsodic structure; elements of the funeral march, fanfares, pastoral themes, birdcalls in 'Nature' passages, or themes of special significance such as the so-called death motif (ex.4) are all prominent in the works of this period. They include the *Dumky* Trio, the Eighth Symphony and the concert overtures *In Nature's Realm*, *Carnival* and *Othello* (the

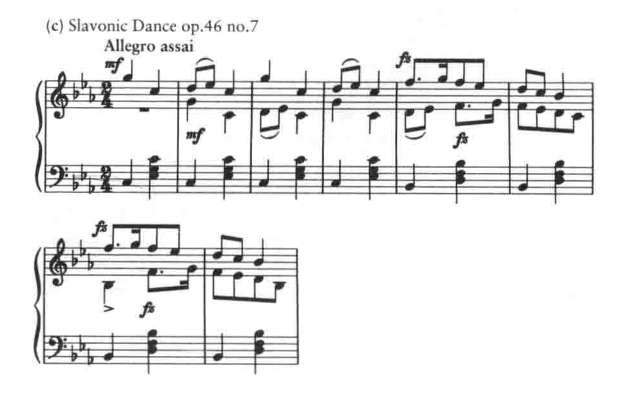
Ex.2

(a) *Hop škrk Helena*

(b) *Tetka kam dete?*

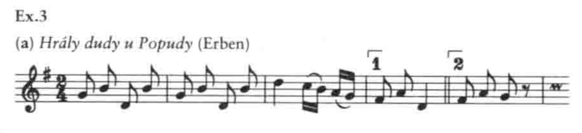


(c) Slavonic Dance op.46 no.7
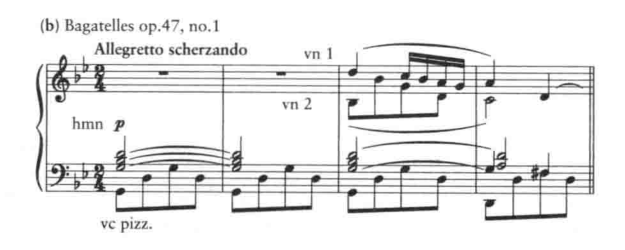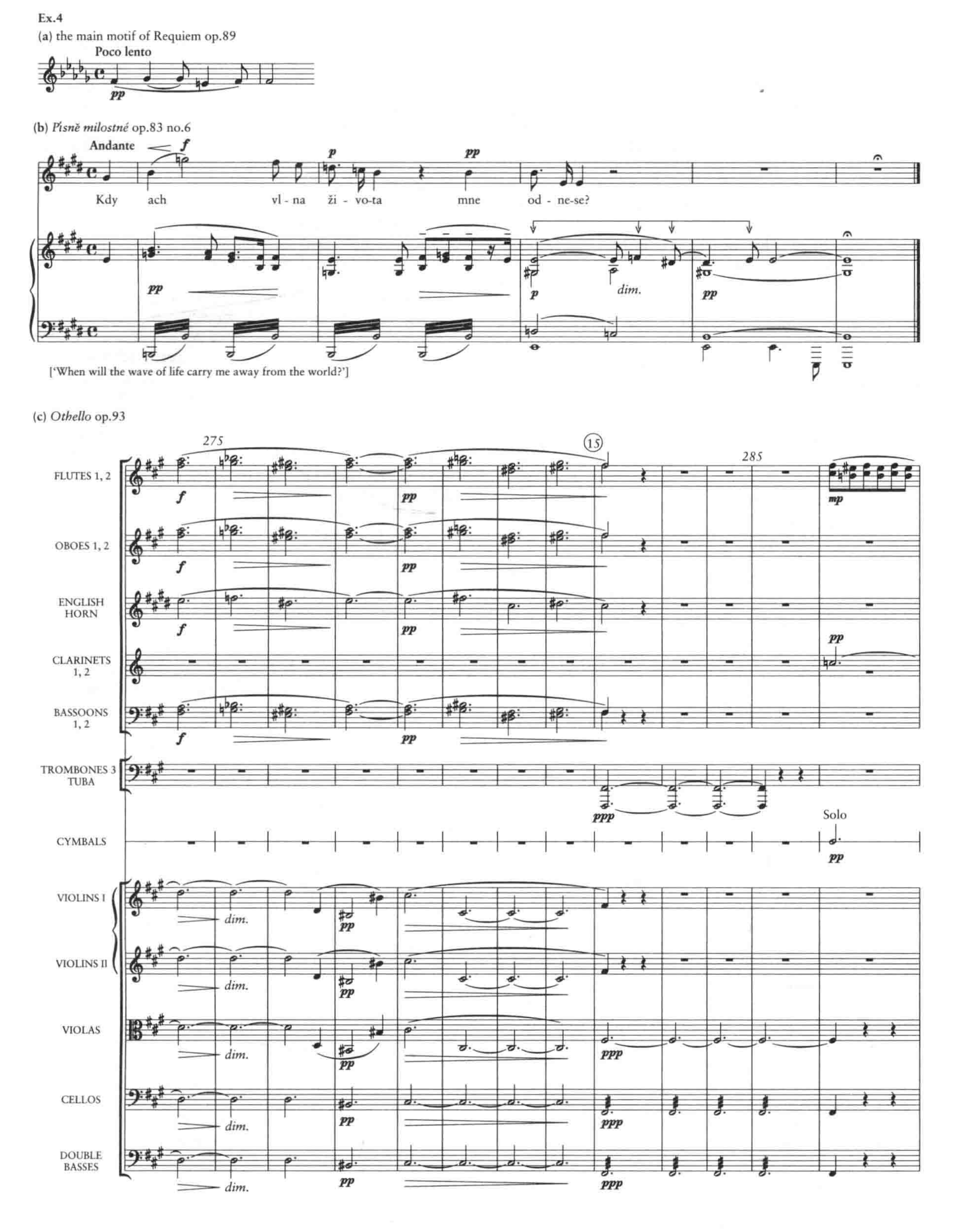


Ex.3

(a) *Hrály dudy u Popudy* (Erben)



(b) Bagatelles op.47, no.1





overtures were to form a cycle entitled *Nature, Life and Love*).

Against the background of this increasingly poetic style, which is still perceptible in the works composed in the USA and which led (in the finale of the String Quartet no.13, written in 1895 after Dvořák had returned to Bohemia) to music entirely of expressive language, it seems logical and almost inevitable that Dvořák should

have begun writing programme music in 1896. In taking that step he made use of the general picturesque nature of his previous poetic composition to represent concrete subjects and characters.

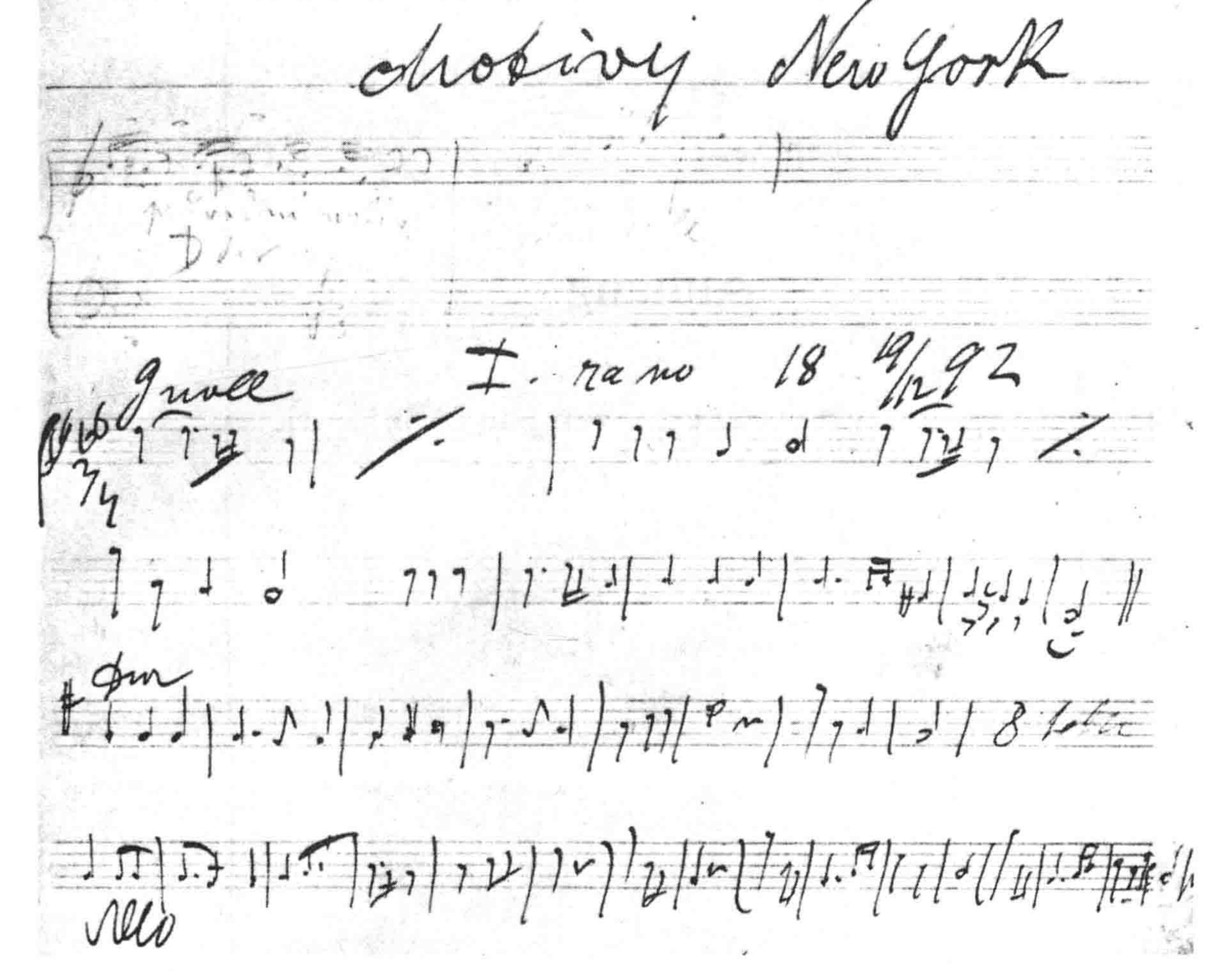
Dvořák's music is notable for a wide variety of genres; few of his contemporaries wrote in so many. Almost all the genres of his time are represented: opera, oratorio, cantata and mass; symphony, symphonic poem, concert overture, serenade, suite, dance and march; concert piece and solo concerto; chamber music ranging from the solo sonata to the sextet; piano music; and secular choral works and songs. This variety was largely the result of commissions, including works for specific occasions, and it contributed a good deal to his image as a composer who spontaneously wrote prolifically and fast and who, as Simrock described him, could 'pull melodies out of his sleeve'. But although Dvořák always retained something of the attitude of the Bohemian Kantor ready to write occasional music, as inculcated into him by Liehmann, what mattered to him was not just 'artistic integrity' and the general fulfilment of the 'main conditions to be required of a work of art', but first and foremost enthusiasm for the task he had set himself or to which some external stimulus had moved him. This enthusiasm or, as Dvořák once called it, 'stimulation of the imagination' could be kindled by various factors: by the poetry of a text (as in the cantata *The American Flag*); by an intriguing problem of composition (for example, the simple music in folk idiom that had to be written for the String Quartet no.10, or the 'very small means' of the *Drobností* 'Miniatures', for two violins and viola); by peculiarities in the forces available (as in the Bagatelles for two violins, cello and harmonium, or in the Mass in D, accompanied solely by organ in its original version); or by certain musical ideas (as in the combination of rhapsodic freedom and sonata form in the Slavonic Rhapsody op.45 no.1, or the ironic alienation effect of the national colouring required in *Mazurek* for violin and piano/orchestra, B89 and 90). Broadly speaking, Dvořák was a craftsman in his musical thinking; his aim was to go 'a step further' with every work, and to write works that would 'move the world'. Like his friend Brahms, Dvořák's artistic attitude was pledged to the aesthetic premise that gives the treatment of an idea precedence over the idea itself:

> To have a fine idea is nothing special. The idea comes of itself, and if it is fine and great, then that is not because of the person who has it. But to develop the idea well and make something great of it, that is the hardest part – that is art!

A glance at the sketches and autograph manuscripts shows that there were four stages to Dvořák's method of composition. First there are sketches above which he wrote 'motivy', motifs merely recording the melody of a 'fine idea', as yet unconnected with any definite project (fig.7). Second are sketches of rough musical outlines of the whole or part of planned work. Third is a continuity sketch (fig.8) in which the melodic and thematic plan for the work is written out section by section with many indications of harmony, dynamics and instrumentation, and which shows the rejection of a way previously taken, the search for new solutions and the disentangling of problems (or 'knots', as Dvořák called them). Finally there is a fair copy of the score, with the definitive refinement of details that were outlined in the continuity sketch. This fourth version shows the counterparts, subsidiary parts and accompanying figures; musical second thoughts about the sketch, improvements on it and clarifications; and the conversion of the sketched material to orchestral sound, in which Dvořák aimed to have 'no instrument demoted to a part that is merely filling in', but to ensure that every instrument 'speaks an eloquent language of its own' (H. Krigar, D1880). The music itself, however, betrays nothing of this process of development: Dvořák, like Schubert, had the ability to give the density, complexity and richness of his music – often achieved by much hard work – the appearance of being uncomplicated and spontaneous, and expressing the simple pleasure of making music.

9. Operas. As Dvořák emphasized in the first interview he gave in London in 1885, from the beginning of his creative career he regarded opera as central to his work. Born at a period when the idea of a Czech national opera was being formulated, he was familiar with the discussions set off by the competition initiated in 1861 by Count Jan Harrach for the best Czech historical and comic operas. Debate centred chiefly on the fundamental nature of Czech nationalism and how it could be incorporated into music drama. As a viola player at the Provisional Theatre (where he acquired a comprehensive knowledge of the international opera of the time) Dvořák saw the works of his colleagues Bendl, Šebor, Blodek, Rozkošný and Skuherský, and the premières of Smetanas's *The Brandenburgers in Bohemia*, *The Bartered Bride* and *Dalibor*. He adopted the three subjects found in these Czech operas for his own works: they were rural Czech village life with its typical characters in *Turdé palice* ('The Stubborn Lovers'), *The Jacobin* and *The Cunning Peasant*; Czech stories and fairytales in *King and Charcoal Burner*, *The Devil and Kate* and *Rusalka*; and subjects from Slavonic history in *Vanda* (on a Polish subject) and *Dimitrij* (on an episode in Russian history). An exception was *Alfred*, Dvořák's first opera, to German libretto, although its subject (the liberation of the Anglo-Saxons from Danish rule) is in the tradition of Šebor's *Templáři na Moravě* ('The Templars in Moravia') and Smetana's *The Brandenburgers in Bohemia*. Another exception was *Armida*, Dvořák's last opera, with an international subject that had often been set before.

Dvořák drew on existing traditions, often aiming to adapt them in a unique and individual way. His first two operas, *Alfred* (1870) and the first version of *King and Charcoal Burner* (1871), resemble Wagner's *Tannhäuser*, *Lohengrin* and *Die Meistersinger* in harmony, declamation and the symphonic style of orchestration; in general concept, employing large formal scenes in which the influence of the number opera still lingers; and in a network of motifs signifying personal characteristics and reminiscences. His abandonment of Wagnerian style as he turned to comic opera in the second version of *King and Charcoal Burner* (1874, revised 1880–81 and 1887), *The Stubborn Lovers* (1874) and the *The Cunning Peasant* (1877) led to changes in his concept of opera; these works were in the tradition of composers such as Lortzing and above all Smetana's *The Bartered Bride*. However, these changes did not entail simplification of his musical methods. Dvořák was still employing extended structures and through-composition to achieve seamless transition from one scene to another, with orchestral references involving reminiscent themes and motifs and the development of theatrical contrasts and effects, as in the



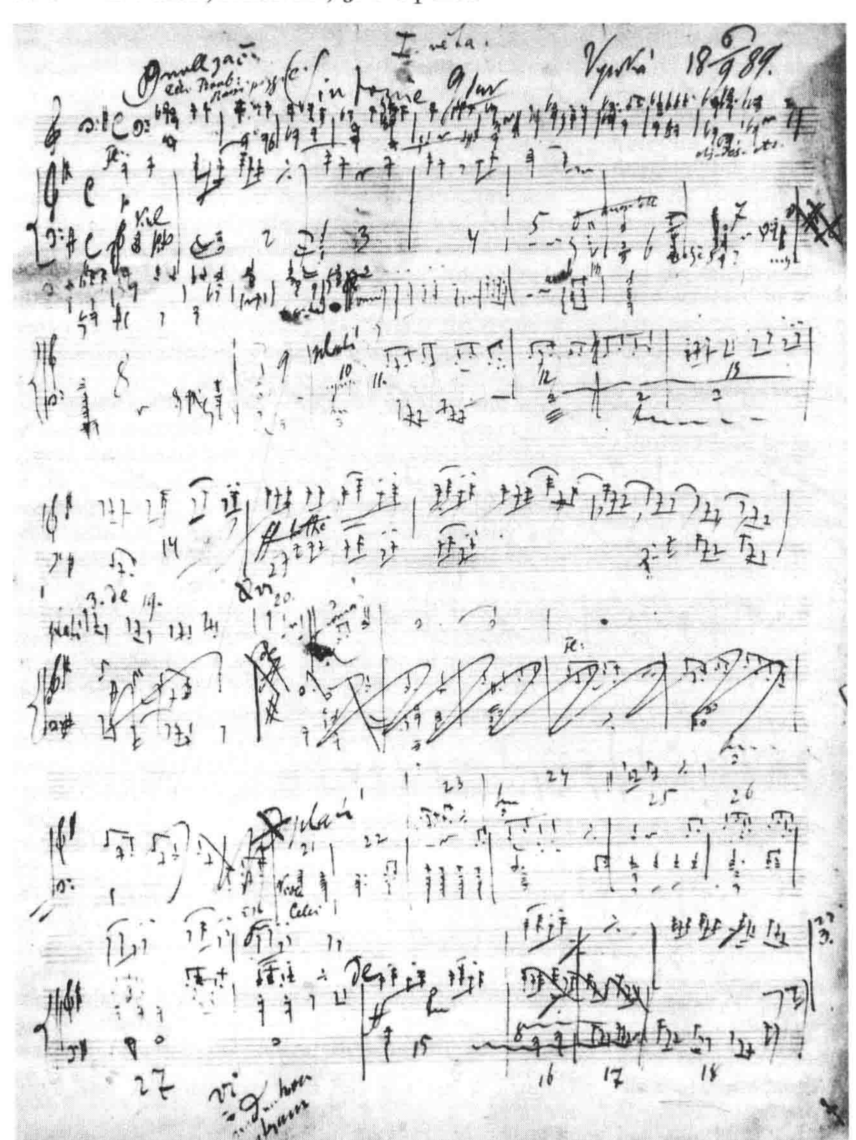
7. 'Motivy New York': autograph sketches from Dvořák's 'American Sketchbook 1'

cumulative finale of *The Cunning Peasant*, into which all eight soloists are gradually drawn one by one.

Dvořák turned to historical subjects in 1875 with the five-act *Vanda*, which clearly shows the influence of grand opera in its tableaux and ensembles and in the use of the chorus. His greatest achievement in this genre is *Dimitrij* (1881–2, revised 1894). This opera and the lyric fairytale *Rusalka* are Dvořák's most important stage works. In *Dimitrij* he succeeded in combining the tradition of Meyerbeer with elements of Wagnerian music drama. Besides employing local colour (mazurka rhythms for the Poles, suggestions of modal Russian folk music for the Russians), large ensemble scenes with eight-part double choruses and solo scenes included in tableaux rich in contrasts, the orchestral language uses a leitmotif effect to comment on the action, thereby taking part in the drama itself. Another notable feature of *Dimitrij* is the principle of the contemplative ensemble: dramatic incident shifts to the minds of the characters and groups involved and balances the turbulent events on stage, so that the music describes feelings and emotional situations, illustrating the motivation of the characters beyond the words they sing (for example, in a 'resonant silence' in the finale of the last act Marfa, who is expected to swear that Dimitrij is her son and thus the legitimate tsar, says nothing).

The Jacobin (1887–8, revised 1897) is considerably less tightly constructed and more varied in its internal structure, which again is reminiscent of the number opera. Its libretto, like that of *Dimitrij*, was by Marie Červinková-Riegrová, and the character of the village Kantor Benda suggests nostalgic memories of Dvořák's former teacher Liehmann. Elements of comedy and merriment on the one hand and tragedy and melancholy on the other are brought out by motifs that are readily associated with, for example, a lullaby, a mocking song, or a eulogy, and are interlinked in variations, so that different points of time in the action are symbolized in musical terms, giving an effect of epic drama.

Dvořák's last three operas are like a survey or concentrated résumé of his earlier career as an operatic composer. In *The Devil and Kate* (1898–9) he reverted to Wagnerian principles. Its large formal structure is permeated by thematic-motivic reminiscences and is dominated by a symphonic orchestral language that draws musical contrasts between earth and hell and, in the preludes to the second and the third acts, comments on the action. The libretto provided no occasion for lyrical duets and there are none of the large ensembles as in the



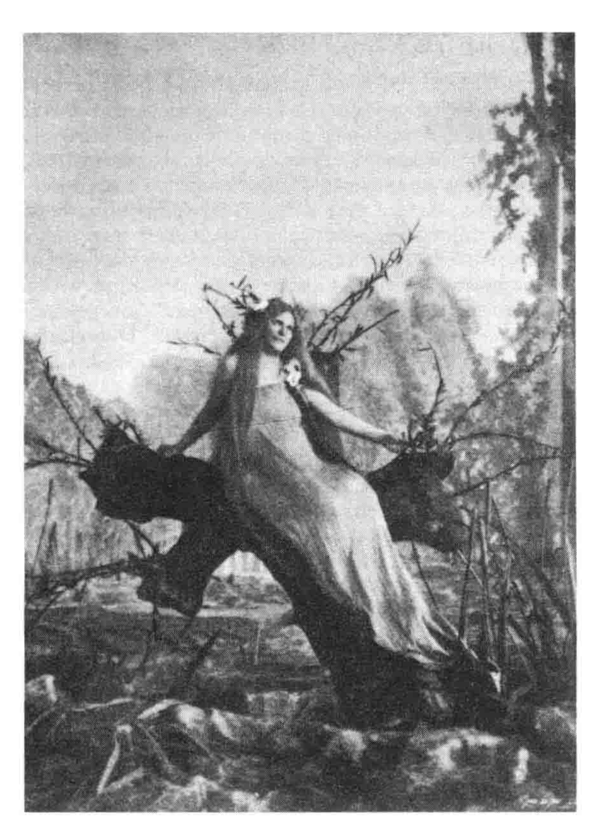
8. Autograph sketch of the beginning of Dvořák's Eighth Symphony, composed 26 August–8 November 1889

earlier operas. Dances (at an inn and in hell) give structure to the dramatic action; their themes derive from musical accounts of a place (a theme for hell) or motifs that suit the characters (Kate's bagpipe melody).

A similar kind of structure is perceptible in *Rusalka* (1900), but here it is much more dense and concentrated. There is a strong contrast between the world of the Nature spirits, whose music includes augmented triads, unusual progressions and highly coloured instrumentation, and the world of men, whose harmonies and orchestration are traditional. A dense network of leitmotifs (referring to Nature, a lament, a curse, fate) is typical of the symphonic orchestral language, and by combining these motifs Dvořák related all elements of the action to each other in terms of music drama. Rusalka's personal motif, with its many variants of expression, is put to the service of contemplative meditation, the musical depiction of a state of mind that has less to do with the dramatic action than with musical analysis of a psychological situation.

In his last opera, *Armida* (1902–3), Dvořák changed to a different genre; his point of departure was late grand opera in the style of Massenet. The elaborate and often fantastic course of the action is marked by a series of tableaux; the motifs are less densely interwoven, so that in many passages the orchestra indicates a general atmosphere rather than individual characterization; and older formal traditions are sometimes introduced, including a return to the contrast between recitative and aria. All this is done not in a reactionary manner but as a successful extension of the possibilities for post-Wagnerian operatic composition around 1900.

10. CHORAL WORKS. Large-scale choral works were of importance at various times in Dvořák's career. He made his name as a Czech composer in 1873 with the first performance of a work for chorus and orchestra, *Hymn: The Heirs of the White Mountain*; the successful performance of his *Stabat mater* in England in 1883 led to further opportunities there; and he successfully introduced himself to the American musical public with the *Te Deum*, composed in 1892. Dvořák turned to choral composition comparatively early, probably because of the significance



9. *Růžena Maturová as Rusalka in the first performance of Dvořák's opera, National Theatre, Prague, 1901*

such works had for the sense of nationality developing in Czech musical life at the beginning of the 1860s. The Prague Hlahol male-voice choral society was founded in 1861 and many Czech composers including Smetana and Bendl wrote for it, composing pieces in which a nationalist element was often prominent.

Dvořák followed this trend with *Hymn: The Heirs of the White Mountain* (1872), which has a text based on the closing verses of the epic poem written in 1869 by Vítězslav Hálek. Hálek's hymn sings first of the sad loss of the motherland after the Battle of the White Mountain in 1620, which had such momentous consequences for Bohemia ('As springs anoint the ground beneath the alder / So, Mother, thou must bend ever a-weeping'); he then calls on her children to keep faith ('Let's make our hearts our mother's living shelter') and hold fast to their love for the troubled land ('We'd love her still, / As nation never loved its country before'). The mood of the text becomes more positive as it continues, and Dvořák traced this movement in his setting.

Apart from two masses (B2 and B806, both lost), written while he was studying at the Prague Organ School, church music did not feature in Dvořák's work for many years. It was not until February 1876 that he turned to sacred music. By the beginning of May he had sketched out the *Stabat mater*, which, however, like all his large religious works (with the exception of the organ version of the Mass in D), was meant for concert performance rather than as part of a church service, in line with the 19th-century trend away from liturgical use. It is not known exactly why Dvořák turned to a sacred subject at that time, but there may have been a connection with the death of his daughter Josefa in August 1875 (two days after her birth), particularly as he did no more work on it until October 1877, soon after two other children had died; he then completed its orchestration within a few weeks. However, one should not forget that Dvořák began the *Stabat mater* when he was occupied daily with sacred music as organist of St Vojtěch, and this fact may have inspired him. He had learnt ecclesiastical Latin at the Prague Organ School and was thus able to divide the text into ten self-contained sections. Similarities of setting and theme between the first and last sections give the work a cyclic form. It is profoundly meditative, with soft dynamics, slow tempos, melodies interspersed with sighing motifs, suspensions and chromaticism; its transparent orchestration suggests chamber music and avoids theatrical effects. The music does not so much interpret the words as provide realization of the subjects dominating the text: mourning, lamentation and hope.

Dvořák was primarily concerned with the musical depiction of a basic emotion also in Psalm cxlix, 'O sing unto the Lord a new song', set first for male-voice chorus and orchestra (1879, B91) and later revised for mixed-voices and orchestra (1887, B154). When the Hlahol society asked him for a work for its annual concert, he chose this psalm because the text, with several musical references and its call to jubilant thanksgiving, made it especially suitable for choral setting.

The textual basis of the *The Spectre's Bride* (1884), for the soloists, chorus and orchestra (written for the Birmingham Festival, but first performed in Plzeň), was the ballad *Svatebni košile*, from Erben's collection *Kytice* ('The Bouquet'). Its subject is closely connected with G.A. Bürger's *Lenore*. Unlike Bürger's poem, however, Erben's ballad ends not with death but with the deliverance of the girl through her steadfast faith in God, an element that appealed to both Dvořák's own piety and the musical taste of the English public, which liked religious subjects. Dvořák divided the ballad into 18 sections. He gave the narrative parts to a bass soloist and to the chorus, which comments on or dramatizes the remarks of the soloist. The parts spoken by the girl in the ballad are sung by the soprano, and the words of her bridegroom by the tenor. Monologues occur as arioso scenes and dialogues as duets in which the parts are not only sung in succession but also go beyond Erben's text in providing simultaneous and often contrasting dialogue. An overall cyclical form is created by a catchy theme of a falling 5th appearing first in the prelude and running through the various sections, and a thematic reference to the beginning of the work in the final section. The girl's two solo arias also frame the drama: her prayer (no.2) begins the uncanny nocturnal events and her renewed appeal to God (no.17) puts an end to them and brings the action back to the real world. The musical forces employed, the prominence of the chorus, the dominant ballad tone and the prevalence of an epic dramatic principle suggest that this work (sometimes described as a cantata or a dramatic cantata and sometimes as an oratorio) may be classified as a 19th-century 'choral ballad' comprising elements of both opera and oratorio in the tradition of Schumann, Gade and Bruch.

Dvořák adopted the tradition of legend-based oratorio in *St Ludmilla* (1885–6, text by Jaroslav Vrchlický), written for the Leeds Festival; he arranged it as a 'sacred opera in three parts' in 1901. The subject is the conversion

of Ludmilla, in legend the wife of Duke Bořivoj, and the coming of Christianity to Bohemia. Dvořák's treatment of the chorus is variously reminiscent of Handel's techniques; the principle of separate numbers predominates, but the numbers are linked by the use of thematic reminiscences. In the third part, the use of the Czech chorale *Hospodine, pomiluj ni* ('Lord, have mercy on us') is particularly expressive as a means of depicting the situation.

Dvořák wrote the Mass in D op.86 (1887, for soloists, chorus and organ) for the consecration of the private chapel of the Prague artistic patron Josef Hlávka. The commission, as Dvořák said, established the 'modest means' at his disposal, ruling out any large-scale musical exposition of the text. However, it is not merely an occasional work. Responsorial techniques, a pastoral character, a wealth of harmonic colour and unique tonal charm are characteristic of this mass 'in praise of the Most High'. Dvořák arranged it for orchestra at Novello's request in 1892. The Requiem (1890), written for the Birmingham Festival, is considerably denser and more concentrated in structure. A four-note chromatic motif reminiscent of the fugue subject of the second Kyrie in Bach's B minor Mass, recurring in almost all sections of the Requiem (planned as a large work in two parts), is the structural point of departure and of reference for the melodic invention. Dvořák had used this motif at the close of the sixth song from op.83 (1888, B160), setting the words 'Koly ach ulna života une odnese?' ('Oh when will the wave of life carry me away?'), and in the Requiem it thus had personally significant as well as structural status, as a musical statement of questions about growth, existence and decay.

Although the text of the *Te Deum* falls into three parts, Dvořák's setting (1892), for soprano and bass soloists, chorus and orchestra, is in four independent musical sections, linked by the recurrence of the opening at the end of the fourth section. In character, tempo and time signature (Allegro moderato maestoso, 4/4; Lento maestoso, 4/4; Vivace, 3/4; Lento–poco più mosso, 4/4 – Allegro moderato, 4/4) the sections suggest the traditional four-movement construction of a symphony, and the simultaneity of vocal and instrumental music as an idea connected with that structure. Besides the tone of rejoicing required by the subject, there are many moments of lyrical meditation, for example in the prayer-like Sanctus and in the 'Dignare Domine' whose main theme achieves telling musical gestures of sung prayer in a sequence of expressive intervals and suspensions.
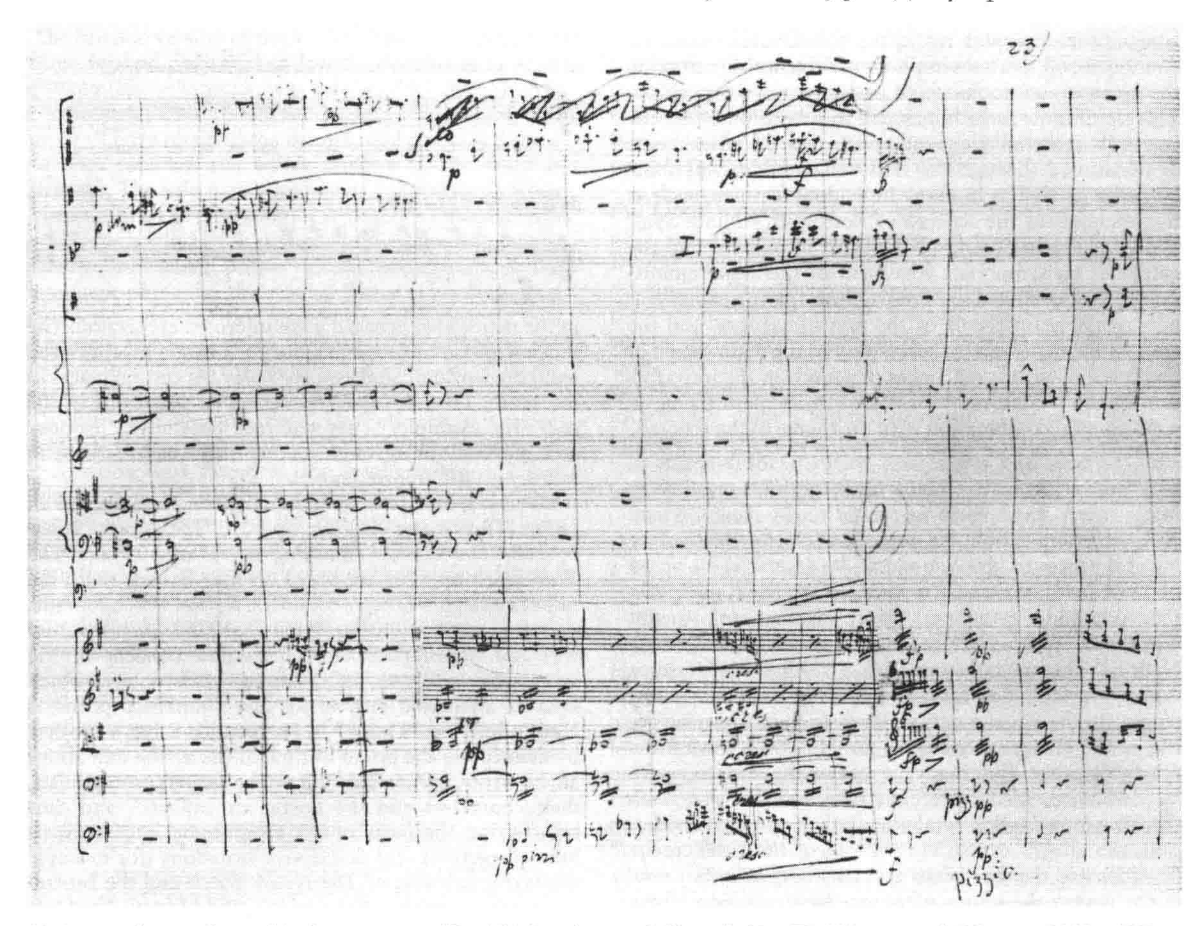
The cantata *The American Flag* (1892–3, B177), for alto, tenor and bass soloists, chorus and orchestra (composed at the request of Jeannette Thurber), is based on a poem by Joseph Rodman Drake. Written to commemorate the soldiers of the American war of 1812, Drake's verses were a kind of patriotic hymn, set by Dvořák in a more general tone than was usual for him. Wagnerian harmonies and thematic treatment reminiscent of Liszt are characteristic of the music, which comprises the opening number ('The Colours of the Flag'), a scherzo ('First and Second Hymn to the Eagle'), an extended march ('First and Second Address to the Flag') and a finale which is dramatic at first, developing into a song of triumph ('Third Address to the Flag' and 'Apotheosis'), thus suggesting symphonic movements in the formal structure, as in the *Te Deum* (completed a few days before the cantata was begun).

11. Orchestral works.

(i) Symphonies. The whole range of 19th-century orchestral composition is reflected in Dvořák's orchestral works, which include symphonies, symphonic poems, symphonic variations, concert overtures, a 'Scherzo capriccioso', rhapsodies, serenades and a suite, concertos and concertante pieces, dances and a march. Except during later years Dvořák wrote orchestral works at every stage of his creative career. However, the symphony is at the heart of his orchestral writing. Educated in a tradition which regarded the string quartet as a composer's journeyman piece and the symphony as his masterpiece, Dvořák did not turn to symphonies until he had produced his first chamber music. Symphony no.1 in C minor was written in 1865. Its title 'Zlonické zvony' ('The Bells of Zlonice'), was not intended as a programmatic description but was simply for identification when the work was entered for a competition. The symphony refers back to those of Beethoven (the tonal structure of its four movements corresponds to Beethoven's Fifth): Dvořák (unlike Brahms) did not feel inhibited by Beethoven's example. As in the Second Symphony (also of 1865 but extant only in the revised version of 1887), the First Symphony displays not only thematic shaping and development of the material but also structural elements which are block-like in form, a series of individual sections set side by side, suggesting that Dvořák was also following Schubert's principles in mastering the large-scale form of the monumental symphony. The Third Symphony, in E♭ (1873), occupies something of a special position and was written at the end of Dvořák's phase of enthusiasm for the New German style. It has only three movements (the only such symphony that Dvořák wrote), lacking a scherzo. The first movement is monothematic in tendency, while the final movement makes very free use of sonata form. The fluctuating C♯ minor/D♭ major of the slow movement imparts a relaxed, colourful tonality to the work, and the movement is integrated into the general structure by the inclusion of reminiscences of a motif from the first movement.

Although the beginning of the slow movement of the Fourth Symphony (1874) sounds somewhat Wagnerian, the work shows a departure from the New German style and opens up the way to Dvořák's own symphonic style. This makes its first typical appearance in the Fifth Symphony (B54, published as no.3), composed in 1875 and revised in 1887. The style here is notable for thematic plasticity and stringent form – proportional phrase-length between the main and subsidiary subjects, formal retracing of the thematic complex in the development section and résumé-like contrapuntal coupling of the main and subsidiary themes at the beginning of the coda – and for the range of expression. The first movement is bucolic and pastoral, the second meditative (anticipating later *dumka* movements in countering elegiac and serenade-like moods), the third is in a lively dance rhythm and the finale is dramatic and expressive.

The Sixth Symphony, in D (1880), was the first of Dvořák's symphonies to be published and the first to make him internationally known as a symphonic composer. Specially composed for Vienna and the Vienna PO it contains a series of allusions to the symphonies of Beethoven, which were highly regarded by the Viennese: for example in the main theme of the first movement; the opening of the slow movement, which resembles the Adagio of Beethoven's Ninth; and a melody of descending 5ths and 4ths in the third movement, four bars before the



10. Autograph score of part of the first movement of Dvořák's Symphony no.9 ('From the New World'), composed 10 January–24 May 1893

return of the scherzo, reminiscent again of the Ninth. In particular there are allusions to Brahms, with clear parallels to his Symphony no.2: in the main key; in the time signature, tempo and character of the outer movements; and in the thematic shaping, which resembles Brahms's technique of development and separation. These allusions, through which Dvořák presented himself almost deliberately as a composer in the Viennese symphonic tradition, are woven into an individual style displaying a wealth of melody, skilful combination of themes, formal cogency, strength of expression and national colouring. From the Sixth Symphony onwards, this style, which Dvořák had begun to develop in the Fourth Symphony, made him a significant contributor to the 'second age' of the symphony.

In the Seventh Symphony (1884–5, B141; published as no.2) the achievements of the Sixth are built on through formal cogency and economy (the ideas of the exposition are used in the first-movement coda but are omitted from the recapitulation), and through variety and a strict development of musical ideas. However, the Seventh is essentially different from the Sixth: the thematic treatment is more rigorous, development is greater, there are strong contrasts of detail and in the overall effect, and folk colouring is used sparingly (for example in the *ff* repetition of the subsidiary subject in the finale and in a change of tempo to one similar to that of a *furiant* in the otherwise restrained scherzo), all in a musical language notable for a degree of expressivity and depth of emotional density not previously found in Dvořák's symphonic writing.

The influence of folk music is heard again clearly in the Eighth Symphony (1889, B163; published as no.4), with which Dvořák allegedly (Šourek) hoped 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'. The variety and diversity of those ideas is striking, and they are often expressed in a musical language peculiar to them (with imitations of natural sounds, pastoral subjects, signals, fanfares, the suggestion of a funeral march and the idiom of a chorale). Sonata form is loosely applied and gives way to a more rhapsodic unfolding of ideas, but musical coherence is maintained through related melodic motifs and above all by rhythmic structures. In both the enhancement of musical language and the relaxation of formal structure, the Eighth Symphony reflects for the first time in a large instrumental work the new poetic element in Dvořák's music after the spring of 1889.

Dvořák pointed out several times in letters and interviews that the influence of American music could clearly be heard in his Symphony no.9 in E minor ('From the New World', first published as no.5), written in New York in 1893 (fig.10). He emphasized that he had tried to compose it in the spirit of the folklore of the black and Amerindian peoples and it includes features of that music (pentatonism, a flattened leading note, plagal cadences, drone accompaniment, certain tonal circles, rhythmic ostinato and strongly syncopated rhythms). In view of the expectations that American musical society had of him it

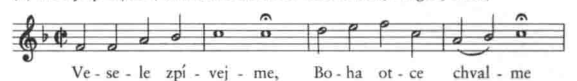
is significant that this work, the first Dvořák wrote on American soil, was a symphony, the genre representing the greatest and noblest kind of orchestral composition. This significance, which included the elevation of American folk material frequently regarded as trivial, was demonstrated through the skill of Dvořák's symphonic language as well as in many individual features, such as the reference to the scherzo of Beethoven's Ninth Symphony at the beginning of the third movement and the emphasis on symphonic treatment of thematic reminiscence: the second and third movements quote a prominent part of the main theme of the first movement, and the coda of the finale refers successively to the main theme of the first movement, sequences of sounds in the introduction of the second movement and to its main theme in contrapuntal combination with the theme of the scherzo.

(ii) Overtures and symphonic poems. Dvořák seems to have been reluctant to embark on programme music early in his career. Even when he turned to the New German style of composition, he remained chiefly devoted to musical genres of absolute music; he described his op.14 of 1874 (B44), written in a kind of free form, as both a rhapsody and a symphonic poem. His first real attempt was the *Husitská* overture, commissioned by the Prague National Theatre and composed in 1883. Its programme is based broadly on František Šubert's planned dramatic trilogy on the Hussite period, its three parts covering the rise of the Hussite movement, the Hussite wars and the return of peace. Externally, it retains the structure of a somewhat extended concert overture in sonata form, with the slow introduction symbolizing the pre-Hussite situation, the allegro exposition the rise of the conflict, the development the war itself, and the recapitulation, now in the major, the return of peace. As illustration of the subject Dvořák used two chorale melodies, *Svatý Václave* ('St Wenceslas') and the Hussite hymn *Ktož jsú boží bojovníce* ('Those who are God's warriors'), employed both in simple quotation and as combined or contrasted themes dramatizing the course of events.

The three overtures *In Nature's Realm* op.91 (1891, B168), *Carnival* op.92 (1891, B169) and *Othello* op.93 (1891–2, B174) are clearly programmatic in character. Composed as a trilogy, with the title *Nature, Life and Love*, they are musically connected by the main theme of op.91 and constitute a general reflection on existence. With characteristic understatement, Dvořák wrote to Simrock: 'But there is something of programme music about them after all.' Dvořák's depiction of Nature (op.91) is both general and individual: general in its choice of the traditional 'Nature' key of F major and reference to the depiction of Nature as found in Wagner (prelude to *Das Rheingold* and the forest murmurs of *Siegfried*) and Mahler (First Symphony), a quiet, restful sound broken only by pre-thematic natural noises; and individual in that the first theme in the main section is followed by a second subject also in F major (balanced by an analogous pair of themes in the subsidiary section) that has a close thematic connection with the Czech hymn *Vesele zpívejme, Boha Otce chvalme* ('Let us sing joyfully, praise God the Father'; ex.5). Thus Nature is depicted as an aspect of the nature of God, very much in line with Dvořák's own religious thinking, according to documentary evidence. There is a similar approach in *Carnival* – a subject dedicated to life with all its hustle and bustle – where the contrasting 'death' motif from the Requiem (though here

Ex.5

(a) *Vesely zpívejme* (*Kancional cili kniha duchovních*, Prague, 1863)



(b) *In Nature's Realm* op.91



in the major key) is heard in an intermediate section. The musical picture of love in *Othello* is tragic love, derived from the world of Shakespeare's play. At certain places in the score, Dvořák made references to situations in the play (for example, 'They embrace blissfully', 'Jealousy and a thirst for revenge mature in Othello', 'Othello murders her in frenzied rage').

Dvořák's first four symphonic poems, composed in 1896 (*The Water Goblin* op.107, *The Noon Witch* op.108, *The Golden Spinning-Wheel* op.109 and *The Wild Dove* op.110) are based on four ballads (with the same titles) from Erben's collection *Kytice*, which contains verses on eerie and bloodthirsty subjects. Such material was not appropriate to the Lisztian concept of the symphonic poem as an idealized work of art, which Dvořák attempted only in his last symphonic poem, *A Hero's Song* op.111 (1897). He handled Erben's subjects by delineating the broad outline of the action and above all, he wrote, by 'casting light on the various protagonists, their characters and the poetic atmosphere', and thus transferring the basis of his programme into terms of musical pictures and descriptive situations (for example the idyllic opening of *The Noon Witch* and the funeral procession at the beginning of *The Wild Dove*). The form is based on motifs depicting the characters and situations, with psychological development in the transformation of those motifs. There are rondo elements in *The Water Goblin*; features of the symphony and sonata form are combined in *The Noon Witch*, conforming to the Lisztian 'double-function form'; broad, arching structures predominate in *The Golden Spinning-Wheel*; and the structure of *The Wild Dove* resembles sonata form on a large scale, with an epilogue. In the melodic invention of the motifs, particularly in *The Water Goblin* and *The Golden Spinning-Wheel*, Dvořák kept close to the declamatory tone of spoken language in Erben's verses (questions, harsh objections, expressions of rejoicing, etc.), employing a method of composition that in Janáček's works became the important structural element of 'speech-melody'.

(iii) Concertos. Although Dvořák was a trained instrumentalist who performed in public and he turned relatively early to the concerto, composing one for cello with piano accompaniment (B10) for his orchestral colleague Ludevít Peer as early as 1865, the genre remained on the periphery of his composition as a whole. 11 years passed before he wrote his second concerto, in 1876, probably at the suggestion of Karel Slavkovský, a pianist in Prague; this was the Piano Concerto in G minor. It is a symphonic work in the tradition of Beethoven that makes very high technical demands on the pianist, but the solo part merges with the work as a whole so that there is little opportunity for virtuoso display. Despite expressive strength in the first movement, lyrical tenderness in the second and elements of burlesque in the third, even contemporary pianists regarded it as 'ungrateful'.

The original version of the Violin Concerto in A minor, written for and dedicated to Joseph Joachim in 1879 at the suggestion of Simrock, was destroyed by Dvořák after he revised it in 1880, acting on advice from Joachim himself ('I have retained the themes, and composed some new ones too, but the whole concept of the work is different'). The solo part is mainly in a cantabile style but is virtuoso in its rich tonality; it is closely connected with the work as a whole, for example in the allocation of the thematic antecedent phrase to the orchestra and the consequent phrase to the soloist. There is no orchestral introduction and the first movement leads directly into the second; the finale draws on both dance and song, the outer sections having the character of a *furiant*, while the central section is in the nature of a *dumka*.

Dvořák's last concerto, the Cello Concerto in B minor (1894–5), was written in the USA, but contains none of the Americanisms found in the works composed just before it. It was intended for the Czech virtuoso cellist Hanuš Wihan, whom Dvořák consulted about the solo part several times when he revised it on his return to Prague (fig.11). The concerto follows the traditional three-movement form with an extensive orchestral exposition in the first movement; it unites virtuoso playing with symphonic detail (for example in reminiscences of themes from the first and second movement in the coda of the finale) and concertante-style richness of contrasts. In the second movement, the quotation of the melody from the song *Lasst mich allein* op.82 no.1 (B.157) is a reminiscence of Dvořák's sister-in-law, who was dangerously ill; after her death in May 1895 he also included this quotation in the finale, which is striking in its orchestration (employing solo violin) and recalls the non-related tonal areas in Wagner and Mahler. The quotation makes the concerto one of Dvořák's most personal works.

11. *Autograph letter (14 February 1896) from Dvořák to the secretary of the Philharmonic Society, London, objecting to the engagement of Leo Stern to play the world première of his Cello Concerto*

(iv) Other works. With the String Serenade in E (1875, B52) and the Wind Serenade in D minor (1878, B77) Dvořák took up an orchestral genre that was less demanding than the symphony, aiming only to provide pleasure and entertainment, but that required skill of the composer. Dvořák ingeniously combined all kinds of expressive characteristics into a whole: the String Serenade unites cantabile style (first movement, Moderato) with a melancholy waltz (second movement, Tempo di valse), humorous high spirits (third movement, Scherzo vivace), lyrical beauty (fourth movement, Larghetto) and exuberance (fifth movement, Allegro vivace). The Wind Serenade unites a military march (first movement, Moderato, quasi marcia), a pleasing dance (second movement, Minuetto), a pastoral idyll (third movement, Andante con moto) and cheerful wit (fourth movement, Allegro molto).

The Symphonic Variations (1877, B70), consist of 27 variations and a finale, based on the three-part melody of *Huslař* ('The Fiddler'), the third of the choral songs for male voices (B66). The melody is asymmetrical and harmonically ambiguous, with a sharpened fourth degree. In variations 19–26 the structure of the theme becomes unrecognizable and musically and expressively it is entirely new. Variation and the creation of thematically distant variants is also an important feature of the three Slavonic Rhapsodies op.45 (1878, B86). This approach allowed Dvořák the external variety demanded of the rhapsody by the aesthetics of his time; however, this variety is always under musical control and logically conveyed in the form: for example the first rhapsody follows sonata form in its main sections.

The Czech Suite (1879, B93) is like a kaleidoscope of folk music: there are suggestions of Czech bagpipe melodies in the first movement; the Lydian 4th, typical of many Czech folksongs, threads its way through the fourth movement (Romance); and the other movements relate to Czech dances (the second is a polka, the third a *sousedská*, the final movement a fiery *furiant*). The overture *My Homeland* (1881, B125*a*), also based on folk music, was originally the prelude to the incidental music for the play *Josef Kajetán Tyl*. Two songs permeate the melodic and thematic invention here: the melody of F.J. Škroup's song *Kde domov můj*? ('Where is my homeland'?), later incorporated into the Czech national anthem, and the folksong *Na tom našem dvoře* ('There on our farm'), which Dvořák used as a dance-like counterweight to the more solemn tone of *Kde domov můj*.

The *Scherzo capriccioso* (1883, B131) was written in the same period as the Piano Trio in F minor (B130) and the *Husitská* overture. As in those two works, the carefree folk style of Dvořák's Slavonic period yields to a dark, reflective tone, as if caricaturing the title of the work; the exposition includes what appear to be development sections, counterpoint (imitation, fugato) creates dense structure and the orchestral sound is often interrupted by striking use of the english horn and bass clarinet.

12. CHAMBER MUSIC. A viola player himself, Dvořák seems to have felt a natural affinity with chamber music

and it is not surprising that his first official opus – as it were the initial work in his career as a composer – was a string quintet with two violas (B7). Chamber music remained central to his work and was significant at crucial points in his artistic development. The String Quartet no.1 in A (1862, B8), dedicated to his teacher at the Prague Organ School, Josef Krejčí, may be regarded as his journeyman work; like a primal cell, the main theme of the first movement gives rise to the themes of the three following movements, the scherzo metre is skilfully varied and the movements are closely linked. The string quartets in B♭, D and E minor of 1868–70 (nos.2–4) – later destroyed as works of the composer's 'mad period', but preserved in copies – provide a record of Dvořák's progress. His highly developed musical language is used in the third movement of the D major quartet to shape the melody of the banned Slav freedom song *Hej Slovane* ('Hey, Slavs!') in the manner of a variation (ex.6). The single-movement quartet in E minor includes a slow central section of 63 bars based on an F♯ pedal point. Dvořák later published this central section as an independent work, the Nocturne op.40, arranged first for orchestra (B47), then for violin and piano (B48*a*) and for piano four hands (B48*b*)

The Piano Quintet in A (B28), composed in 1872, is a transitional work, like the String Quartet no.5 in F minor and no.6 in A minor; in each case the search for individual ideas revived traditional formal demands. A marked alteration between experiment and tradition (no.6 was originally planned as a single movement consisting of five large sections) lends the works a distinct and often unique charm. In each case, also, there is cautious use of national colouring, sometimes brought to the fore and then receding.
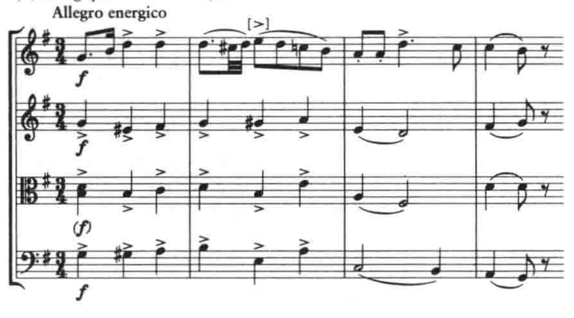
The end of the transitional phase is marked by the String Quartet no.7 in A minor (1874), which has balanced formal proportions and logical stringency (the first movement's development leads from A minor to E♭ major and back symmetrically to A minor for recapitulation), with a tendency towards developing variation, guaranteeing unity in diversity, and clear references to folk music (the third movement is based on elements of the mazurka and the *sousedská*). A similar economy and thematic density characterizes the String Quintet op.77 for two violins, viola, cello and double bass, written

Ex.6

(a) *Hej Slovane*



(b) String quartet no.3 in D, 3rd movt



shortly afterwards (1875, B49), but here the extension of variation to all sections and movements gives it symphonic features.
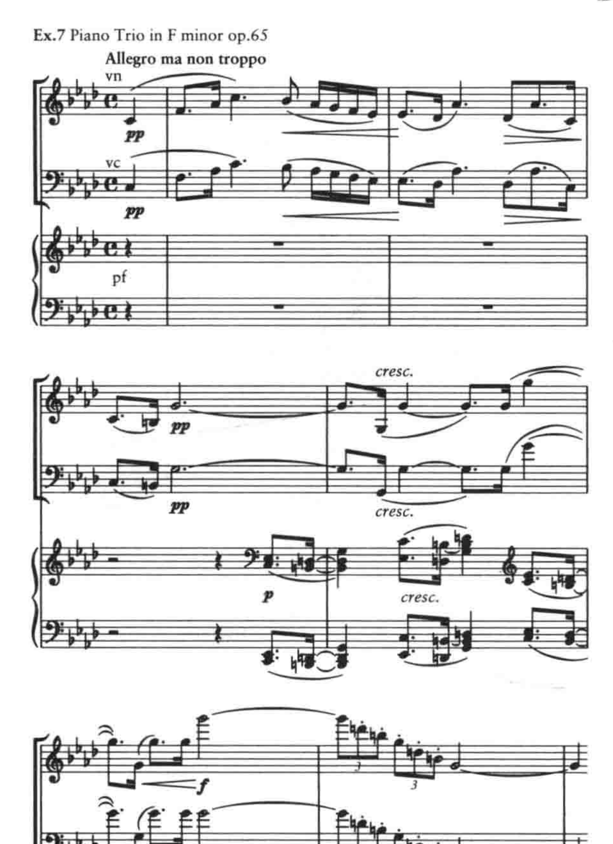
The Piano Trios in B♭ (1875, B51) and G minor (1876, B56), and the Piano Quartet in D (1875, B53) show a return to traditional chamber music. In these works Dvořák refined his achievements, with contrasting developments and links beneath the surface of the music, and created melodic and tonal balance and opposition between the piano and the strings. The String Quartet no.8 in E, composed in 1876 and revised in 1888, shows exceptional individuality and skill in the mirror symmetry of the first movement, the unconventional but distinctive disposition of keys in both detail and overall effect, the *dumka* style of the Andante and in the asymmetrical periodic structure of the scherzo. This is the musical point of departure evident in many of Dvořák's later chamber works.

The String Quartet no.9 in D minor (1877), composed soon afterwards and dedicated to Brahms, suggests an enhancement of what has gone before, with fluctuating tonality, only indirectly circumventing the main key (which is avoided), rigorous allocation of themes to all parts and a lively polka in the second movement. The Bagatelles (1878, B79) are original in their instrumentation (harmonium, two violins and cello), in their five-part structure – suite-like and cyclical as if subliminally connected by the use of quotation – and in their echoes of Czech bagpipe melodies.

The String Sextet in A (1878, B80) and the String Quartet no.10 in E♭ (1878–9) represent the predominance of a nationalist style probably to a greater extent than in any previous work. In the quartet in particular – it was commissioned by Jean Becker, who asked for Slavonic features – Dvořák concentrated on folklike themes, with obvious consequences not only for the colouring (elements of the polka in the first movement, the *dumka* in the second and the *skočná* in the fourth), but for the whole structure, including striking triadic melodies, catchy thematic periodicity and the dominance of formal repetition. The Violin Sonata in F (1880, B106), written shortly after the E♭ quartet and the only sonata in Dvořák's output to survive (the Violin Sonata in A minor B33 and the Cello Sonata in F minor B20 of the early 1870s are lost), is in the same folk-inspired vein, but already shows some of the subtlety and stylistic refinement of the String Quartet no.11 in C (1881), which departs from the folk style with themes based on chords, thematic density and polyrhythmic accompanying structures. This refinement reaches a peak in the dramatic expressiveness of the Piano Trio in F minor (1883, B130), (ex.7) unique in Dvořák's writing. Not only the outer movements but also the scherzo-like second movement and the imitative central section of the cantabile third movement are dominated by this expressiveness. In only six bars at the beginning of the first movement, for example, the music moves from the opening *pp* to a first climactic *ff*, rhythmically and melodically intensifies the closing motif of the strings playing in unison, quickens the tempo with triplets for the piano and, as if impulsively, opens up the tonal area to cover several octaves.

Dvořák wrote no more chamber music for four years, apart from the Ballad in D minor for violin and piano (1884, B139), a small-scale work but very much in Dvořák's dramatic style of that time. This gap can probably be explained by the time spent on commissions

Ex.7 Piano Trio in F minor op.65
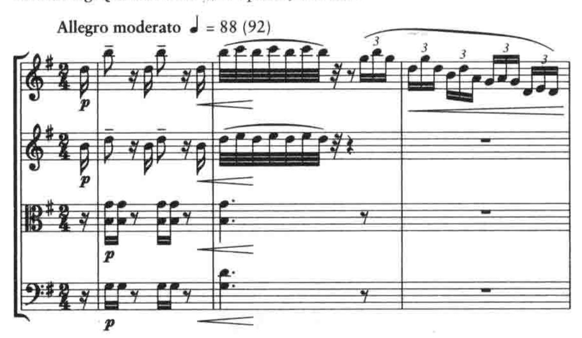


from England and for Simrock. At the beginning of 1887 he returned to chamber music with the Terzetto in C (B148) for two violins and viola, an occasional work of 'very small means', its third movement being a *furiant* and its finale a variation. This was followed by the *Drobnosti* ('Miniatures', 1887, B149), for the same forces and with the same 'small means', comprising a Cavatina (no.1), a Capriccio (no.2), a Romance (no.3) and Ballade (no.4); Dvořák arranged them immediately afterwards for violin and piano, and Simrock published them without individual titles as *Romatické kusy* ('Romantic Pieces' B150). In the same year Dvořák arranged 12 songs from his 1865 song cycle *Cypresses* for string quartet as *Echo of Songs* (B152), as if transferring the tradition of the character-piece to the string quartet.
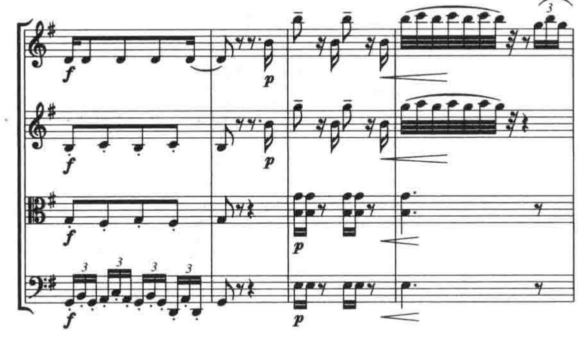
In the Piano Quintet in A op.81 (B155), also composed in 1887, he returned stylistically to the chamber works of the late 1870s: a carefree tone, distinctly national colouring, melodic variety, rhythmic vitality and harmonic colour combine in a well-balanced formal structure with differentiated instrumental sound. The same can be said of the Piano Quartet in E♭ (1889, B162), whose musical organization depends on 3rds in the main theme of the first movement. Dvořák adopted a new plan for the Piano Trio op.90 (the *Dumky*, 1890–91, B166). Here the structure consists of neither the classical four movements nor traditional sonata form, but a series of six *dumky* movements in two groups. The first part consists of movements 1–3, which merge into one another without a break and are grouped harmonically around the tonal centre C#, the key of the second movement; the second part consists of movements 4–6. Relationships of character and sporadic correspondences of motif ensure cyclical coherence between the two parts.
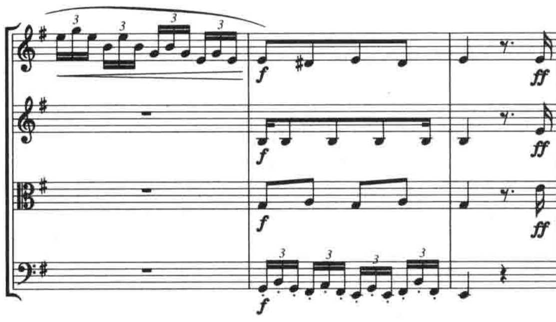
The String Quartet no.12 in F op.96 ('The American'), the String Quintet in E♭ op.97 (B180) and the Sonatina in G op.100 for violin and piano (B183) were all written in the USA in 1893. Besides the clearly perceptible American tone it is their simplicity that distinguishes these three works from the earlier and later chamber music. Dvořák stated that he 'wanted to write something really melodious and simple'. This simplicity seems therefore to have been deliberate. It is reflected in the relative brevity of the works, the restraint of technical demands on performers, the diatonic rather than chromatic melodic structure, and the emphasis on phrases of equal length. There is also less shaping of thematic material, leading to repetition (either precise or in variation), and less attention to development. Coherence is provided not so much by development as by simultaneous contrasting passages of rhythmic ostinato and harmonic repose (as at the beginning of the Quartet op.96, structurally reminiscent of Smetana's string quartet 'From my Life'), and the subliminal interlocking of themes. These works differ in many respects from the 19th-century European tradition, but represent an original and unusual aspect of Dvořák's chamber music.

The String Quartet no.14 in A♭ op.105 – begun in New York early in 1895 and completed at the end of the year – resembles an enhanced résumé of Dvořák's previous chamber music. As in the First String Quartet there is a slow introduction, a kind of preparation for the following Allegro, which has a subject developed from ideas already presented. The theme is based on a motif (alternating upper and lower notes, tonal repetition) that threads its way through the entire work, in which (as in many of the earlier works) it is obvious that Dvořák paid particular attention to the proportions of the individual sections and movements and to cyclical cohesion. Less a résumé than a fundamentally new departure is the String Quartet no.13 in G op.106, begun after op.105 but finished earlier. The thematic material is not cantabile and extended, but consists of short, fragmented motifs. For example, the main theme of the first movement includes leaping 6ths, tonal repetition, a motif of alternating notes and triad-like descending triplets, combining the most disparate qualities – separated by rests – in the space of only four bars (ex.8). In the following section these and other elements are treated like building-blocks that can be combined at will. In the second movement (which almost eludes traditional analysis) this principle affects the form, which is marked less by cadences than by breaks in forward movement and by moments of repose created by general pauses and fermata. The finale has no development section and many passages show little formal development. Thematic elements from the first movement are quoted in a manner that seems to anticipate Janáček's 'speech-melody' in its asymmetrical prose-like nature and rhetorical language.

Ex.8 String Quartet no.13 in G op.106, 1st movt
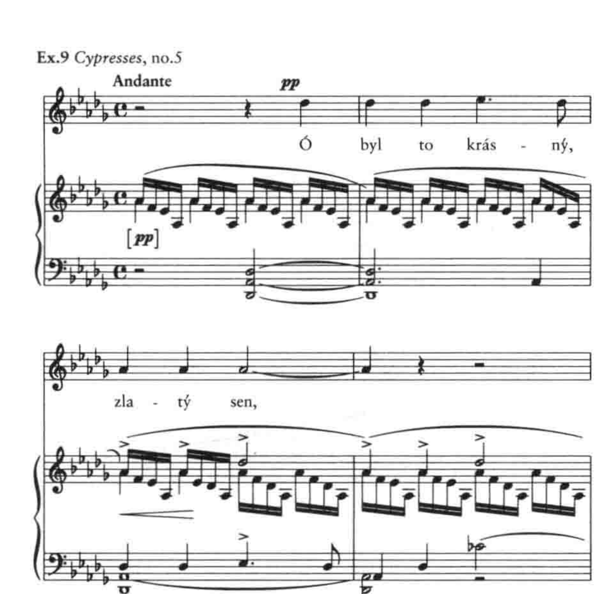






13. Piano music. Although Dvořák was an accomplished pianist, writing for the piano was never as important to him as, for example, orchestral or chamber music. His piano works are mainly entertaining dances and character-pieces rather than musically and technically ambitious sonatas, fantasias and études. The pieces include the two *Furianty* B85 (1878) and single works such as *dumky* (B136) (1884) and B64 (*c*1876), and the Impromptu in D minor B129 (1883), as well as larger sets, including the eight Waltzes B101 (1879–1880) and the six Mazurkas B111 (1880), which are reminiscent of Chopin but are considerably more natural-sounding and direct. The two Minuets B58 (1876) have expressive, cantabile melodies. The four *Eclogues* B103 (1880) are full of tonal colour; Dvořák took the subject of the central section of no.4 (Allegretto) as a contrasting theme for the first of the orchestral set of Slavonic Dances B147. The eight Humoresques B187 (1894) show American influence in their striking pentatonism.

Another important group among Dvořák's compositions for piano are those with cyclic features. The eight variations of the Theme with Variations in A♭ B65 (1876) show an ever-increasing development, which is technically demanding but rather impersonal in expression. 12 pieces linked by motifs make up the *Silhouettes*, written between 1875 and 1879 (B98). They are based on thematic material from the First and Second Symphonies (1865) and on motifs from no.14 of the song cycle *Cypresses* (also of 1865); as the title suggests, it is as if Dvořák were trying to trace the outlines of works from the earlier period and reformulate them. He proved himself a musical poet in the nature of Schumann in the set *Poetic Tone Pictures* B161 (1889), which has 13 sections, each bearing a title (for example, *Nočnícestou*, 'Twilight Way'; *Žertem*, 'Toying'; *Jarní*, 'Spring Song'. Their pictorial nature is expressed through musical idioms and typical mood-setting. There are five movements in the Suite in A B184 (1894), revolving around the tonal centre of A and linked by motifs, but differing in tempo and character. The melodies show the influence of American spirituals and there are many pastoral features.

The third group consists of the piano duets. The two series of Slavonic Dances (B78 and B145, also arranged for orchestra) contain elements of the *furiant*, *dumka*, polka, *sousedská*, *skočna*, *odzemek*, *kolo*, *starodávný*, *špacirka* and mazurka in their melodic and rhythmic inventions. The epic nature of the ten *Legends* B117 (1880–81, also orchestrated) is expressed in the sudden switching from a cheerful to a dark and gloomy tone. The six character-pieces *Ze Šumavy* ('From the Bohemian Forest', B133) anticipate to some extent the later *Poetic Tone Pictures* in their programmatic delineation and tone-painting, although they are less specific; their titles include *Na přástkách* ('In the Spinning-Room'), *Klid* ('Silent Woods', also arranged for cello and piano), and *Z bouřlivých dob* ('In Troublous Times'), the main theme of which resembles the theme of the scherzo in the Fourth Symphony.

14. Songs and duets. Dvořák wrote more than 100 solo songs and duets. The texts were either from Czech, Moravian, Slovak, Serbian, modern Greek, Russian, Lithuanian and Irish folk poetry or by Czech poets such as K.J. Erben, Vítěslav Hálek, Adolf Heyduk, Eliška Krásnohorská and Gustav Pfleger-Moravský. The last-named was also the author of the 18 poems that were the first texts Dvořák set to music, in the song cycle *Cypresses* (1865, B11). These settings distinguish the individual moods of the poems and their romanticism places them in the tradition of Schubert and Schumann. They already display many of the elements generally characteristic of Dvořák's word-setting: melodic and rhythmic ideas are closely connected with the metrical qualities of the text. The structure of lines and verses is retained in the shape of the musical phrases and the form, and dramatic passages are strongly emphasized. However, Dvořák was primarily concerned to illustrate the mood and content of the texts, for example, the music hovers like the dream of which it sings in *Ó byl to krásný zlatý sen* ('Oh, it was a lovely, golden dream'; ex.9). Moreover, the composer can be seen reacting to concepts and key words in the text in no.13, *Na horách ticho* ('Everything's still'), where the piano part imitates the rustling of the woods, and in other places. The 1865 cycle was not published, but Dvořák revised the songs several times: as the six songs B123 (1881–2), the four songs B124 (1881–2) and as the eight well-known *Love Songs* (1888, B160). In the five songs to words by Eliška Krasnohorska (B23), the four songs on Serbian folk poems (B29) and the six songs from the Dvůr Králové Manuscript (B30) – written in the early 1870s as

Ex.9 *Cypresses*, no.5



['Oh, it was a lovely golden dream which we dreamt together there']

a result of Dvořák's acquaintance with Ludevít Procházka and the musical evenings he promoted – Dvořák tried to do justice to the sobriety of the texts through an unforced vocal line, concealed strophic structures and a simple but characteristic accompaniment.

The *Moravian Duets*, op.20 (B50, for soprano and tenor, and alto and tenor), op.29 (B60, for soprano and alto) and op.32 (B62, for soprano and alto) were written between 1875 and 1876. They represent a high point in Dvořák's settings for such forces, in the charm of their apparent simplicity, their appealing melodic and rhythmic style, and their expression of both joy and melancholy. There is a great range of emotion, from carefree jubilation to profound meditation, in the 12 *Večerní písně* ('Evening Songs', opp.3, 9 and 31, B61), probably composed in 1876. Dvořák arranged nos.2 and 3, *Mně zdálo se žes umřela* ('I dreamt that you were dead') and *Já jsem ten rytíř z pohádky* 'I am that knight of fairy tale'), for voice and orchestra in 1882. Another high point in Dvořák's output of songs is the set of *Zigeunermelodien* B104 (1880), composed to a German text. The songs unite expressive use of the voice and a colourful, often dance-like piano accompaniment that sometimes imitates the dulcimer. In the famous fourth song, *Als die alte Mutter* ('Songs my mother taught me'), the voice part in 2/4 contrasts in an unusual way with the piano accompaniment in 6/8. Also among Dvořák's best songs are those of *V národním tónu* ('In Folk Tone', 1886, B146) and the *Vier Lieder* (1887–8, B157). *Ach není, není, tu, co by mě těšilo* ('There is nothing here to comfort me', no.3 of B146) is notable for its harmonic colour and *Lasst mich Allein* (no.1 of the *Vier Lieder*) for its meditative tone.

Verses from the Psalms selected by Dvořák from the Bible of Kralice are the basis of the *Biblical Songs* (1894, B185), Dvořák's last song set and in its religious approach his most personal. Often reminiscent of archetypal sacred music, as if part of an imaginary church service, the songs suggest chanting (for example in no.4, *Hospodin jest můj pastýř*, 'The Lord is my shepherd'). The text is highlighted and its meaning emphasized by the restrained, often sparse, piano accompaniment.

WORKS

Edition: *Antonín Dvořák: Souborné výdaní* [Complete edition], ed. O. Šourek and others (Prague, 1955–) [AD]

B – *Burghauser thematic catalogue no.*
S – *Šourek catalogue no.*
† – *completed at some time between dates given*

SYMPHONIES

B	*S*	*Op.*	*No.*	*Composition*	*Publication*	*Remarks*	*AD*
9	—	—	no.1, c	before 14 Feb – 24 March 1865	—	called 'Zlonické zvony' [The Bells of Zlonice]; 1st perf. Brno, 4 Oct 1936	iii/1
12	7	4	no.2, B♭	1 Aug – 9 Oct 1865	—	rev. 1887; 1st perf. Prague, 11 March 1888	iii/2
34	19	10	no.3, E♭	?April – 4 July 1873	Berlin, 1911	1st perf. Prague, 29 March 1874; rev. 1887–9	iii/3
41	22	13	no.4, d	1 Jan – 26 March 1874	Berlin, 1912	rev. 1887–8 1st perf. Prague, 6 April 1982; listed variously as opp.18, 19, 24	iii/4
54	32	76	no.5, F	15 June – 23 July 1875	Berlin, 1888	1st perf. Prague, 25 March 1879; ded. H. von Bülow; rev. 1887; 1st pubd as Sym. no.3; once known as op.24	iii/5
112	78	60	no.6, D	27 Aug – 15 Oct 1880	Berlin, 1882	1st perf. Prague, 25 March 1881; ded. H. Richter; 1st pubd as Sym. no.1; formerly called op.58	iii/6
141	94	70	no.7, d	13 Dec 1884 –17 March 1885	Berlin, 1885	1st perf. London, 22 April 1885; rev. June 1885; 1st pubd as Sym. no.2	iii/7
163	109	88	no.8, G	26 Aug – 8 Nov 1889	London 1892	1st perf. Prague, 2 Feb 1890; 1st pubd as Sym. no.4	iii/8
178	117	95	no.9, e	10 Jan–24 May 1893	Berlin, 1894	called 'Z Nového světa' [From the New World]; 1st perf. New York, 16 Dec 1893; 1st pubd as Sym. no.5	iii/9

CONCERTOS AND OTHER WORKS FOR SOLO INSTRUMENT WITH ORCHESTRA

B	S	Op.	Title	Composition	Publication	Remarks	AD
10	—	—	Cello Concerto, A	completed 30 June 1865	—	with pf acc.; ? 1st perf. Prague, 26 April 1929; rev. G. Raphael (Leipzig, 1929); orchd J. Burghauser (Prague, 1977)	iv/2
39	20	11	Romance, f, vn	†Oct 1873 – 9 Dec 1877	Berlin, 1879	1st perf. Prague, 9 Dec 1877; arr. of Andante from Str Qt B37	iii/23
63	42	33	Piano Concerto, g	?Aug – 14 Sept 1876	Breslau, 1883	1st perf. Prague, 24 March 1878	iii/10
90	64	49	Mazurek, vn	completed 15 Feb 1879	Berlin, 1879		iii/23
96 } 108 }	68	53	Violin Concerto, a	5 July – mid-Sept 1879 4 April – 25 May 1880	Berlin, 1883	rev. 1882; 1st perf. Prague, 14 Oct 1883	iii/11
181	114	94	Rondo, g, vc	16 – 22 Oct 1893	Berlin, 1894	arr. from B171	iii/23
182	90	68/5	Klid [Silent woods], vc	28 Oct 1893	Berlin, 1894	arr. from B133/5	iii/23
191	125	104	Cello Concerto, b	8 Nov 1894 – 9 Feb 1895	Berlin, 1896	rev., completed 11 June 1895; 1st perf. London, 19 March 1896	iii/12

OTHER ORCHESTRAL

B	S	Op.	Title	Composition	Publication	Remarks	AD
4	—	—	Harfenice [The woman harpist], polka	?1862 – 4	—	lost	—
5–6	3	—	Polka and Galop	?1861 or 1862	—	lost	—
15	—	—	Seven pieces (Interludes), small orch	12 Jan–5 Feb 1867	—	1st perf. London, 31 Jan 1991	iii/24
15bis	—	—	[Serenade], fl, vn, vc, triangle]	completed 26 Jan 1867	—		vii/9
16a	(8)	(1)	Tragická ouvertura (Dramatická ouvertura)	completed 19 Oct 1870	Berlin, 1912	ov. to Alfred (B16); also listed as op.10, op.13	i/1a
21a	12	(12)	Overture, F	completed 20 Dec 1871	—	ov. to King and Charcoal Burner (i) (B21); also listed as op.2, op.13, op.14	i/2
31	—	—	Three nocturnes, no.2: Májová noc [May night]	?Oct 1872	—	nos.1, 3, lost; also listed as op.18	vii/10
35	—	—	Romeo a Julie, overture	June – July 1873	—	lost; also listed as op.21	—
44	24	14	Symfonická báseň [Sym, Poem] (Rhapsodie), a	Aug – 12 Sept 1874	Berlin, 1912	1st perf. Vienna, 17 Dec 1901; also known as op.15, op.18, op.19	iii/18
47	10	40	Nocturne, B str	?Jan 1875	Berlin, 1883	rev. 1882 or 1883; arr. from Str Qt B19 and Str Qnt B49	iii/24
52	29	22	Serenade, E, str	3–14 May 1875	Berlin, 1879	1st perf. Prague, 10 Dec 1876; arr. pf 4 hands (Prague, 1877)	iii/16
70	48	78(28)	Symfonické variace [Symphonic Variations]	6 Aug – 28 Sept 1877	Berlin, 1888	on 'Já jsem huslař' [I am a Fiddler], B66/3; 1st perf. Prague, 2 Dec 1877	iii/22
77	53	44	Serenade, cl, 2 ob, 2 cl, 2 bn, dbn, 3 hn, vc, db	4–18 Jan 1878	Berlin, 1879	1st perf. Prague, 17 Nov 1878	iii/16
83	55	46	Slovanské tance [Slavonic Dances], 1st ser.	April – 22 Aug 1878	Berlin, 1878	arr. from B78; 1st perf., nos.1, 3, 4, Prague, 16 May 1878; complete, Dresden, 4 Dec 1878 (nos.1–4), 18 Dec 1878 (nos.5–8)	iii/19
86	54	45	Slavonic Rhapsodies, 1 D, 2 g, 3 A♭	13 Feb – 3 Dec 1878	Berlin, 1879	1st perf., nos.1–2, Prague, 17 Nov 1878; no.3, Berlin, 24 Sept 1879	iii/18
88	65	54	Slavnostní pochod [Festival March]	? Jan or Feb 1879	Prague, 1879	for the silver wedding of Franz Josef and Elisabeth of Austria; 1st perf. Prague, 23 April 1879	iii/24
93	66	39	Česká suita [Czech Suite], D	?April 1879	Berlin, 1881	1st perf. Prague, 16 May 1879	iii/17
97	33	25	Vanda Overture	Aug – ?Oct 1879	Leipzig, ?1885	for Vanda, B55	iii/24
99	72	—	Pražské valčiky [Prague Waltzes]	? 10–12 Dec 1879	—	1st perf. Prague, 28 Dec 1879; arr. pf (Prague, 1880)	iii/24
100	67	—	Polonaise, E♭	20–24 Dec 1879	—	1st perf. Prague, 6 Jan 1880; arr. pf 4 hands by J. Zubatý, rev. Dvořák (Prague, 1883)	iii/24
105	71	54	Two Waltzes, str	†9Dec 1879 – March 1880	Berlin, 1911	1st perf. Prague, 29 March 1880; arr. of B101, nos.1, 4	iv/6

B	S	Op.	Title	Composition	Publication	Remarks	AD
114	(3)	53A/1	Polka 'Pražským akademikum' [For Prague Students], B♭	14 Dec 1880	—	1st perf. Prague, 6 Jan 1881; arr. pf (Prague, 1882)	iii/24
119	(3)	53A/2	Kvapík [Galop], E	? Dec 1881	—	1st perf. Prague, 6 Jan 1882; anon. arr. pf (Prague, 1882)	vii
122	80	59	Legendy [Legends]	13 Nov – 9 Dec 1881	Berlin, 1882	arr. from B117	iii/21
125a	(83)	62	Domov můj [My Homeland], overture	21–3 Jan 1881	Berlin, 1882	from Josef Kajetán Tyl, incid music, B125; 1st perf. Prague, 3 Feb 1882	i/9
131	88	66	Scherzo capriccioso	4 April – 2 May 1883	Berlin, 1884	1st perf. Prague, 16 May 1883	iii/22
132	89	67	Husitská, dramatická ouvertura [Hussite overture]	before 9 Aug – 9 Sept 1883	Berlin, 1884	1st perf. Prague, 18 Nov 1883	iii/13
147	98	72	Slovanské tance [Slavonic Dances], 2nd ser.	mid-Nov 1886 – 5 Jan 1887	Berlin, 1887	arr. from B145; 1st perf., nos.9, 10, 15, Prague, 6 Jan 1887	iii/20
167	—	—	Fanfares, 4 tpt, timp	30 April 1891	—	for the opening festivities of the Regional Jubilee Exhibition in Prague; 1st perf. Prague, 15 May 1891	vii
168	113	91	V přírodě [In Nature's Realm], concert overture	31 March–8 July 1891	Berlin, 1894	B168, 169, 174 composed together as Příroda, Život a Láska [Nature, Life and Love]; 1st perf. Prague, 28 April 1892; earlier known as op.91, nos.1–3	iii/13
169	113	92	Karneval [Carnival], concert overture	28 July – 12 Sept 1891	Berlin, 1894		iii/13
174	113	93	Othello, concert overture	before Nov 1891 – 18 Jan 1892	Berlin, 1894		iii/13
190	121	98b	Suite, A	begun 19 Jan 1895	Berlin, 1911	arr. from B184	iii/7
195	129	107	Vodník [The Water Goblin], sym. poem after K.J. Erben	6 Jan – 11 Feb 1896	Berlin, 1896	private perf. Prague, 3 June 1896; London, 14 Nov 1896	iii/14
196	130	108	Polednice [The Noon Witch], sym. poem after Erben	11 Jan – 27 Feb 1896	Berlin, 1896	private perf., Prague, 3 June 1896; London, 21 Nov 1896	iii/14
197	131	109	Zlatý kolovrat [The Golden Spinning-Wheel], sym. poem after Erben	15 Jan – 25 April 1896	Berlin, 1896	private perf., Prague, 3 June 1896; London, 26 Oct 1896	iii/14
198	132	110	Holoubek [The Wild Dove], sym. poem after Erben	22 Oct – 18 Nov 1896	Berlin, 1899	1st perf. Brno, 20 March 1898	iii/15
199	133	111	Píseň bohatýrská [A Hero's Song], sym. poem	4 Aug – 25 Oct 1897	Berlin, 1899	1st perf. Vienna, 4 Dec 1898	iii/15

CHAMBER

B	S	Op.	Title	Composition	Publication	Remarks	AD
7	4	1	String Quintet, a, 2 vn, 2 va, vc	begun 6 June 1861	Prague, 1943	1st perf. Prague, 15 Dec 1921	iv/8
8	5	2	String Quartet no.1, A	March 1862	Prague, 1948	1st perf. Prague, 6 Jan 1888; once listed as op.1	iv/5
14	—	—	Clarinet Quintet, b♭	†? 1865 or 1869	—	lost, ?destroyed; listed as ?op.5, ?op.6	—
17	—	—	String Quartet no.2, B♭	†?1868–70	—		iv/5
18	9	—	String Quartet no.3, D	†?1869–70	—	1st perf. Prague, 12 Jan 1969	iv/5
19	10	—	String Quartet no.4, e	? Dec 1870	—	once listed as op.9; Andante religioso adapted in Nocturne B48a and Str Qnt B49	iv/5
20	11	—	Cello Sonata, f	completed 4 Jan 1871	—	lost; once listed as op.10	vii
25	—	(13)	Piano Trio	? 1871 or 1872	—	lost (destroyed); listed as op.13, [no.1]	—
26	—	(13)	Piano Trio	? 1871 or 1872	—	lost (destroyed); listed as op.13, [no.2]	—
28	16	5	Piano Quintet, A	?Aug – ?Sept 1872	—	1st perf. Prague, 22 Nov 1872; once listed as op.15	iv/11

B	S	Op.	Title	Composition	Publication	Remarks	AD
33	—	—	Violin Sonata, a	Feb 1873	—	lost (destroyed); once listed as op.19	—
36	—	—	Octet (Serenade), 2 vn, va, db, cl, bn, hn, pf	completed Sept 1873	—	lost (destroyed); once listed as op.22	—
37	20	9	String Quartet no.5, f	Sept–4 Oct 1873	Leipzig, 1929	rev. for pubn by G. Raphael once listed as op.23	iv/5
38	—	11	Romance, f, vn, pf	†Oct 1873 – 9 Dec 1877	Berlin, 1879	transcr. of Andante con moto from Str Qt B37 pubd pf part by J. Zubatý	iv/1
40	21	12	String Quartet no.6, a	Nov – 5 Dec 1873	—	rev., inc.; completed by J. Burghauser	iv/5
40a	—	—	Andante appassionato, F, 2 vn, va, vc	Nov/Dec 1873	—	once part of Str Qt B40	iv/5
45	25	16	String Quartet no.7, a	?14–24 Sept 1874	Prague, 1875	1st perf. Prague, 29 Dec 1878; score (Berlin, 1894)	iv/6
48a	—	40	Nocturne, B, vn, pf	†1875–83	Berlin, 1883	adapted from Andante religioso, St Qt B19	iv/1
49	27	77	String Quintet, G, 2 vn, va, vc, db	?Jan – March 1875	Berlin, 1888	orig. slow movt adapted from Andante religioso, Str Qt B19; 1st perf. Prague, 18 March 1876; definitive (4-movt) version, Boston, 25 Nov 1889; 1st listed as op.18; rev. Jan 1888	iv/8
51	30	21	Piano Trio, B♭	by 14 May 1875	Berlin, 1880	1st perf. Prague, 17 Feb 1877; rev. ?1880	iv/9
53	31	23	Piano Quartet, D	24 May – 10 June 1875	Berlin, 1880	1st perf. Prague, 16 Dec 1880	iv/10
56	34	26	Piano Trio, g	4–20 Jan 1876	Berlin, 1880	1st perf. Turnov, 29 June 1879	iv/9
57	35	80	String Quartet no.8, E	20 Jan – 4 Feb 1876	Berlin, 1888	rev. 1888; 1st perf. Hamburg, 19 Nov 1888; 1st listed as op.27	iv/6
75	52	34	String Quartet no.9, d	7–18 Dec 1877	Berlin, 1880	rev. 1879; 1st perf. ?Trieste, 14 Dec 1881; ? once listed as op.43	iv/6
79	56	47	Maličkosti [Bagatelles], 2 vn, vc, hmn	1–12 May 1878	Berlin, 1880	1st perf. 2 Feb 1879	iv/10
80	57	48	String Sextet, A, 2 vn, 2 va, 2 vc	14–27 May 1878	Berlin, 1879	1st perf. Berlin, 9 Nov 1879	iv/8
81	58	—	Capriccio, vn, pf	?June 1878	Leipzig, 1929	rev. 1892; rev. for pubn by G. Raphael; also known as Concert Rondo; variously listed as opp.24, 27; ? also arr. vn, orch, lost	iv/8
89	64	49	Mazurek, vn, pf	Feb 1879	Berlin, 1879	1st perf. Prague, 29 March 1879; arr. vn, orch as B90	iv/1
92	62	51	String Quartet no.10, E♭	25 Dec 1878–28 March 1879	Berlin, 1879	1st perf. Magdeburg, 10 Nov 1879	iv/6
94	—	—	Polonaise, A, vc, pf	?June 1879	Vienna, 1925	1st perf. Turnov, 29 June 1879; rev. for pubn by W. Feral	iv/3
105	71	54	2 Waltzes, str, qt, ad lib db/str orch	? Feb 1880	Berlin, 1911	arr. of nos.1, 4 of B101	iv/6
106	75	57	Violin Sonata, F	3–17 March 1880	Berlin, 1880	1st perf. ?Chrudim, 23 Sept 1880	iv/1
120	—	—	Quartet movement, F, str qt	completed 7–9 Oct 1881	Prague, 1951	1st perf. Prague radio, 29 April 1945	iv/6
121	82	61	String Quartet no.11, C	before 25 Oct – 10 Nov 1881	Berlin, 1882	1st perf. Berlin, 2 Nov 1882	iv/7
130	87	65	Piano Trio, f	1 Feb – 31 March 1883	Berlin, 1883	once listed as op.64	iv/9
139	95	15/1	Ballad, d, vn, pf	†?Sept – Oct 1884		1st pubd in *Magazine of Music*, i (1884), Christmas suppl.	iv/1
148	100	74	Terzetto, C, 2 vn, va	7–14 Jan 1887	Berlin, 1887	1st perf. Prague, 30 March 1887	iv/4
149	—	75a	Drobnosti [Miniatures], 2 vn, va	? completed 18 Jan 1887	Prague, 1945	rev. as Romantic Pieces, B150; ? 1st perf. Prague, 24 Feb 1938	iv/4
150	101	75	Romantické kusy [Romantic pieces], vn, pf	?20–25 Jan 1887	Berlin, 1887	1st perf. Prague, 30 March 1887; rev. of Miniatures, B149	iv/1
152	(6)	—	Ohlas písní [Echo of Songs], 2 vn, va, vc	21 April – 21 May 1887	Prague, 1921	arr. of nos.6, 3, 2, 8, 12, 7, 9, 14, 4, 16, 17, 18 from Cypřiše, B11; nos.16, 18 unpubd	iv/7
155	103	81	Piano Quintet, A	18 Aug–3 Oct 1887	Berlin, 1888	1st perf. Prague, 6 Jan 1888; once listed as op.77	iv/11
162	108	87	Piano Quartet, E♭	10 July – 19 Aug 1889	Berlin, 1890	1st perf. Frankfurt, 17 Oct 1890	iv/10
164	111	—	Gavotte, 3 vn	19 Aug 1890	Prague, 1890	pubd in *Mladý houslista*, i, ed. V.J. Novotný	iv/4
166	112	90	Dumky, pf, vn, vc	Nov 1890 – 12 Feb 1891	Berlin, 1894	1st perf. Prague, 11 April 1891	iv/9
170	—	46/2	Slovanský tance [Slavonic Dance], e, vn, pf	1879 or ? Dec 1891	—	1st perf. Turnov, 29 June 1879; arr. of B78 no.2	iv/1

B	S	Op.	Title	Composition	Publication	Remarks	AD
171	114	94	Rondo, g, vc, pf	25–6 Dec 1891	Berlin, 1894	1st perf. Rakovník, 3 Jan 1892; orchd as B181; once listed as op.92	iv/3
172	(55)	46/8	Slovanský, [Slavonic Dance], g, vc, pf	27 Dec 1891	—	1st perf. Chrudim, 8 Jan 1892; arr. of B78 no.8	iv/3
173	(90)	68/5	Klid [Silent Woods], vc, pf	28 Dec 1891	Berlin, 1894	1st perf. Rakovník, 3 Jan 1892; arr. of B133 no.5	iv/3
179	118	96	String Quartet no.12, F	8–23 June 1893	Berlin, 1894	'The American', 1st perf. Boston, MA, 1 Jan 1894	iv/7
180	119	97	String Quintet, E♭, 2 vn, 2 va, vc	26 June – 1 Aug 1893	Berlin, 1894	'The American', 1st perf. New York, 12 Jan 1894	iv/8
183	120	100	Sonatina, G, vn, pf	19 Nov – 3 Dec 1893	Berlin, 1894	1st perf. Brno, 10 Jan 1896	iv/1
192	128	106	String Quartet no.13, G	before 11 Nov–9 Dec 1895	Berlin 1896	1st perf. Prague, 9 Oct 1896	iv/7
193	127	105	String Quartet no.14, A♭	26 March – 30 Dec 1895	Berlin, 1896	1st perf. Prague, 20 Oct 1896	iv/7

KEYBOARD

for piano 2 hands, unless otherwise stated

B	S	Op.	Title	Composition	Publication	Remarks	AD
1	1	—	Polka pomněnka [Forget-me-not Polka], C	†1854–?1865	—	trio by A. Liehmann	vii
302	—	—	Preludes and Fuges, org: 1–4, Preludes, D, G, a, B♭; 5, Prelude on a Given Theme, D; [6], Fughetta 1, D; [7], Fugue, D; [8], Fugue, g	1859		nos.1, [7], pubd in *Česká varhanní tvorba*, i (1954)	vii
3	2	—	Polka, E	27 Feb 1860	—	? doubtful	v/1
22	(12)	—	Themes [Motivy] from King and Charcoal Burner (i)	†?1871–3	Prague, 1873		vii
43	(23)	—	Potpourri [Směs] from King and Charcoal Burner (ii)	†?1874–5	Prague, 1875		vii
48b	—	(40)	Nocturne, B, pf 4 hands	?1882	—	adapted from Andante religioso, Str Qt B19	v/6
58	36	28	Two Minuets, A♭, F	?Feb 1876	Prague, 1879		v/1
64	43	35	Dumka, d	Dec 1876 or ?1878	Berlin, 1879		v/1
65	44	36	Tema con variazioni, A♭	Dec 1876 or ?1878	Berlin, 1879		v/1
74	50	41	Skotské tance [Scottish Dances], d	†? Nov – Dec 1877	Prague, 1879		v/1
78	55	46	Slovanské tancy, [Slavonic Dances], 1st ser., pf 4 hands: C, e, A♭, F, A, D, c, g	18 March – 7 May 1878	Berlin, 1878	orchd as B83; no.2 arr. vn, pf, B170; no.8 arr. vc, pf, B172	v/5
85	50	42	Furianty, D, F	29 May – 25 Sept 1878	Berlin, 1879	1st perf. Prague, 17 Nov 1878	v/1
98	70	8	[12] Silhouettes: c♯, D♭, D♭, f♯, f♯, B♭, b, b, B, e, A, c♯	†1875 – Oct/Nov 1879	Leipzig, 1880	early drafts made *c*1870–72, known as B32	v/1
101	71	54	[8] Waltzes: A, a, E, d♭, g, F, d, E♭	1 Dec 1879 – 17 Jan 1880	Berlin, 1880	nos.1, 4 arr. str qt as B105	v/2
103	74	56	Eclogues: 1 Allegro non tanto (quasi polka), 2 Quasi allegretto, 3 Moderato, 4 Allegretto	24 Jan–7 Feb 1880	Prague, 1921		v/2
109	—	—	Lístky do památníku [Album Leaves]	27–31 May 1880	Prague, 1921		v/2

B	*S*	*Op.*	*Title*	*Composition*	*Publication*	*Remarks*	*AD*
110	76	52	Piano pieces: 1 Impromptu, 2 Intermezzo, 3 Gigue, 4 Eclogue, 5 Allegro molto, 6 Tempo di marcia	?June 1880		nos.1–4 (Leipzig, 1881), no.5 (Prague, 1921)	v/2
111	77	56	Mazurkas: A♭, C, B♭, d, F, b	13 – ?23 June 1880	Berlin, 1880	1st edn omits no.4, incl. inc. version of Eclogue B103, no.1	v/2
116	—	—	Moderato, A	3 Feb 1881	Prague, 1921		v/2
117	80	59	[10] Legends, pf 4 hands: d, G, g, C, A♭, c♯, A, F, D, b♭	before 30 Dec 1880 – 22 March 1881	Berlin, 1881	orchd as B122	v/6
128bis	—	—	Otázka [Question]	13 Dec 1882	—	v/2	
129	86	—	Impromptu, d?	Jan 1883	Prague, 1883	pubd as first musical suppl. to *Humoristické listy*	v/3
133	90	68	Ze Šumavy [From the Bohemian Forest], pf 4 hands: 1 Na přástkách [In the Spinning-Room], 2 U černého jezera [By the Black Lake], 3 Noc filipojakubská [Witches' Sabbath], 4 Na čekání [On the Watch], 5 Klid [Silent Woods], 6 Z bouřlivých dob [In Troublous Times]	?Sept 1883 – 12 Jan 1884	Berlin, 1884	no.5 arr. vc, pf, B172	v/6
136	93	12/1	Dumka, c	?Sept 1884	Prague and Paris, 1885		v/3
137	93	12/2	Furiant, g	?Sept 1884		1st pubd in *Magazine of Music* i (1884), Christmas suppl.	v/3
138	92	—	Humoreska, F♯	†1884–92	Prague, ?1884		v/3
145	98	72	Slovanské tance, [Slavonic Dances], 2nd ser, pf 4 hands: B, e, F, D♭, b♭, B♭, C, A♭	before 9 June – 9 July 1886	Berlin, 1886	orchd as B147	v/5
156	104	—	Dvě perličky [Two little pearls]: 1 Do kola [In a Ring], 2 Dědeček tančí s babičkou [Grandpa Dances with Grandma]	?Dec 1887	Prague, 1888		v/3
158	—	—	Lístek do památníku [Album Leaf], E♭	21 July 1888	—		v/2
161	107	85	Poetické nálady [Poetic tone pictures]: 1 Noční cestou [Twilight Way], 2 Žertem [Toying], 3 Na starém hradě [In the Old Castle], 4 Jarni [Spring Song], 5 Selská balada [Peasant Ballad], 6 Vzpomínání [Reverie], 7 Furiant, 8 Rej skřítků [Goblins' Dance], 9	16 April– 6 June 1889	Berlin, 1889	once listed as op.84	v/3

B	S	Op.	Title	Composition	Publication	Remarks	AD
			Serenade, 10 Bacchanalia, 11 Na táčkách [Tittle-Tattle], 12 U mohyly [At a Hero's Grave], 13 Na svaté hoře [On the Holy Mountain]				
303	—	—	Theme for Variations (for O. Nedbal)	?1891	Prague, 1894		vii
184	121	98	Suite, A	19 Feb – 1 March 1894	Berlin, 1894	known earlier as op.101; orchd as B190	v/4
187	123	101	[8] Humoresky: e♭, B, A♭, F, a, B, G♭, b♭	7–27 Aug 1894	Berlin, 1895		v/4
188	124	—	2 pieces: 1 Ukolébavka [Lullaby], 2 Capriccio	28 Aug – 7 Sept 1894	Berlin, 1911	op. posth.	v/4

STAGE

B	S	Op.	Title	Composition	Publication	Remarks	AD
16	8	—	Alfred (heroic opera, 3, K.T. Körner)	before 26 May –19 Oct 1870	—	text in Ger.; 1st perf. Olomouc, Czech Theatre, 10 Dec 1938; listed both as op. 1 and as op.10	i/1
21	12	—	Král a uhlíř [King and Charcoal Burner] (opera, 3, B.J. Lobeský [B. Guldener]	?April – 20 Dec 1871	—	1st perf. Prague, National, 28 May 1929	i/2
42	23	(14)	Král a uhlíř (ii) (opera, Lobeský)	17 April – 3 Nov 1874	—	1st perf. Prague, Provisional, 24 Nov 1874; with new version of 'Balada Krále Matyáše' [Ballad of King Mathias], composed †Dec 1880 – Jan 1881 (B115); rev. as B151	i/3
46	26	17	Tvrdé palice [The Stubborn Lovers] (comic opera, 1, J. Stolba)	?Sept (before 4 Oct) 1874 – 24 Dec 1874	vocal score, Berlin, 1882	1st perf. Prague, New Czech, 2 Oct 1881	i/4
55	33	25	Vanda (tragic opera, 5, V.B. Šumavský and F. Zákrejs, after J. Surzycki)	9 Aug – 22 Dec 1875	—	1st perf. Prague, Provisional, 17 April 1876; rev. 1879–80, 1883, 1900–01; ov. written 1879 as B97	i/5
67	46	37	Šelma sedlák [The Cunning Peasant] (comic opera, 2, J.O. Veselý)	Feb – July 1877	Berlin, 1882	1st perf. Prague, Provisional, 27 Jan 1878; ov. pubd Berlin, 1879	i/6
125	83	62	Josef Kajetán Tyl (ov. and incidental music, F.F. Šamberk)	Dec 1881 – 23 Jan 1882	arr. pf 4 hands, Prague, 1882	1st perf. Prague, Provisional, 3 Feb 1882; pf arr. by J. Zubatý; ov. pubd as Domov můj, B125a	i/9
127	85	64	Dimitrij (i) (opera, 4, M. Červinková-Riegrová)	8 May 1881 – 23 Sept 1882	vocal score, Prague, 1885	1st perf. Prague, New Czech, 8 Oct 1882; rev. 1883, 1885 [pubd vs arr. Zubatý, J. Kàan]; rev. 1894–5 as B186	1/7
151	23	14	Král a uhlíř (iii) (comic opera, 3, Lobeský, rev. V.J. Novotný)	1 Feb – March 1887	vocal score, Prague, 1915	rev. of B42; 1st perf. Prague, National, 15 June 1887; pubd vs arr. R. Veselý	i/3
159	106	84	Jakobín (i) [The Jacobin] (opera, 3. Červinková-Riegrová)	10 Nov 1887 – 18 Nov 1888	vocal score, Prague, 1911	1st perf. Prague, National, 12 Feb 1889; vs rev. K. Kovařovic, arr. Veselý; rev. as B200	I/10
186	—	64	Dimitrij (ii) (opera, 4, Červinková-Riegrová)	9 April – 31 July 1894	vocal score, Prague, 1912	rev. of B127; 1st perf. Prague, National, 7 Nov 1894; pubd vs rev. K. Kovařovic	1/8
200	(106)	84	Jakobín (ii) (opera, 3, Červinková-Riegrová, rev. with F.L. Rieger)	17 Feb – 7 Dec 1897	vocal score, Prague, 1911	rev. of B159; 1st perf. Prague, National, 19 June 1898	i/10

B	S	Op.	Title	Composition	Publication	Remarks	AD
201	134	112	Čert a Káča [The Devil and Kate] (comic opera, 3, A. Wenig, after Cz. fairy tale)	5 May 1898 – 27 Feb 1899	vocal score, Prague, 1908	1st perf. Prague, National, 23 Nov 1899	i/11
203	136	114	Rusalka (lyric fairy tale, 3, J. Kvapil, after F. de La Motte Fouqué: *Undine*	21 April – 27 Nov 1900	vocal score, Prague, 1905	1st perf. Prague, National, 31 March 1901; pubd vs arr. J. Faměra	i/12
206	138	115	Armida (opera, 4, J. Vrchlický, after T. Tasso: *Gerusalemme liberata*	11 March 1902 – 23 Aug 1903	vocal score, Prague, 1941	1st perf. Prague, National, 25 March 1904; pubd vs arr. K. Šolc	i/13

CANTATAS, MASSES, ORATORIOS

B	S	Op.	Title	Composition	Publication	Remarks	AD
2	—	—	Mass, B♭	†1857–9	—	lost (destroyed)	—
27	15	30	Hymnus: Dědicové bílé hory [Hymn: the Heirs of the White Mountain] (V. Hálek), chorus, orch	?May – 3 June 1872	3rd version, London 1885	1st perf. Prague, 9 March 1873; 1st version listed as op.4 and op.14; rev. Jan 1880 as B102; 2nd rev., completed 3 May 1884, London, 13 May 1885	ii/5
71	38	58	Stabat mater (Jacopone da Todi), S, A, T, B, chorus, orch	19 Feb 1876 – 13 Nov 1877	Berlin, 1881	1st perf. Prague, 23 Dec 1880; once listed as op.28	ii/1
91	63	79	Psalm cxlix (Bible of Kralice), male vv, orch	13 Jan – 24 Feb 1879	rev. version, Berlin, 1888	1st perf. Prague, 16 March 1879; once listed as op.52; rev. for mixed choir as B154, op.79. ?July 1887; 1st perf. Rotterdam, 14 Dec 1888	ii/6
135	91	69	Svatební košile [The spectre's bride] (dramatic cantata, K.J. Erben), S, T, B, chorus, orch	26 May – 27 Nov 1884	London, 1885	1st perf. Plzeň, 28 March 1885	ii/2
144	97	71	Svatá Ludmila [St Ludmilla] (oratorio, J. Vrchlický), S, A, T, B, chorus, orch	17 Sept 1885–30 May 1886	London, 1887	1st perf. Leeds, 15 Oct 1886; add recit by Vrchlický, V.J. Novotný [B205], for stage perf., Prague, 30 Oct 1901	ii/3
153	102	86	Mass, D (S, A, T, B)/small choir, chorus, org	26 March – 17 June 1887	orchd version, London, 1893	private perf., Lužany, 11 Sept 1887; once listed as op.76; orchd as B175, 24 March – 15 June 1892; perf. London, 11 March 1893	ii/7, 8
165	110	89	Requiem, S, A, T, B, chorus, orch	1 Jan – 31 Oct 1890	London, 1891	1st perf. Birmingham, 9 Oct 1891	ii/4
176	115	103	Te Deum, S, B, chorus, orch	25 June – 28 July 1892	Berlin, 1896	1st perf. New York, 21 Oct 1892; once listed as op.93, op.98	ii/6
177	116	102	The American Flag (cantata, J.R. Drake), A, T, B, chorus, orch	3 Aug 1892 – 8 Jan 1893	vs, New York 1895	1st perf. New York, 4 May 1895; once listed as op.94 and op.99	ii/5
202	135	113	Slavnostní zpěv [Festival song] (Vrchlický), chorus, orch	?7–17 April 1900	vs, Prague, 1902	private perf., Prague, 29 May 1900	ii/5

OTHER CHORAL

B	S	Op.	Title	Composition	Publication	Remarks	AD
59	37	29	Čtyři sbory [4 Choruses], mixed vv, unacc.: 1 Místo klekání [Evening's blessing] (A. Heyduk), 2 Ukolébavka [Lullaby] (Heyduk), 3 Nepovím [I don't say it], 4 Opuštěný [The Forsaken One]	†7 Feb 1876 – 1878	Prague, 1879	nos.3, 4 set to Moravian folk poems	vi/4
66	45	—	Sbotové písně [Choral Songs], male vv, unacc.: 1 Převozníček [The Ferryman], 2 Milenka travička [The Beloved as Poisoner], 3 Huslař [The Fiddler] (Heyduk)	12–16 Jan 1877	Prague, 1921	nos.1, 2 set to Moravian folk poems	vi/4
72	45	41	Kytice z českých národnich písní [Bouquet of Czech Folksongs], male vv, unacc.: 1 Zavedený ovčák [The Betrayed Shepherd], 2 Úmysl milenčin [The Sweetheart's Resolve], 3 Kalina [The Guelder Rose], 4 Český Diogenes [Czech Diogenes]	?Nov 1877	nos.1–3 Prague, 1877	set to Cz. and Moravian folk poems; nos.1–4 (Prague, 1921), with B66	vi/4
73	—	—	Píseň čecha [The song of a Czech] (F.J. Vacek-Kamenický, male vv, unacc.	?Nov 1877	Prague, 1921	inc.	vi/4
76	51	43	Z kytice národních písní slovanských [From a bouquet of Slavonic Folksongs], male vv, pf: 1 Žal [Sorrow], 2 Divná voda [Miraculous Water], 3 Děvče v háji [The Girl in the Woods]	21 Dec 1877 – 6 Jan 1878	Prague, 1879	nos.1, 3, set to Slovak folk poems; no.2 Moravian folk poem; arr. pf 4 hands by F. Zubatý for pubnn	vi/4
87	61	27	Pět sborů [5 Partsongs], male vv, unacc.: 1 Pomluva [Village Gossip], 2 Pomořané [Dwellers by the Sea], 3 Přípověď lásky [The Love Promise], 4 Ztracená ovečka [The Lost Lamb], 5 Hostina [The Sparrow's Party]	completed 12 Dec 1878	Prague, 1890	Lithuanian folk poems, trans. F.L. Čelakovský; once listed as op.30	vi/4
107	—	29/32	Moravské dvojzpěvyh [Moravian Duets], female vv, unacc.	?18–19 March 1880		transcr. of B60, 62, nos.6, 10, 13, 2, 3	vi/4
126	84	63	V přírodě [In Nature's Realm] (V. Hálek), mixed vv, unacc.: 1 Napadly písně v duši mou [Music Descended to my Soul], 2 Večerní les rozvázal zvonky [Bells Ring at Dusk], 3 Žitné pole, žitné pole [The Rye Field], 4 Vyběhla bříza běličká [The Silver Birch], 5 Dnes do skoku a do písničky! [With Dance and Song]	24–7 Jan 1882	Leipzig, 1882	1st perf. Tábor, 22 Nov 1882	vi/6
143	96	28	Hymna českého rolnictva [Hymn of the Czech peasants] (K. Pippich), mixed vv, orch	13 Aug 1885	vs, Prague, 1885	pubd score arr. Zubatý, rev. Dvořák	ii/5

SONGS AND DUETS

for 1 voice and piano unless otherwise stated

B	*S*	*op.*	*Title*	*Composition*	*Publication*	*Remarks*	*AD*
11	6	—	Cypřiše [Cypresses] (G. Pfleger-Moravský): 1 Vy vroucí písně [Sing fervent songs], 2 V té sladké moci [When thy sweet glances], 3 V tak mnohém srdci mrtvo jest [Death reigns], 4 Ó duše drahá jedinká [Thou only dear one], 5 Ó byl to krásný zlatý sen [Oh, it was a lovely golden dream], 6 Já vím, že v sladké naději [I know that on my love], 7 Ó zlatá růže, spanilá [O charming golden rose], 8 O naši lásce nekvete [Never will love lead us], 9 Kol domu se teď potácím [I wander oft], 10 Mne často týrá pochyba [Tormented oft by doubt], 11 mé srdce často v bolesti [Downcast am I], 12 Zde hledím na ten drahý list [Here gaze I], 13 Na horách ticho a v údolí ticho [Everything's still], 14 Zde v lese u potoka [In deepest forest glade], 15 Mou celou duší zádumně [Painful emotions pierce my soul], 16 Tam stojí stará skála [There stands an ancient rock], 17 Nad krajem vévodi lehký spánek [Nature lies peaceful], 18 Ty se ptáš proč moje zpěvy bouří [You are asking why]	10–27 July 1865	—	nos.1, 5, 9, 8, 13, 11 rev. as B123; nos.1, 5, 11, 13 rev. as B124; nos.8, 3, 9, 6, 17, 14, 2, 4, rev. as B160; nos.6, 3, 2, 8, 12, 7, 9, 14, 4, 16, 17, 18 arr. str qt as B152; no.10 pubd in *Dvořákova čítanka* (Prague, 1929); Eng. trans. by J. Clapham, provided to replace the composer's faulty declamation in setting the Cz. text	vii
13	—	—	Dvě písně pro baryton [2 Baritone Songs] (A. Heyduk): 1 Kdybys, milé děvče [If dear lass], 2 A kdybys písní stvořená [If only there were a song]	24 Oct 1865	—		vii
23	13	—	Písně [Songs] (E. Krásnohorská): 1 Lipy [Lime Trees], 2 Proto [The Reason], 3 Překážky [Obstacles], 4 Přemítání [Meditation], 5 Vzpomínání [Remembrance]	Nov 1871		nos.2, 4 pubd in Ger. as nos.1, 2 of 4 Lieder, op.9 (Berlin, 1880); no.5 frag.	vi/1
24	14	5	Sirotek [The Orphan] (K.J. Erben)	?Nov/Dec 1871	Prague, 1883		vi/1
24bis	—	—	Rozmarýna [Rosmarine] (Erben)	?1871	—		vi/1
29	17	6	Čtyři písně [4 Songs] (Serbian folk poems, trans. S. Kapper): 1 Panenka a tráva [The Maiden and the Grass], 2 Připamatování [Warning], 3 Výklad znamení [Flower Omens], 4 Lásce neujdeš [No Escape]	?Sept 1872	Berlin, 1879	pubd in Ger. and Eng.; once listed as op.16	vi/1
30	18	7	Písně z Rukopisu Královédvoyského [Songs from the Dvůr Králové Manuscript]: 1 Žežhulice [The Cuckoo], 2 Opuščená [Forsaken], 3 Skřivánek [The Lark], 4 Róže [The Rose], 5 Kytice [Flowery Message], 6 Jahody [The Strawberries]	2 Feb – 21 Sept 1872	Prague, 1873	no.2 completed 2 Feb 1872, pubd in *Dalibor*, i (1873), suppl.; pubd complete as op.17; nos.5, 4, 1, 3 rev. as 4 Lieder aus der Königinhofer Handschrift, op.7 (Berlin, 1879); all trans. Eng. in 16 Songs, op.17 (London, 1887)	vi/1
50	28	20	Moravské dvojzpěvy [Moravian Duets], S, T, pf and A, T, pf: 1 Proměny [Destined], 2 Rozloučení [The Parting], 3 Chudoba [Poverty, or The Silken Band], 4 Vuře šuhaj, vuře [The Last Wish]	?March 1875	Berlin, 1879	Moravian folk poems; no.4 completed 3 July 1876 for S, A, pf as part of B62	vi/3
60	39	29(32)	Moravské dvojzpěvy [Moravian Duets], S, A, pf: 1 A já ti uplynu [From thee now], 2 Velet', vtáčku [Fly sweetsongster], 3 Dyby byla kosa nabróšená [The Slighted Heart], 4 V dobrým sme se sešli [Parting Without Sorrow], 5 Slavíkovský polečko malý [The Pledge of Love]	17–21 May 1876	Prague, 1876	Moravian folk poems; nos.1–5 1st pubd as op.29; nos.6–13 1st pubd as op.32; nos.1–13 as op.32 (Berlin, 1878) no.14 unpubd	vi/3

B	*S*	*op.*	*Title*	*Composition*	*Publication*	*Remarks*	*AD*
62	41	32	6 Holub na javoře [Forsaken], 7 Voda a pláč [Sad of Heart], 8 Skromná [The Modest Maid], 9 Prsten [The Ring], 10 Zelenaj se, zelenaj [Omens], 11 Zajatá [The Maid Imprisoned], 12 Neveta [Comfort], 13 Šípek [The Wild Rose], [14] Život vojenský [The Soldier's Farewell]	26 June–13 July 1876	Prague, 1876	no. 14 unpubd	vi/3
61	40	3	Večerní písně [Evening Songs] (V. Hálek): 1 Ty hvězdičky tam na nebi [The stars that twinkle in the sky], 2 Mně zdálo se žes umřela [I dreamt that you were dead], 3 Já jsem ten rytíř z pohádky [I am that knight of fairy tale], 4 Když Bůh byl nejvíc rozkochán [When God was a happy mood]	? June – July 1876	nos.1–4 rev., pubd as op.3 (Leipzig, 1881); nos.5, 6 rev., pubd in Ger. as nos.3, 4 of 4 Lieder, op.9 (Berlin, 1880); nos.7–11 rev., pubd as op.31 (Prague, 1883); no.12 unpubd; nos.2–3 orchd as B128	vi/1	
		9/3	5 Umlklo stromů šumění [The soughing of the trees]				
		9/4	6 Přilítlo jaro z daleka [The spring came flying]				
		31	7 Když jsem se díval do nebe [When I was gazing], 8 Vy malí, drobní ptáčkové [You little tiny singing birds], 9 Jsem jako lípa košatá [Just like a lime tree], 10 Vy všichni, kdo jste stísněni [All you with burdens], 11 Ten ptáček, ten se nazpívá [That little bird sings]				
			12 Tak jak ten měsíc v nebes báň [Thus as the moon]				
68	(69)	19b	Ave Maria (sacred), A/Bar, org	23–4 July 1877	Prague, 1883	pubd with B95A	vi/1
69	47	38	Moravské dvojzpěvy [Moravian Duets], S, A, pf: 1 Možnost [Hoping in Vain], 2 Jablko [Greeting from Afar], 3 Věneček [The Crown], 4 Hoře [The Smart]	?Aug 1877	Berlin, 1879	Moravian folk poems; 1st pubd in Ger. and Eng.; pubd in Cz. (Prague, 1913)	vi/3
82	59	—	Hymnus k Nejsvětější Tvojici [Hymn to the Most Holy Trinity] (sacred), 1v, org	14 Aug 1878	Prague, 1911	pubd version rev. J. Suk as Hymnus ad laudes in festo Sanctae Trinitatis	vi/1
84a	(60)	(50)	Tři novořecké básně [3 Modern Greek Poems] v, orch	completed 22 Aug 1878		lost	—
84b	60	50	Tři novořecké básně [3 Modern Greek Poems] (trans. V.B. Nebeský): 1 Koljas (Píseň kleftská) [Klepht Song], 2 Nereidy [Nereids], ballad, 3 Žalozpěv Pargy [Parga's Lament], heroic song	completed 22 Aug 1878? 1883?	Breslau, 1883		vi/1
95A	(69)	19b	Ave maris stella (sacred), 1v, org	4 Sept 1879	Prague, 1883	pubd with B68	vi/1
95B	69	19a	O sanctissima dulcis virgo Maria (sacred), A, Bar, org	6 Sept 1879	Prague, 1883		vi/3
95Bbis	(69)	19a	O sanctissima dulcis virgo Maria! (sacred), S, A, org	28 May 1890	—	voice parts only	vi/3
104	73	55	Zigeunermelodien (Heyduk): 1 Mein Lied ertönt, ein Liebespsalm, 2 Ei, wie mein Triangel wunderherrlich läutet, 3 Rings ist der Wald so stumm und still, 4 Als die alte Mutter, 5 Reingestimmt die Saiten, 6 In dem weiten, breiten, luft'gen Leinenkleide, 7 Horstet hoch der Habicht auf den Felsenhöhen	? 18 Jan – ?23 Feb 1880	Berlin, 1880	composed to Ger. trans. by Heyduk; nos.1, 3, 1st perf. Vienna, 4 Feb 1881	vi/1

B	S	op.	Title	Composition	Publication	Remarks	AD
113	79	—	Dětská píseň [Child's Song] (Š. Bačkora), 2vv unacc.	14 Nov 1880		pubd in *Hudební výchova*, iv (1956)	vi/3
118	81	—	Na tej našej střeše laštovečka [There on our roof a swallow carries], S, A, pf	†?March – ?May 1881	Prague, 1882	Moravian folk poem; pubd in Album of Umělecká besedá	vi/3
123	(6)	—	[6] Písně [Songs] (Pfleger-Moravský)	†?1881–2	—	rev. of B11 nos.1, 5, 9, 8, 13, 11	vi/2
124	(6)	2	[4] Písně [Songs] (Pfleger-Moravský)	†?1881–2	Prague, 1882	rev. of B11 nos.1, 5, 11, 13	vi/2
128	—	(3)	Večerní písně [Evening Songs] (Hálek), 1v, orch	24 Nov 1882	—	orch of B61, nos.2, 3	ii/5
140	—	—	Kačena divoká [The Wild Duck]	Sept/Oct 1884	—	folk poem, lost; once listed as op.15/?2	—
142	—	—	Two songs: 1 Schlaf, mein Kind, in Ruh', 2 Seh' ich dich, mein liebes Mädchen	1–2 May 1885	Prague, 1921	Cz. folk poems; composed to Ger. trans.	vi/2
146	99	73	V národním tónu [In Folk Tone]: 1 Dobrú noc, má mila [Good-night, my darling], 2 Žalo dievča, žalo trávu [When a maiden was a-mowing], 3 Ach, není, není tu, co by mě těšilo [There is nothing here to comfort me], 4 Ej, mám já koňa faku [I have a faithful mare]	completed 13 Sept 1886	Berlin, 1887	nos.1, 2, 4 Slovak folk poems; no.3 Cz. folk poem	vi/2
157	105	82	Vier Lieder (O. Malybrok-Stieler): 1 Lasst mich allein, 2 Die Stickerin, 3 Frühling, 4 Am Bache	?22 Dec 1887 – 5 Jan 1888	Berlin, 1888	composed to orig. Ger.	vi/2
160	(6)	83	[8] Písně milostné [Love Songs] (Pfleger-Moravský)	Dec 1888	Berlin, 1889	rev. of B11, nos.8, 3, 9, 6, 17, 14, 2, 4	vi/2
185	122	99	[10] Biblické písně [Biblical songs] (Bible of Kralice): 1 Oblak a mrákota jest vůkol Něho [Clouds and Darkness], 2 Skrýše má a paveza má Ty jsí [Thou art my hiding-place], 3 Slyš, ó Bože, slyš modlitbu mou [Give ear to my prayer], 4 Hospodin jest můj pastýř [The Lord is my shepherd], 5 Bože! Bože! Píseň novou [I will sing a new song], 6 Slyš, ó Bože, volání mé [Hear my cry], 7 Při řekách babylonských [By the rivers of Babylon], 8 Popatřiž na mne a smiluj se nade mnou [Turn thee unto me], 9 Pozdvihuji očí svých k horám [I will lift up mine eyes], 10 Zpívejte Hospodinu píseň novou [O sing unto the Lord a new song]	5–26 March 1894	Berlin, 1895	nos.1–5 orchd as B189, 4–8 Jan 1895, pubd for S, orch (Berlin, 1929) with nos.6–10, arr. orch by V. Zemánek	vi/2
194	126	—	Ukolébavka [Lullaby] (F.L. Jelínek)	20 Dec 1895	Prague, 1896	pubd in *Květy mládeže*, ii (1896), suppl.	vi/4
204	137	—	Zpěv z Lešetínského kováře [Song from The Blacksmith of Lešetín] (S. Čech)	5–6 Aug 1901	Berlin, 1911	op.posth., inc., rev. J. Suk	vi/2

ARRANGEMENTS

B	Title	Arranged	Publication	Remarks	AD
601	Dvě irské písně [2 Irish Songs], male vv unacc: 1 Můj Konnor má tváře jak červená růže [Oh my Connor], 2 Nuž zdobte se kvítím, at'y zaplane zář [Ho! adorn yourself with flowers]	24 Oct 1878	—	no.2 from the Irish song Contented am I (Noch bonin shin doe), later known as The Battle Eve of the Brigade	vii
602	J. Brahms: Hungarian Dances nos.17–21, arr. orch	29 Oct – 6 Nov 1880	Berlin, 1881		vii
603	Ruské písně [Russian Songs], S, A, pf: 1 Povylétla holubice pode strání (Víletala golubina) [A dove flew away over the hillside], 2 Čím jsem já tě rozhněvala (Chem tebya ya gorchila?) [How have I angered you?], 3 Mladá, pěkná krasavice (Belolitsa, kruglolitsa) [A young, pretty beauty], 4 Cožpak, můj	?March 1883	Prague, 1951	2nd voice added and acc. rev. to songs in M. Bernard: Pyeseni ruskoga naroda (St Petersburg, 1866)	vii

B	Title	Arranged	Publication	Remarks	AD
	holoubku (Akh, chto zh tï, golubchik) [Ah, my little dove], 5 Zkvétal, zkvétal v máji květ (Tsveli, tsveli tsvetikï) [The flower was blooming, blooming in May], 6 Jako mhou se tmí (Akh, kak pal tuman) [It grows dark as if through the mist], 7 Ach, vy říčky šumivé (Akh, rechenki, rechenki) [Ah, you bubbling brooks], 8 Mladice ty krásná (Molodka, molodaya) [You beautiful young lady], 9 Po mátušce, mocné Volze (Vniz po matushke po Volge) [After the powerful mother Volga], 10 Na políčku bříza tam stála (Vo pole beryoza stoyala) [A birch tree stood there in the field], 11 Vyjdu já si podle říčky (Vïydu ya na rechenku) [I'll set out along the brook], 12 Na tom našem náměstí (Kak u nas na ulitse) [In that square of ours], 13 Já si zasil bez orání (Ya noseyal konopelku) [I sowed without ploughing], 14 Oj, ty luční kačko malá (Akh, utushka lygovaya) [Oh you little meadow duck], 15 V poli zrají višně (Gey, u poli vishnya) [The cherries are ripening in the field], 16 Oj, kráče havran černý (Oy, kryache, chernenkiy voron) [Ho, the black raven is walking]				
604	J. Lev: Ha, ta láska [Ah, that love], 1v, orch	†?1880–84	—		vii
605	S. Foster: Old Folks at Home, arr. S, B, chorus, orch	†?Dec 1893 – Jan 1894	—	1st perf. New York, 23 Jan 1894	vii
606	Vysoká polka, arr. pf	11 June 1902	—		vii

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KLAUS DÖGE

Dvorsky, Michel. *See* HOFMANN, JOSEF.

Dvorsky, Peter (*b* Partizánske, nr Topol'čany, 27 Sept 1951). Slovak tenor. He studied at the Bratislava Conservatory and the Scuola della Scala in Milan. After his début, with the Bratislava opera in 1972 as Lensky, he won the Moscow Tchaikovsky Competition in 1974 and the Geneva International Competition the next year. He first sang at the Vienna Staatsoper in 1977 (the Italian Singer in *Der Rosenkavalier*), and appeared as Alfredo at the Metropolitan Opera the same year. In 1978 Dvorsky sang Rodolfo at La Scala and the Duke in *Rigoletto* at Covent Garden, returning in 1988 as Lensky and as Riccardo (*Un ballo in maschera*); he has also appeared at the Bol'shoy, at the Teatro Colón, Buenos Aires, and with the Chicago Lyric Opera as well as in most major European centres, including Salzburg (Cavaradossi, 1989) and Edinburgh (Faust, 1990). He deploys his lyric tenor with strong dramatic feeling and much tonal beauty, if variable technique. He has recorded several operas by Donizetti, Puccini and Verdi, and has been particularly admired in his recordings of Czech operas, including Janáček's Jenůfa and *The Makropulos Affair* and Suchoň's *The Whirlpool*.

NOËL GOODWIN

Dwight, John Sullivan (*b* Boston, 13 May 1813; *d* Boston, 5 Sept 1893). American writer on music. A graduate of Harvard College (1832) and Harvard Divinity School (1836), Dwight manifested an early affinity with the German idealist tradition in his annotated translations of poetry by Goethe and Schiller. As a leading contributor to the Associationist *Harbinger* (1845–9) and *Dwight's Journal of Music* (1852–81), which he founded and edited, he elevated criticism to a higher and more educational plane. After the death of his wife in 1860, he spent his last 20 years as resident librarian and permanent president of the Harvard Musical Association, which sponsored an annual series of concerts under his management (1865–82).

Dwight's writings of the 1840s reflect New England transcendentalist currents and a familiarity with such European thinkers as E.T.A. Hoffmann, A.B. Marx, Gottfried Fink, Charles Fourier, F.-J. Fétis, Frédéric Kalkbrenner, Thomas Carlyle and William Gardiner. Championing aesthetic education and informed listening, Dwight proposed that music – as art, science, and language of feeling ennobling and uniting people – be made widely accessible. In America he was a pioneer in describing the humanistic importance and large-scale structures of Beethoven's symphonies.

Dwight wrote perceptively about orchestral music from Haydn to early Wagner, chamber music as it entered the public sphere, and Mozart's operas. He favoured German and French operas over the more fashionable Italian works of the day, but resisted Wagner's dramatic works. Although he disparaged striving for effects, he welcomed brilliant performances by virtuosos. He supported American composers such as James C.D. Parker and John Knowles Paine and urged the collecting and preservation of the African-American vocal heritage.

Dwight was the first major American-born music critic and contributed significantly to mid-19th-century American musical culture. His *Journal* is a valuable primary source for American musical developments, offering insights into scholarship and events in the USA and abroad through original essays, translations, reprints and reports representing diverse viewpoints about styles and composers. However, his differentiation between 'music as music and music as illustration' hindered his objective appraisal of the newer programmatic music, particularly in his later years.

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ORA FRISHBERG SALOMAN

Dyagilev, Sergey Pavlovich. *See* DIAGHILEV, SERGEY PAVLOVICH.

Dybeck, Richard (*b* Odensvi, Västmanland, 1 Sept 1811; *d* Södertälje, 28 July 1877). Swedish folk music collector and antiquarian. He studied law at Uppsala University (1831–4) and was then engaged in official duties until 1842. He was a good amateur singer but had no professional training in music. While still a student he made rune stones and the study of folk traditions his main interest in life. In spite of poor health, he travelled

throughout Sweden in pursuit of this interest until a few years before his death, working particularly in the province of Dalarna. His work was partly supported by the Vitterhetsakademien and by the State. Most of his findings were published in Dybeck's journal *Runa* (1842–50 and 1865–76) or in separate editions of folk music (1846–56). The most important of these was *Svenska vallvisor och hornlåtar* (Stockholm, 1846), containing unarranged transcriptions of shepherds' music. Through his publications and his well-attended folk music concerts, Dybeck not only created a wide interest in folk music but also influenced Swedish art music, dominated after 1850 by a nationalist trend.

Dybeck's name is now associated above all with the text of the Swedish national anthem, *Du gamla, du fria* (originally *friska*), which was adapted to a folktune. It was sung at his first folk music concert in 1844 and printed in 1845. However, the song was officially recognized as a national anthem only after Dybeck's death.

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FOLKE BOHLIN

Dyce, William (*b* Aberdeen, 19 Sept 1806; *d* Streatham, 14 Feb 1864). Scottish painter and pioneer in the revival of plainchant in Anglican use. The third son of a physician, Dyce showed a talent for painting and music at an early age. While still a pupil at Aberdeen Grammar School, he taught himself to play the organ, and at the age of 12 could extemporize 'with great facility'. He took the MA at Marischal College, Aberdeen, at the age of 16, going on to read medicine; but finding the subject uncongenial, he turned to theology with the intention of entering the priesthood, though his enthusiasm for painting remained strong. Thenceforward, the three main interests of his youth – painting, music and the church – were to exert their combined influence upon his activities. The religious subjects which Dyce found so congenial in his meticulously executed canvases display one aspect of that merging of influences. Another is to be found in his scholarly endeavours for the reform of church music.

After establishing a firm position as a professional painter, in 1838 Dyce was appointed superintendent of the Schools of Design, Somerset House. Two years later he was elected professor of the theory of fine art at King's College, London. It was during his first four years at King's that Dyce turned his attention to a serious study of church music. The result was seen in the formation of the Motett Society in 1841, and in the publication of his sumptuous edition of the Common Prayer, *The Order of Daily Service ... with Plaintune* (1842–4). In the preface and appendix to that volume Dyce examined the nature of plainchant, opening the way for a clearer understanding of the subject in England, and of its use with English text in the Anglican liturgy. The revival of Merbecke's music for the Communion Service and the production of Helmore's *Manual of Plainsong* were both helped by Dyce's pioneer activity.

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BERNARR RAINBOW

Dychko, Lesya (Lyudmila) Vasil'yevna (*b* Kiev, 24 Oct 1939). Ukrainian composer. In 1964 she graduated from the Kiev Conservatory where she studied composition with Dan'kevych and Lyatoshyns'ky, then completed postgraduate work with the latter and with Peyko at the Moscow Conservatory (1968–70). After teaching in various establishments in Kiev from 1963, in 1993 she was appointed lecturer on orchestration at the National Music Academy of Ukraine. In 1969 she won first prize at a Moscow young composers' competition and has since received the Nikolay Ostrovsky prize (1970) and the Taras Shevchenko prize (1989). She has served on the administrative bodies of the Ukrainian and the all-union composers' unions, and is a recipient of the titles Honoured Representative of the Arts of the Ukraine (1982) and People's Artist of the Ukraine (1995). A representative of the neo-folklorist trend in Ukrainian music, she chiefly composes choral works in which she reinterprets old traditional texts in specific folk genres. Ukrainian visual art of the 15th to 17th centuries has served as a creative starting point, as has the colour combinations of decorative folk art. She is drawn to both historical themes and also to nature – in works such as *U Kyevi zori* ('The Stars in Kiev') and *Sonyachne kolo* ('The Circle of the Sun') respectively – as sources of inspiration; in recent years she has composed much sacred music.

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(*selective list*)

Stage: Dosvitni vogni [Fires Before Dawn] (ballet, 1, V. Nerodenko, after L. Ukraïnka), 1966; Natkhnennya [Inspiration] (ballet, after paintings by K. Bilokur), 1966, rev. 1983; Zolotoslov [The Mellifluous Talker] (op, trad.), 1995

Cants.: Chervona kalina [The Red Guelder Rose Tree] (Ukr. songs from 1400–1600), solo vv, chorus, chbr orch, 1969, rev. 1971; Karpatskaya [The Carpathian Cant.] (trad.), chorus, 1975; 4 pory roku [The 4 Seasons of the Year] (trad.), chorus, 1975; Sonyachne kolo [The Circle of the Sun], children's chorus, orch, 1975; Vesna [Spring], children's chorus, orch, 1976; Zdravstvuy, noviy, dobriy den'! [Greetings, New, Fine Day!], children's chorus, 1976; Slava rabochim professiyam! [Glory to the Working Professions!], children's chorus, chbr ens, 1980; U Kyevi zori [The Stars in Kiev] (trad.), 1982

Other vocal: 5 fantaziy (after paintings by Surikov, Levitan, Vasnetsov, Shishkin), chorus, orch, 1962; Privitannya zhittya [Greeting to Life] (sym., B.I. Antonïch), S, B, chbr orch, 1972; Veter revolyutsii [The Wind of Revolution] (sym., M. Ril'sky and P. Tichina), chorus, 1976; I narekosha imya Kiev [And They Gave it the Name Kiev] (orat, Russ. chronicles), 1982; Indiya-Lakshmi (orat, Indian poets), 1986; 5 khokku (choral conc., Bas'o), 1989; Liturgiya no.1 (choral conc.), 1994; Liturgiya no.2 (choral conc.), 1995; Frantsuzskiye freski [French Frescoes] (choral conc.), 1996; Ispanskiye freski [Spanish Frescoes] (choral conc.), 1996; romances (Ukraïnka, I. Franko, Ril'sky and Tichina)

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YELENA ZIN'KEVICH

Dyer, Mrs. *See* HODGSON, MARY.

Dygon [Wyldebore], **John** (*fl* 1497–1538). English composer. In 1497 he was at St Augustine's Abbey, Canterbury, where another John Dygon (possibly his uncle, or merely a patron) was abbot. In 1512 Dygon gained the BMus at Oxford but he returned to the abbey, becoming sub-prior before 1521. In that year he went to Leuven to study with Vives, with whom he returned to England to the abbey two years later. He was prior from 1528 to the Dissolution. In 1538, like other members of the abbey, he changed his name, calling himself John Wyldebore, and he is listed with that name in the record of pensions given to former monks. It is possible that Wyldebore was his family name (it is fairly common in Kent), and that he adopted 'Dygon' as a compliment to his patron. Several priests with similar names held livings in Kent at the time. The most celebrated, John Wilbore of Rochester, cannot be Dygon, although it is possible that the cleric at Willesborough in 1542 or the vicar of Minster from 1550 to 1557 may have been. Both these parishes had been in the gift of St Augustine's. It is possible that he was the John Dygon, sometime monk, whose burial in the parish of St Andrew, Canterbury, was recorded in August 1566.

Three short motets for three voices by Dygon, *Ad lapidis posicionem*, *Quod enim vivit* and *Rex benedicte tuos*, survive in the Baldwin Book (*GB-Lbl* R.M.24.d.2.). Considerations of text and mensuration, as well as Baldwin's choice of mensuration, indicate that they may be parts of a longer work, but they show a typically English blend of florid melismatic lines and syllabic sections. A treatise in Trinity College, Cambridge (*Ctc* O.3.38), has been ascribed to Dygon on the strength of a note following a music example: 'Quod Joannes Dygouns M° Vuylborns'. The treatise, written in the early 16th century, is a close copy of extracts from Gaffurius with new music examples.

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STANLEY BOORMAN (with ROGER BOWERS)

Dykes, John Bacchus (*b* Hull, 10 March 1823; *d* Ticehurst, Sussex, 22 Jan 1876). English composer. While still a schoolboy he played the organ in several churches in Hull, where his grandfather was an Evangelical vicar. Secular as well as sacred music was cultivated in his home, and he was taught the violin and the piano. He took a classics degree at St Catharine's College, Cambridge, in 1847. His letters from Cambridge hardly mention church music except T.A. Walmisley's organ playing. He took lessons from Walmisley and joined his madrigal society, in which he particularly enjoyed Morley's madrigals and balletts; as president of the Cambridge University Musical Society he revitalized orchestral playing. He was ordained priest in 1848. After a year as curate at Malton, Yorkshire, he became precentor and minor canon of Durham Cathedral in 1849; his duties included charge of the choir, which he improved by insisting on more rehearsal and the regular attendance of lay clerks. He also began the annual music festivals in the cathedral for choirs drawn from as far away as Newcastle, and during the long illness of William Henshaw (1814–62), the cathedral organist, his organ playing was admired. Some of the hymns he composed for various friends became locally popular through non-statutory services held in the Galilee Chapel of the cathedral. Hearing of the projected issue of *Hymns Ancient and Modern*, Dykes timorously sent seven of them to the music editor, W.H. Monk. All were accepted, more were requested and ultimately 60 tunes by Dykes were included in various editions. In the year of the first edition (1861) Durham University awarded him an honorary doctorate in music. Despite the later modern reaction against Victorian hymnody, and particularly against Dykes, his tunes have shown remarkable staying power. His 31 tunes in *Hymns Ancient and Modern Revised* (1951) far exceed those by any other composer in number. Six of them, all from the 1861 edition, persist in general use: 'Nicaea' (*Holy, holy, holy*), 'Hollingside' (*Jesu, lover of my soul*), 'Melita' (*Eternal Father, strong to save*), 'Horbury' (*Nearer my God to thee*), 'St Cross' (*O come and mourn*) and 'St Cuthbert' (*Our blest Redeemer*).

For all his love of playing, singing, hearing and directing music, there is no evidence that Dykes undertook professional training, even with Walmisley. The tribute to his tunes by H.C. Colles in *The Oxford History of Music* (vii, 1934) shrewdly describes him as an amateur musician who could not tell why he succeeded or failed in composition beyond judging whether the music suited the words or not. Composing was for him the by-product of a vocation to which he was wholly devoted, and which led him in 1862, despite Ouseley's remonstrances, to resign his cathedral post and become vicar of St Oswald, Durham, where he gradually introduced ritual reforms.

Both the nature and the varying quality of his music are directly related to the aims of the choral revival in the Church of England. 'Lux benigna' (1865), Dykes's treatment of Newman's 'Lead kindly light' which the cardinal himself greatly approved, shows the influence of the secular partsong. His tunes are harmonically based, often treating the congregation as merely one element in a concert-like production. As a contemporary observer, writing in the *Church Choirmaster*, noted, they tend to 'treat the short musical phrases . . . as connected sentences, rather than as made up of isolated chords. Hence the frequent occurrence of quasi-pedal phrases, and an indifference to passing dissonances so long as the musical passage brings itself well home at the close.'

Dykes's best hymn tune, 'St Cross' (1861), could almost be mistaken for music by Orlando Gibbons, his favourite church composer (except for the inspired unison of the last line). Less striking, but harmonically also in the Gibbons vein, is 'Lux vera' (1870). The augmented 6ths and other chromatic chords made familiar by Schubert, Spohr, Chopin and others in more appropriate contexts than congregational music were more characteristic of other Victorians than Dykes, who imitated some of his contemporaries, such as Hervey and Barnby; yet most of

the tunes in which he did so are now obsolete. One or two remain because the melody itself is well shaped and its climaxes are well contrived, for example the evening hymn 'Strength and Stay' (1875). Where Dykes's music suggests unctuous piety it is normally inherent in cosy melodies which tend to hug the mediant and avoid striking leaps. This would be true of the admirable 'Horbury' (1859) but for the first modulation to the mediant minor and then the climax on the chord of the flattened 7th.

Dykes's canticles and anthems are less pretentious and elaborate than most of their time and kind, for the organ normally doubles the dull voice part. Only two of his longer works are worth reviving. One is an unaccompanied setting of the funeral sentences, *I am the Resurrection and the Life* – admittedly in extended homophonic hymn style, but with fine voice parts and in phrases so tempered by verbal rhythm that they avoid monotony and take varied lengths. The other is the anthem *These are they*. It is too long for all its sections to be used in normal cathedral services, but the opening movement is in the key and style of Walmisley's D minor service, its rich dignity including a well-managed fugato. The solo movement for soprano sounds like an extract from an oratorio or opera, even the organ parts resembling piano versions of an orchestral score; then, in the Mendelssohnian finale for solo quartet and chorus, comes the barcarolle-style response to 'God shall wipe away all the tears from their eyes'.

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ARTHUR HUTCHINGS/NICHOLAS TEMPERLEY

Dykes Bower, Sir **John** (*b* Gloucester, 13 Aug 1905; *d* Bromley, 29 May 1981). English organist. He studied with Herbert Brewer and was organ scholar at Corpus Christi College, Cambridge, where he took the MusB in 1928. Successively organist and master of the choir at Truro Cathedral (1926–9), New College, Oxford (1929–33), and Durham Cathedral (1933–6), he was appointed to St Paul's Cathedral, London, in 1936, where he served for 31 years. He was one of the two sub-conductors at the coronations of George VI and Elizabeth II in Westminster Abbey, and in 1953 conducted the St Paul's choir at the White House before President Eisenhower and at Carnegie Hall. As an organist his technique was soundly based, and his interpretations reflected the taste and style of his period. He instilled his high standards into students at the RCM, where he taught from 1936 to 1969. He was president of the Royal College of Organists, 1960–62, and Master of the Worshipful Company of Musicians, 1967–8. Dykes Bower received an honorary DMus (Oxon) in 1944 and was knighted in 1968.

STANLEY WEBB

Dylan, Bob [Zimmerman, Robert Allen] (*b* Duluth, MN, 24 May 1941). American singer-songwriter. From a certain conception of popular music, predominant in the second half of the 20th century and centred on songs as a form of individual expression, he is the single most important figure. His influence has been pervasive not only immediately upon a flowering of singer-songwriters and much of rock music's basic premise, but also in many other musical genres and in languages other than American English. As popular music itself became pervasive in the culture of the period, so Dylan acquired central and even iconic importance.

1. To 1967. From a Jewish middle-class background, his family moved from Duluth to Hibbing in 1947; Dylan dropped out of the University of Minnesota in 1959, changed his name (subsequently legally confirmed in 1962), and joined the folk scene in Greenwich Village, New York. A review by Robert Shelton in the New York Times (29 September 1961) was followed by a contract with the Columbia record label who subsequently released nearly all of his albums. Dylan's early recordings from *Bob Dylan* (1962) to *Another Side of Bob Dylan* (1964) corresponded with the then-prevailing folk style. His songs were congruent with the protest movement, and the most famous of them, *Blowin' in the Wind* (1962) and *The times they are a-changin'* (1963), were among its anthems, making his perceived eventual apostasy all the more bitter. In retrospect, Dylan's folk period (visiting Woody Guthrie, dressing, talking and sounding rural) seems an invention. In truth, his very first single, *Mixed Up Confusion* (1962) is a rockabilly thrash which looks beyond his acoustic albums, and the best of the early protest songs (*The Lonesome Death of Hattie Carroll* and *Spanish Harlem Incident*, both of 1964) are careful constructions in language, their attention to the materiality of the song-form as important as their authentic message. He seems, in retrospect, a young man needing to imitate local and current style, while honing the minutiae of the form.

Already Dylan was the most touching of love lyricists, with a sense of time passing impressive in someone so young, a facet seen in 1963 with *Girl of the North Country* and *Boots of Spanish Leather*, and in 1964 with *One Too Many Mornings* and *Mama, you been on my mind*. As a songwriter, Dylan covered ground quickly: finding his sources in folk-blues, he discovered many of the formal possibilities of song. Consequently he used minimal resources that remained constant throughout his recordings: his always-distinctive voice for words, guitar for chords (limited to the basic diatonic chords, making secondary sevenths and chromatic chords big events), and harmonica for formal breaks.

From *Another Side of Bob Dylan* to the recordings eventually issued in 1975 as *The Basement Tapes*, but recorded in 1967, is Dylan's heroic period, critically the most canonized, and his most decisive influence on rock's common practice. The defining steps for this were *Another Side of Bob Dylan* with its greater proportion of love songs, the song *My Back Pages* (1964) a commentary

upon and refusal of his earlier work, and *Bringing It All Back Home*, which includes a rock-band backing, and with which he appeared in controversial concerts of the time. Musically this period is a rare case of Dylan's being influenced actively by pop music of the day, responding to such covers of his songs *House of the Rising Sun* by the British Beat group the Animals in 1964, and *Mr. Tambourine Man* by the American folk-rock group the Byrds in 1965. However, 'that thin, that wild, mercury sound' (*Playboy*, January 1978) which Dylan fostered, first with studio musicians and later with The Band, became its own rock music topos. This piano-based sound, with organ and room for searing solo guitar, eventually fed into Bruce Springsteen's E-Street Band, Graham Parker's Rumour, and Elvis Costello's Attractions. The important principle that Dylan established was to take this sound, however messy, and, against it, attend to the words. These in turn make most sense against the background of the Beat poetry of the day, mediated primarily through Allen Ginsberg: D.A. Pennebaker's film *Don't Look Back* (1967) has Ginsberg standing to the side as Dylan throws cards with keywords of the song *Subterranean Homesick Blues*.

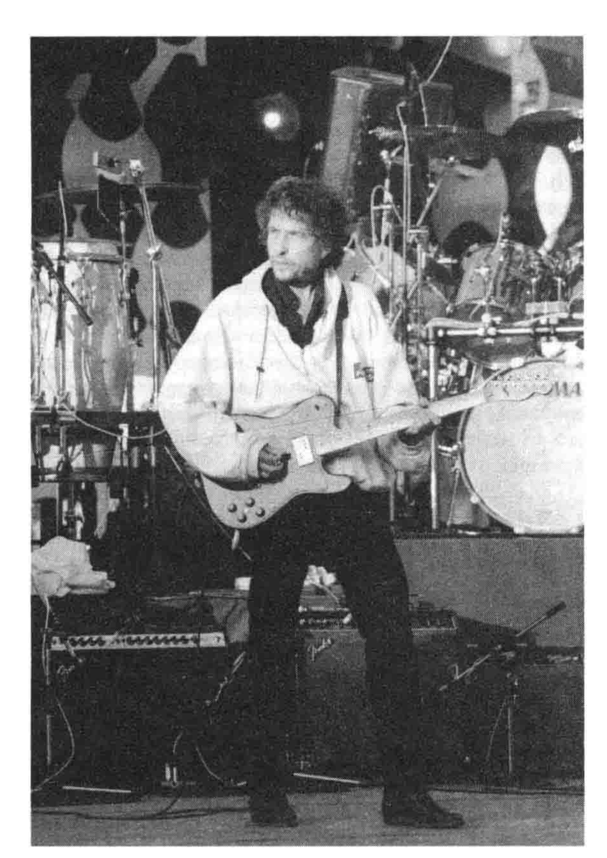
Dylan, able to affect any amount of Beat poetry's prose-like surreal babble, and make sharp juxtapositions and cuts inherited from literary modernism, nevertheless preserves rhyme and is able to include consummatory cliché-choruses, thus maintaining an important difference between poetry and song. The idea of something as provocative, lengthy and literate as *Like a Rolling Stone* (1965) becoming mass material was a liberating moment for rock. This period had a great effect on the pop song and the pop group: consequently Dylan's influence can be found whenever a band is happy to thrash on simple chords, while one person works out words which are a carefully constructed statement. In that sense, the purest heirs to mid-1960s Dylan may be the garage bands in general as much as the American singer-songwriters who followed self-consciously in his wake. *The Basement Tapes* established Dylan's commitment to the fleeting nature of the present, his preference for song-in-performance, as opposed to song-as-published-document or to record-as-produced-sound. His Emersonian commitment to the present went beyond the song itself: he established the oblique interview for rock journalism, published doodles and a strange novel, and infiltrated sleeve notes with surreal prose. Live performance for Dylan was always a form of creative commentary upon an earlier song, and never a matter of accuracy or fidelity of imitation.

2. 1968–97. With *John Wesley Harding* (1968) and *Nashville Skyline* (1969), Dylan began a sustained exploration of the possibilities of the thematic content of song and of song-collection. A further series of albums eventually reached a second critical peak, with *Blood on the Tracks* (1974), *Desire* (1975) and *Street Legal* (1978). By this stage prolixity had become a key feature: Dylan's ability to spin out songs over five or more verses, with a consistent quality of rhyme had never been matched in rock music. Sound, and even quality of voice, changed with each of these albums; there is relatively little attention to the quality of production, and Dylan continued to seize the day, the visualized present, through the relation of albums to concert-as-theatre (the Rolling Thunder Revue) and the radical film *Renaldo and Clara* (1978). The range of songs at this time is impressive and perhaps unsurpassed: formally, they experiment with an unstable narrator (Jacques Levy acting as Dylan's guide in this); lyric is maintained, reaching a peak with *Blood on the Tracks*; in place of protest is an epic tone, with themes of justice ('Idiot Wind' on *Blood on the Tracks*, 'Hurricane' on *Desire*) and later redemption (*Street Legal* and those following); 'Lily Rosemary and the Jack of Hearts' from *Blood on the Tracks* is a virtuosic display of wit.

The four albums following *Street Legal* concerned religion, not a new theme for Dylan, but here with a new tone. The first two, *Slow Train Coming* and *Saved*, evoked the *Revelation*, *Infidels* evoked the Old Testament prophets. While Dylan's overall level of songwriting was still high, albums began to be handed over to producers in order to attend to the quality of sound, resulting in a polish and diversity that marks his albums through the 1980s. These included *Slow Train Coming* with producers Barry Beckett and Jerry Wexler, *Infidels* with Mark Knopfler, *Empire Burlesque* with Arthur Baker, *Oh Mercy* with Daniel Lanois, and, in 1990, *Under the Red Sky* with Don and David Was. With these the interest in the sound compensates for a general falling-off in the level of the songs, albeit with many exceptions ('Jokerman' and 'Blind Willie McTell' in 1983, 'Dark Eyes' in 1985, 'Brownsville Girl' in 1986, co-written with Sam Shephard, and 'Most of the Time' and 'Series of Dreams' in 1989). At this time Dylan also appeared with guest musicians, including a tour with the Grateful Dead and with the Traveling Wilburys. Dylan's 'pastness' was reinforced by tribute albums, concert tributes, awards and burgeoning literature. All of this seemed difficult for Dylan, who reacted as best he knew by an affirming commitment to the fleeting present, shown through his constant touring. He took part in various recording sessions with Woody Guthrie (1987), Doc Pomus (1994) and Jimmie Rodgers (1997). He returned to the cover-version content of his very first album with *Good as I Been to You* (1992), and with *World Gone Wrong* (1993), which presents the poignant sound of Dylan aging. The critical acclaim accorded the album *Time out of Mind* in 1997, again produced by Lanois, prompted promise of further reissues; the same year, Dylan continued as ever to expand the reach of pop music, playing at Bologna to a contemplative Pope.

3. Influence. By pop music's standards, the literature on Dylan is enormous. From the start he attracted learned criticism, probably because of the prominence and interest of words, but also a peculiar degree of of fan attention, shown classically by A.J. Weberman, who studied Dylan's household rubbish. Dylan fanzines, of which there have been many, carry the air of an academic approach. He was awarded the honorary doctorate in Music from Princeton in 1970, elected to the Rock and Roll Hall of Fame in 1988, and made a Commandeur des Arts et des Lettres in 1990.

Dylan's part in wider musical culture is difficult to assess, due to several factors: to the nature of songwriter as part-musician and part-poet, to the status of recording, and to the wider purpose of art in the period. His influence is enormous, if selective, taking in singer-songwriters internationally and rock music generally. Any songwriter, either solo or writing for a band, tended to feel the necessity of coming to terms with Dylan, as the pre-eminent singer-songwriter of his generation; as a genre,



Bob Dylan, 1991

folk music was forced to decide between preservation of a mythical past and engagement in the present. Many important areas remained untouched, however: soul, funk and rap were largely unaffected, his influence on the poetry world was negligible, and his relation to the world of contemporary music non-existent. However, Dylan's presence reflects uncomfortably on the social condition of artistic Modernism. In his ability (especially during the 1960s) to reflect historical circumstance, in minutiae (as rhymer, love lyricist, defender of the frailty of live performance), and as user of language, it may be in art's broadest and most generous sense that Dylan's innovations have greatest significance.

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DAI GRIFFITHS

Dylecki, Mikołaj. *See* DILETSKY, NIKOLAY.

Dynamics. The intensity of volume with which notes and sounds are expressed. In the 20th century dynamics came to be seen as one of the fundamental parameters of composition which function interdependently to create musical meaning and structure.

1. History. 2. Notation. 3. Performing practice.

1. HISTORY. Dynamic variation is so natural to the performance of almost all styles of music that its presence can normally be assumed even when indications for it are mainly or even entirely absent from the notation. That dynamic transitions occurred in the music of ancient Greece is suggested by Plutarch's accounts, and it is likely that the monophonic hymns of the 1st century CE displayed nuances of volume illustrating their meaning or imitating the tone of speech. Medieval musicians had no word for 'dynamics' *per se*, but it is implicit in the concepts of *structura* and *processus*. By the early Renaissance period dynamic values were reflected in changes in the number of voices and their registers. In Josquin's *Missa 'Pange lingua'*, for instance, paired imitation heightens the dynamic effect: first tenor and bass, then soprano and alto, then all four voices together. Sweelinck and his pupils Scheidt and Jacob Praetorius (ii) cultivated a 'static' sound pattern linked to the manuals and registers of the organ, while the Venetian composers gave fuller play to dynamic contrasts in their polychoral works.

Vicentino and Zarlino were among the first theorists to pay attention to volume. Vicentino (1555, ff.37 and 88*v*) called for degrees of strength in vocal music appropriate to the text and the passage; Zarlino (1558, p.204) emphasized that 'one must sing with a voice that is moderate and in proportion to those of the other singers'. Later theorists linked dynamics to the rhetorical musical figures associated with the doctrine of the Affections. Michael Praetorius (1619, bk 3, p.132) described '*pian* and *forte*' as methods used 'to express the *affectus* and move human feelings'; Mersenne (1634, bk 2, p.363) distinguished eight degrees of strength necessary to express different degrees of the passions.

In general, dynamic markings occur only sporadically in music of the Baroque period. The erroneous 20th-century concept of 'terrace dynamics' was based on an overly literal interpretation of the scanty dynamic performance terms of the time. Such graduated dynamics of register were more or less peculiar to the harpsichord and organ, which during the Baroque period gave way to continuo instruments capable of more nuanced dynamics. The organ too expanded its dynamic range with the invention of the swell-box in 1676 by Thomas Mace. The mechanism was widespread by the early 18th century, and was taken into account by Handel, though not by J.S. Bach.

In the mid-18th century a new concept of dynamics emerged in conjunction with the genres of the symphony and sonata. The tendency towards intensification and climaxes in the Classical style demanded a more flexible system of dynamics. In contrast to the ornamental dynamic effects characteristic of the Baroque concerto grosso, the dynamics employed by the Mannheim composers were not governed by theories of composition and affects. A crescendo passage in sonata form, for instance, could reappear later as a transition without a crescendo. C.P.E. Bach used abrupt changes and contrasts in dynamics to create a dialogue structure. Schubart (1784–5, pubd 1806, p.275) explained the markings *sf*, *sfa* and *sforzato* in Mozart's music as indicating a 'sudden and swift tonal emphasis', an effect that hardly existed 50 years earlier. Haydn's use of *sforzati* on rhythmically and metrically unstressed notes anticipated Beethoven's powerful dynamic contrasts, such as the sudden *piano* at climaxes that served as a 'dynamic deceptive cadence'.

With the emergence of dynamics as a structural principle in the music of Rossini and Berlioz, dynamics became even more vital to expression. The melodic and harmonic flow of Wagner's *Tristan und Isolde* owes much to a system of dynamics that helps create the impression of music in a permanent state of transition. Schumann's dynamics often have spatial aspects; for instance, the heading of op.6 no.17 reads 'Wie aus der Ferne' ('as if from a distance'), and at the beginning of the First Symphony Schumann adds the note 'Von der Höhe' ('from a height'). Webern often associated very small degrees of volume with moments of great tension; the slightest sound could produce the effect of the 'menacing shadow of an infinitely distant and infinitely mighty noise' (T. Adorno, *Gesammelte Schriften*, xvi, 118). Hindemith, in the *Marienleben*, referred to dynamics as 'an accompanying structural factor', a viewpoint shared by many of his contemporaries. Stravinsky in his earliest works employed a dynamics of register created by instrumental additions; after the mid-1920s he avoided crescendos and decrescendos, partly out of adherence to what he took to be the style of earlier periods. In Ravel's *Bolero* the gathering weight and intensity of the instrumentation generates a crescendo extending through the entire piece.

Dynamics withstood control by 12-tone serial technique better than any other of the musical parameters. Messiaen limited himself to seven degrees of intensity in his *Mode de valeurs et d'intensités*, and Stockhausen's *Kreuzspiel* (1951) uses not 12 but six dynamic qualities. Although in *Inori* (1973–4) Stockhausen associated 60 gradations of dynamics with various instrumentations, he subsequently came to believe that dynamics could not serve a structural function. Boulez observed that it was 'almost impossible for an interpreter to "standardize" the dynamic degrees'. He contrasted the 'punctual dynamics' of the late 20th century with the 'linear dynamics' of the pre-1950 period:

> By *punctual dynamics* we understand any established dynamic degree; the chains occur … without the existence of transitions or the appearance of transitions from one to the other. In *linear dynamics*, on the other hand, we are moving along the path from one given

dynamic amplitude to another: crescendo, decrescendo and their combinations (*Darmstädter Beiträge zur neuen Musik*, v, 1983, p.53).

Postmodern composers exhibited a tendency to employ extremes at both ends of the dynamic spectrum. Ligeti's third piece for two pianos, for example, moves from *fffff* to *pp* in a single bar. Expressive and subtly nuanced dynamics occur in works of such composers as Nono, Crumb and Johanna Senfter. Cage and Feldman opened up the frontiers of silence. Feldman's music dispenses with dynamic form as inherited from the 19th century; the potency of quiet often makes itself felt in the absence of rhythmic organization. In electronic music, dynamic values precisely measured in decibels are combined with electronically generated tonal colour to create new spatial effects. A further extension of the concept of dynamics has been achieved through the use of microphones, amplification and regulation.

2. Notation. The Capirola Codex of 1517 (f.49*v*) contains the singular direction 'tocca pian piano'. The performance indications *piano* and *forte* are occasionally found in music composed around 1600, to indicate both echo effects (as in Bonelli's *Primo libro delle vilanelle*) and alternation between choirs (as in Giovanni Gabrieli's *Sonata pian e forte*). In Banchieri's madrigal comedy *Pazzia senile* the notated dynamics distinguish the characters from each other, and in the same composer's *Barca di Venetia per Padova* street criers and drinkers sing *forte* while the melodies of the fishermen are *piano*. In 17th-century notation, *piano* and *Echo* are often used synonymously. In genuine echo compositions it was usually sufficient to replace dynamic marks by appropriate headings; when solo voices or the chorus were to perform an echo effect, it was indicated by the words *in Ecco* or *piano*, or even more frequently by *proposta – riposta*.

Messe di voce (Domenico Mazzocchi used the sign C for the effect of increasing and decreasing sound) and diminuendos on long single notes were part of vocal and instrumental performing practice from the early 17th century. Caccini's principles of 'muovere de l'affetto' and 'cantare con affetto' would hardly have been conceivable without purposeful dynamics; those principles were adopted first by Monteverdi, Fantini and Castello, and later by Thomas Mace. In the foreword to *Le nuove musiche* (1601–2, p.63), Caccini described the *esclamazione*, which may already have been in use for decades, as 'really nothing but allowing some reinforcement of the voice.' In contrast to the *messa di voce*, the *esclamazione* involved letting the volume die down and immediately increase again. The dynamics developed in Italy in connection with affects and echoes stimulated German, French and English music and its notation. Italian dynamic markings were used throughout Europe, often alongside terminology from other languages. The notation of crescendos and decrescendos was particularly refined. Sometimes a crescendo was indicated by a graduated series of dynamic levels (e.g. *p . . . f . . . ff*), sometimes by phrases such as 'lowder by degrees' (Locke, *The Tempest*, 1675) or 'un peu plus forte et toujours en augmentant jusqu'à la fin' (Marais, *Sonnaite à la mariesienne*, 1723).

In the 18th century composers resorted to filled-in forks, equilateral triangles and needles to express constant changes of volume, for instance in violin sonatas by G.A. Piani (1712), Geminiani (1739) and Veracini (1744), and in Rameau's *Hippolyte et Araicie* (1733). Rameau and Geminiani indicated crescendos and decrescendos with wedges; Geminiani also used the direction *rinforzando* in the sense of a crescendo. The first edition of Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756, pp.50–51) contains the following paraphrases: '*Piano* . . . means quiet; *forte* . . . loud or strong. *Mezzo* . . . means half and is used to moderate the *forte* and *piano*. *Piu* . . . means more. *Crescendo* . . . growing. *Decrescendo* . . . on the other hand, indicates that the strength of the note is to diminish more and more'. Haydn used the markings *pp*, *piu p*, *p*, *mezzo forte*, *poco f*, *f*, *f assai*, *ff*, *mezza voce*, *sotto voce*, *cresc.*, *decresc.*, *dim.* and *mancando*. W.A. Mozart added *mfp*, *sfz*, *sfp* and *callando* to this stock of terms. Beethoven also used *ppp* (op.18), *meno p*, *sempre p e dolce*, *piu f*, *sempre piu f*, *fff*, *fp*, *morendo*, *smorzando* and *perdendosi*; in his scores such expressions as *dolce*, *espressivo*, *cantabile* and *con espressione* almost always indicate that the part thus described is the main one or its counterpart, not just a subordinate part.

In the course of the 19th century composers felt obliged to provide more and more performance indications; this led to proliferation of extreme values purportedly reflecting the composers' intentions. Berlioz was probably the first to resort to *ffff*, surpassing the *fff* found now and then in Weber and Beethoven. Carl Gollmick urged composers to treat *pp* and *ff* as superlatives, and to use *ppp* and *fff* only with reluctance (*Critische Terminologie für Musiker und Musikfreunde*, 1833). However, later composers ignored his plea for moderation. Verdi's *Messa da Requiem* contains the first *ppppp*, and Tchaikovsky's 'Pathétique' Symphony the first *pppppp*. The last movement of Skryabin's First Piano Sonata contains the marking *Quasi niente, pppp*, and his later directions range from *velouté* ('velvety') to *éclatant* ('piercing'). Schoenberg, in the fifth of the *Kleine Klavierstücke* op.19, added the phrase *zart, aber voll* ('tender but full') to a *p*. Mahler, Schreker, Berg, Draeseke, Puccini, Distler, Richard Strauss and Koechlin also used dynamic markings of above-average precision.

From the second half of the 19th century dynamic markings in scores by progressive composers are vertically differentiated. For instance, in Liszt's *Tasso: lamento e trionfo*, the *adagio mesto* section has four simultaneous markings: *pp* for the horn, *ff* for the harp, *f espressivo* for three solo cellos and bass clarinet, and *p* for the rest of the cellos and double basses. Debussy's performance indications such as *en dehors*, *très en dehors* and *soutenu* provide clarity over and beyond the hierarchy of the parts. In the later 19th century directions such as *hervortretend* and *marki(e)rt* were used by Draeseke, Wagner, Bruckner and others; the composers of the Second Viennese School began marking the main part (*Hauptstimme*) with 'H' and subordinate parts (*Nebenstimmen*) with 'N'. Schoenberg, whose op.19 prescribes vertically differentiated dynamics in several passages, required composers 'to show, in one's markings, whether the total loudness is meant or the instrument's own degree of loudness', the dynamic marking is therefore either related to the total sound of the work as composed, or subjectively absolute, not fitting into that sound 'from the point of view of the instrument' (*Style and Idea*, 2/1984, p.341).

Dynamic signs and terms can be taken as identical only within the works of individual composers, or at the most for historically limited periods. Even within a composer's personal style one must take account of diachronic developments; for instance, *fortissimo* denoting breadth

of aspiration and conflict does not occur until Beethoven's middle period. '*Fortissimo* does not always mean "as strong as possible" but can mean very strong, stronger than *forte*; like every term denoting strength, it comprises many degrees within itself' (A.B. Marx, *Anleitung zum Vortrag Beethovenscher Klavierwerke*, 1863, p.98). Marx took the *ff* in Beethoven's early works to be milder than the same marking in later works such as opp.57 and 106. The same observation applies to Schubert; the comparatively small expansion of a short piece such as one of his *Ländler* is hardly ever appropriate to the kind of large-scale *fortissimo* that has its place in sonata movements of larger dimensions.

In *Le marteau sans maître*, Boulez's instructions 'sans équilibre', as against 'sonorités très équilibrées entre elles' and 'Les nuances seront exécutées "ponctuellement"' (see §1 above), can be realized by a corresponding distribution of intensity. Notwithstanding the efforts of Schoenberg, Berg, Debussy, Stravinsky, Penderecki, Ligeti and Feldman, however, dynamics and the mingling of tonal colours, at least in the traditional instrumental make-up of an ensemble, are still not regarded as satisfactorily capable of notation. Moreover, the differences between, for instance, a *piano* played by only a few instruments and one played by a larger ensemble may be perceived, but no terms to describe them have been coined.

3. PERFORMING PRACTICE. An awareness of the significance of acoustics and dynamics in performance is attested at an early period. Zarlino (1558) wanted vocalization to be adapted to the conditions of performance: singing, he thought, should be more unobtrusive in a small than in a large space. Inadequately nuanced dynamics – even more than inadequate articulation – can disturb or even destroy the syntax set out by the composer, and in the case of vocal music distort the sense of the text. Beethoven directed his publisher to 'have all the *p*, *pp*, cresc., decresc., *f* and *ff* crossed out of my opera- none of them will be observed, after all, and if I were to hear them, I would lose all desire to write anything else'. Similar complaints have come down to us from C.P.E. Bach, Mozart, Wagner, Mahler, Pfitzner and other composers. In 1924 Richard Strauss lamented the tendency towards louder, less refined dynamics: 'Incompetent conductors, over-large opera houses, and sad to say, a lack of taste on the part of the general public, which is only too ready to prefer a strong voice to a fine one, have made good *piano* and *messa voce* singing a rarity' (*Betrachtungen und Erinnerungen*, 1949, p.138–9).

Smooth transitions, the 'glissando dynamics' (Boulez) of crescendo and decrescendo, had been in use for a long time before they were notated. Ganassi, in the first chapter of *Opera intitulata Fontegara* (1535), encouraged flautists 'to learn from and imitate' the human voice by allowing the breath to increase and decrease. Fantini's *Modo per imparare a sonare di tromba* (1638) requires every long note to be performed on the trumpet 'modo cantabile'. There is evidence for the performance of 'swelling' effects as early as the 16th century. Christoph Bernhard, in the mid-17th century, said that one should not 'suddenly fall from *piano* to *forte*' or the other way around, for this would 'become truly horrible to the ear'.

In *L'art de toucher le clavecin* (1716) François Couperin suggested how harpsichordists (and by implication organists as well) could give audiences the impression of an increase or decrease in sound, despite the instruments' lack of external dynamics, through the use of *aspiration*, *céssation* and *suspension des sons*. The latter two effects 'leave the ear uncertain [indéterminée], so that where bowed instruments will allow their sound to swell, the delaying of notes on the harpsichord . . . conveys the same impression'. Dissonances, according to all 18th- and 19th-century theoretical works on performance, are the first elements to be intentionally (or actually) emphasized. To a great extent, the suggestion of dynamics that a good harpsichordist can achieve depends on the technical quality of the instrument and the art of playing it with taste, experience and suggestibility.

When using modern instruments to play from 18th- and 19th-century notation, it must be remembered that 'the same dynamic markings must often be read in very different ways for different instruments' (W. Furtwängler, *Ton und Wort*, 8/1958, p.75). One should also remember that the sound of the Baroque orchestra was more slender and transparent than the denser, more compact sound of the orchestra after 1920, and that none of the instruments of the 19th century was as brilliant or capable of such intense and incisive performance as those available today. The selectivity of instruments and instrumental groups, and indeed their incompatibity with each other, has increased by comparison with the milder-sounding instrumental ensembles of earlier periods.

The relativity of musical dynamics is partly explained by the fact that every instrument has two, three or four registers defined by differences in tonal colour and the dynamic area in which it operates. For instance, if orchestral sound were not balanced then the subjective *p* of a tuba would sound louder than the *ff* of the flute in its low register; a *piano possibile* c″ of a tenor trombone would correspond in reality to a *mezzo* marking; the bass clarinet would never get beyond a real *f* in its low and middle register; and the oboe could not reach *ff* in its highest register. Even the best players are subject to the limits of their instruments. Furthermore, acoustic intensities cannot be calculated in proportion to the number of instruments employed; for instance, the number of string instruments would have to be multiplied by ten to achieve twice the volume. A comparison of Wolf's *Italienische Serenade* in the versions for quartet and small orchestra illustrates the dependence of a composer's intended dynamics on orchestral forces: nearly all the dynamic markings are increased by one step in the quartet setting (*ff* instead of *f*, *f* instead of *p*, *p* instead of *pp*, *ppp* instead of *pppp*).

In many cases dynamics are not explicitly notated but must be inferred on the basis of the performer's understanding of form, content and expression. For instance, both Riemann and Kurth argued that a modulation to the dominant key should always be accompanied by greater tension, while a modulation to the subdominant implied 'a sense of subsidence, relaxation and resignation' (*AMZ*, l, 1848, col.580). Hummel (2/1838, p.428) observed that ascending passages imply a crescendo and descending passages a diminuendo unless the composer specifies otherwise. The best guideline for the performer, in the absence of explicit dynamic markings, is to follow the internal sense of the music. 'If a theme exchanges the degree of its volume and tonal force, there must always be some inner necessity for it . . . : the plain expression of musical logic, intended by the creator, followed by the

performer, and understood by the hearer' (Karl Grunsky, *Musikästhetik*, 1907, pp.162–3).

See also TEMPO AND EXPRESSION MARKS.

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MATTHIAS THIEMEL

Dynamophone. *See* TELHARMONIUM.

Dynaphone. A dial-operated monophonic electronic instrument. It was developed by René Bertrand with the assistance of Nadal in Paris around 1927. A later version featured a keyboard. *See* ELECTRONIC INSTRUMENTS, §III, 1(iv).

Dyson, Sir **George** (*b* Halifax, 28 May 1883; *d* Winchester, 28 Sept 1964). English composer and educationist. An FRCO at 16, he became an open scholar at the RCM in 1900 and a composition student of Stanford. His travels after winning the Mendelssohn Scholarship in 1904 centred on Florence and Rome. Working particularly with Sgambati, he became a protégé of Clara Gigliucci, daughter of Vincent Novello. Later, in Vienna and Berlin, he was acquainted with leading musicians of the day and visited Strauss. A symphonic poem *Siena*, now lost, but said to be Straussian, was conducted by Nikisch. Dyson's Evening Service in D of 1907 is still sung, but otherwise little of his early music survives. He returned to England in 1907, when Parry recommended him to be director of music at the Royal Naval College at Osborne. From there he moved to Marlborough College in 1911, but enlisted in 1914. In 1915 he published a training pamphlet on grenade warfare for which he became celebrated. In 1918 he achieved the Oxford MusDoc, and in 1921 became a professor at the RCM.

After the war Dyson lectured on new music, soon publishing a series of four articles on 'The Texture of Modern Music' (*Music & Letters*, 1923), which were incorporated into his influential book *The New Music*, published in 1924. He became director of music at Wellington College in 1921, and in 1924 moved to Winchester, where the various strands of his mature career as a composer developed. His published music includes many unison songs for educational use, dating from 1919 to the 1950s, when his *Hymn for a Musician* was written for Eton College. Its Parryesque command of the wide-spanning single line informs much of his choral music, and he achieved his most characteristic voice with choral music of a tuneful, vigorous cast. In 1928 *In Honour of the City* established him as an approachable musical personality in the tradition of Parry and Elgar. This was followed by his most celebrated work, *The Canterbury Pilgrims*, first performed at Winchester in 1931 with leading soloists (Isobel Baillie, Steuart Wilson and Roy Henderson), conducted by the composer. It was popular for over 30 years, but was then neglected until its recording in 1996.

In the 1930s Dyson became associated with the Three Choirs Festival. For Hereford he wrote *St Paul's Voyage to Melita* (1933) and for Worcester *Nebuchadnezzar* (1935), which ends with a blazing setting of the Benedicite ('Praise Ye the Lord'); another extended score, *Quo Vadis?*, a suite of nine extended choral movements, was intended for the cancelled 1939 festival in Hereford. While its first part was first performed in London in 1945, the complete work was not given until 1949 in Hereford. In 1936 Hereford had also been the venue for the first performance of the Prelude, Fantasy and Chaconne for cello and orchestra.

His reputation as a composer quickly grew with two big orchestral works, the Symphony in G and the Violin Concerto, the latter championed by Albert Sammons. Dyson contributed music to the Coronations of 1937 and 1953. In 1938 he became director of the RCM, the first director to have been trained there. Knighted in 1942, he retired in 1952, and in a late compositional outpouring wrote a group of fine choral works. The sweetly nostalgic cantata *Sweet Thames Run Softly*, for baritone, chorus and orchestra, was in an idiom which in the mid-1950s seemed to suggest a pastoral imitator of Delius and Vaughan Williams, but is now seen as a vivid and timeless evocation, perfectly caught. *A Christmas Garland* and *A Spring Garden* are typical chains of lyrical settings, while in one of his last extended works, *Agincourt* (1955), he looks back to *In Honour of the City* in a Shakespearean choral setting of undimmed vigour and appeal.

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(*selective list*)

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LEWIS FOREMAN

Dyubyuk, Aleksandr Ivanovich. *See* DUBUQUE, ALEKSANDR IVANOVICH.

Dyutsh, Georgy Ottonovich. *See* DÜTSCH, GEORGY OTTONOVICH.

Dyutsh, Otto Johann Anton. *See* DÜTSCH, OTTO JOHANN ANTON.

Dzerzhinsky, Ivan Ivanovich (*b* Tambov, 9 April 1909; *d* Leningrad, 18 Jan 1978). Russian composer. He is exceptional in that the work for which he is mainly known, the opera *Tikhiy Don* ('Quiet Flows the Don', 1934) – later rarely performed in the Soviet Union – was successful more for its political potential than for any musical distinction. Dzerzhinsky had an extended formal training in music. After four years (1925–9) at the First College of Music in Moscow studying the piano with Yavorsky he entered the Gnesin School as a composition pupil of Mikhail Gnesin (1929–30). After moving to Leningrad in 1930, where Dzerzhinsky began working as an accompanist at the Society for Chamber Music, he spent two further years (1930–32) at the Leningrad Central College of Music, where he studied composition first with Gavriil Popov and then with P.B. Ryazanov, before proceeding to the Leningrad Conservatory for another two years (1932–4) to study with Asaf′yev. Though Ryazanov and Asaf′yev were progressive in their musical outlook, and both were connected with the Association of Contemporary Music, Dzerzhinsky's works were strongly traditional from the first. His early songs and piano pieces and the First Piano Concerto (1932) were influenced by Grieg, Rachmaninoff and early Ravel.

At the beginning of the 1930s Dzerzhinsky was much influenced by the music of Shostakovich (particularly in his later criticized Second Concerto of 1934), and he consulted Shostakovich in the preparation of *Quiet Flows the Don*. The libretto of the new opera, based loosely on Sholokhov's novel, was compiled by Dzerzhinsky's brother Leonid; the work was first performed at the Leningrad Maliy Theatre in October 1935. More significantly, it was seen by Stalin on 17 January 1936. Stalin at once recognized its propaganda value: its subject was heroic and patriotic; it glorified the spirit of the Don Cossacks, whose support would be necessary in the event of war (which was increasingly inevitable); and its music was strongly lyrical and immediately appealing. Within weeks the work was officially pronounced the model of Soviet realism in music, and won Dzerzhinsky a Stalin Prize; simultaneously Shostakovich's *Lady Macbeth of Mtsensk*, a very much finer score and one much admired by Dzerzhinsky, was officially banned as nefarious musical chaos. The resultant success of *Quiet Flows the Don* was overwhelming – it reached its 200th performance in May 1938; but its undistinguished idiom (it is lyrical and folklike in style, though not based on true folksong) held little potential for future musical development. Dzerzhinsky's next opera, *Podnyataya tselina* ('Virgin Soil Upturned', 1937), also based on Sholokhov, is dramatically tauter and similar in musical style, but it failed to repeat the sensational success of its predecessor. Indeed none of Dzerzhinsky's later operatic works has found a permanent place in the Soviet repertory. Nor did the attempt to provide a sequel to *Quiet Flows the Don* with the opera called *Grigoriy Melekhov* (1967) meet with any success. From 1936 he held important administrative posts in the Union of Soviet Composers and in party politics. In 1948 he was appointed to the central committee of the union, and at various times after 1946 he acted as a deputy to the Leningrad City Soviet. The composer's last work of note was the opera *Sud'ba cheloveka* ('The Fate of a Man', 1959), based on a short story by Sholokhov; the work was relatively popular on the Soviet stage.

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(selective list)

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Tikhiy Don [Quiet Flows the Don] (op, 4, L.I. Dzerzhinsky, after M. Sholokhov), 1934, Leningrad, Maliy, 22 Oct 1935, rev. 1955
Podnyataya tselina [Virgin Soil Upturned] (music drama, 4, L.I. Dzerzhinsky, after Sholokhov), 1937, Moscow, Bol'shoy, 23 Oct 1937, rev. version, Perm, Theatre of Opera and Ballet, 30 May 1964
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RITA McALLISTER/IOSIF GENRIKHOVICH RAYSKIN

Dzhudzhev, Stoyan (*b* Pazardzhik, 19 Dec 1902). Bulgarian ethnomusicologist. After graduating from the State Music Academy in Sofia in 1924, he continued his studies in 1927 under André Pirro, André Mazon and Antoine Meillet at the Sorbonne, where he took the doctorate in 1931; he also attended Philippe Gaubert's lectures at the Paris Conservatoire and d'Indy's at the Schola Cantorum. On his return to Bulgaria he became reader in folk music (1937) and professor (1943) at the State Music Academy in Sofia, where from 1956 to 1968 he was head of the department of musicology. Dzhudzhev has studied not only Bulgarian folk music but that of the Balkans as a whole, devoting special attention to rhythmic and metric aspects, and has delivered papers on these and related subjects at international folk music congresses; he has also written a general introduction to acoustics.

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LADA BRASHOVANOVA

Dzhurov, Plamen (*b* Pleven, 21 April 1949). Bulgarian composer and conductor. In 1975 he graduated from the Bulgarian State Music Academy, Sofia, where his teachers included Goleminov and Iliev. He was a prizewinner at the 1972 Svetoslav Obretenov national piano competition, and in 1974 he received an award from the Union of Bulgarian Composers for his interpretation of new music. In 1984 he went to Vienna to study with Karl Österreicher at the Musikhochschule. In 1975 he made his début as conductor of the Pleven State PO, and in their following season he conducted a considerable number of new works by Bulgarian and foreign composers. In 1979 he took first prize at the Bulgarian symphony orchestras festival, and in 1985 he was appointed conductor of the world-famous Sofia Soloists, with whom he has since appeared in major festivals in Bulgaria and in more than 30 countries. In 1990 he was appointed instructor of the symphony orchestra at the State Academy.

One of the most gifted Bulgarian musicians of his generation, Dzhurov has won the prize of the Union of Bulgarian Composers on four occasions between 1974 and 1986. His music is characterized by its simplicity, and the economy of means associated with minimalism, emotional restraint and control from afar; at the same time it has an impressionistic quality.

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(*selective list*)

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ANDA PALIEVA

E

E. *See* PITCH NOMENCLATURE.

Eaglen, Jane (*b* Lincoln, 4 April 1960). English soprano. She studied with Joseph Ward at the RNCM, Manchester, making her début in 1984 with the ENO as Lady Ella (*Patience*). Other roles for the ENO have included Donna Elvira, Sinais (*Mosè*), Elizabeth I (*Maria Stuarda*), Leonara (*Il trovatore*), Eva, Micaëla, Santuzza, Tosca, Fata Morgana (*The Love for Three Oranges*) and Ariadne. She made her Covent Garden début in 1986 as Berta (*Il barbiere*), returning as First Lady (*Die Zauberflöte*). For Scottish Opera she has sung Mimì, Fiordiligi, Donna Anna, Brünnhilde (*Die Walküre*) and Norma (1993). Embarking on an international career, Eaglen sang Mathilde (*Guillaume Tell*) in Geneva, Mozart's Electra, Senta, Brünnhilde and Donna Anna at the Vienna Staatsoper, Brünnhilde at La Scala and in Chicago, and Norma at Ravenna (1994), where she returned as Abigaille (*Nabucco*) in 1995; that year she also sang Amelia (*Ballo in maschera*) at the Opéra-Bastille in Paris and Odabella (*Attila*) in Houston. In 1996 she made her Metropolitan début as Donna Anna and sang Brünnhilde in a complete *Ring* cycle in Chicago. She has recorded *Norma*, *Tosca* and Mayr's *Medea in Corinto*. Though her voice, vibrant, powerful and dramatic, has the stamina required for Wagner, it retains the legato line and flexibility for bel canto roles.

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ELIZABETH FORBES

Eagles. *See* ECCLES family.

Eagles, the. American rock group. Formed in Los Angeles in 1971, they were the most important and successful country-rock group of the 1970s. Don Henley (*b* Gilmer, TX, 22 July 1947; drums and vocals) and Glenn Frey (*b* Detroit, 6 Nov 1948; guitar and vocals) left Linda Ronstadt's back-up band to form the Eagles with Bernie Leadon (*b* Minneapolis, 19 July 1947; guitar and vocals) and Randy Meisner (*b* Scottsbluff, NE, 8 March 1947; bass and vocals). Influenced by other southern California bands like the Byrds and the Flying Burrito Brothers, the Eagles blended strong songwriting, lush harmony vocals, acoustic rhythm guitar and distorted lead guitar to extend the country-rock style more toward hard rock than other groups had done. The group's debut album, *Eagles* (Asylum, 1972), contains three hit singles including *Take it easy* and *Witchy Woman*, which are representative of the group's early approach. The albums *Desperado* (Asylum, 1973), *On the Border* (Asylum, 1974), and *One of These Nights* (Asylum, 1975) continue in much the same style; Don Felder (guitar and vocals) joined the band in 1974. Leadon was replaced in 1976 by Joe Walsh (guitar and vocals), and the quintet's 1976 album, *Hotel California* (Asylum), marked an even stronger turn toward hard rock and rhythm and blues. The album spent eight weeks at number one in America and featured two number one hit singles, *New Kid in Town* and *Hotel California*. The next album, *The Long Run* (Asylum, 1979), was equally successful, marking the band's fourth consecutive number one album, as well as their last studio project. Frey, Henley and Walsh pursued successful solo careers during the 1980s; the band regrouped briefly to record *Hell Freezes Over* (Geffer, 1994) and tour.

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JOHN COVACH

Eames, Emma (*b* Shanghai, 13 Aug 1865; *d* New York, 13 June 1952). American soprano. After early studies in Boston and with Mathilde Marchesi in Paris, she made a brilliant début at the Opéra on 13 March 1889 as Gounod's Juliet, with Jean de Reszke. In 1890 she created Colombe in Saint-Saëns's *Ascanio*. After two seasons in Paris, she made both her Covent Garden and her Metropolitan débuts in 1891. During the following decade she sang leading roles in Mozart, Wagner, Gounod and Verdi in London and New York, continuing at the Metropolitan until her farewell to the house, as Tosca, in 1909. Eames's unexpected retirement from the operatic stage came while she was still at the height of her powers. Her lyric soprano was of singularly pure and beautiful quality, and her technique was masterly. Although sometimes considered cold in timbre and temperament, she was nevertheless admired in such emotional roles as Sieglinde and Tosca. The best of her recordings, including arias from *Roméo et Juliette*, *Faust* and *Tosca*, and Schubert's *Gretchen am Spinnrade*, reveal considerable fullness and power as well as the expected technical perfection.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Early Christian Church, music of the. *See* CHRISTIAN CHURCH, MUSIC OF THE EARLY.
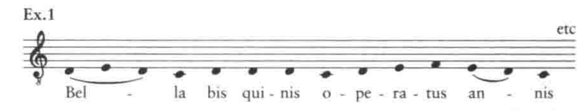
Early Latin secular song. A repertory which, largely because of the nature of poetic transmission in the Middle Ages, comprises much of the earliest surviving European secular song with music. In contrast to the many collections of liturgical chant and Latin sacred songs surviving from the millennium before about 1300, Latin secular songs with music are relatively rare; but secular poems that were probably sung are more plentiful. Of the songs preserved with music, very few notated before the 12th century can be transcribed with any certainty.

1. Late antiquity. 2. The Carolingian renaissance. 3. The 'goliard' period up to *c*1300.

1. LATE ANTIQUITY. From the time of the late Caesars solo song, dance and music for cithara, aulos and lyre accompanied tragedies and pantomimes; other references indicate that the populace would 'sing and dance in the forum', and many old musical traditions prevailed throughout the first six centuries of the Christian era, though modified by barbarian invasions and rapidly changing political and social conditions. Christian teaching gradually prevailed over this pagan background, so that by late antiquity the early Church Fathers had considerably curtailed the use of pagan songs, at least among Christians. A new tradition began, issuing from the lyrical hymns and secular songs of writers such as Hilary of Poitiers (*c*315–*c*367), Ambrose (*c*340–97), Prudentius (348–410), Sidonius Apollinaris (*c*430–79) and Venantius Fortunatus (540–*c*600). They used simple metres in strophic form, and gradually introduced rhymed couplets, as the quantitative metrical scansion of classical Latin was superseded by a more popular rhymed rhythmic structure based on the number of syllables per line. Other Latin secular songs are found in the mixed prose–verse forms of Martianus Capella (early 5th century) and Boethius (*c*480–*c*524). Even by the 8th century the cloister schools had not completely renounced secular song, and learned songs as well as those of a popular nature were studied despite synodal admonitions against 'base, over-exuberant, obscene and sacrilegious songs'. From this whole body of secular songs, stretching over some 500 years, no melody has been preserved.

2. THE CAROLINGIAN RENAISSANCE. The 8th and 9th centuries produced many sung Latin poems, not only sacred, but also epics, odes, laments, satires, eulogies, and lyric and didactic verses; yet a predilection for classical studies restricted the use of rhymed rhythmic verse, and might even have stifled it altogether had not a close association with music in the following two centuries given it new vigour. Meanwhile poetico-musical activity continued in the monasteries of southern France and northern Italy, an important outcome of which was the development of refrain forms and the addition of partly diastematic neumes to the texts in the manuscripts. The revival of classical studies resulted in a number of contemporary musical settings of ancient authors. Neumes survive for six Horace odes (i, 1, 3, 33; iii, 9, 13; iv, 11); two extracts from Virgil's *Aeneid* (ii, 281ff; iv, 651ff); three extracts from Statius's *Thebais* (v, 608ff; xii, 325ff, 336ff); Juvenal's *Satires* (viii, 78ff); Trajan's *Ut belli sonuere*; Priscian's *Ad Boree partes*; *Scande celi* from Martianus Capella's *De nuptiis Philologiae et Mercurii* (ii); and five poems from Boethius's *De consolatione Philosophiae* (*metrum* i, 1, 5; ii, 5; iii, 8; iv, 7). It is possible that these simple settings were used for didactic purposes, or to teach rhetoric or quantitative scansion: one of the two tunes (Horace, *Ode*, iv, 11) that can reliably be transcribed is set to the version of the hymn tune *Ut queant laxis*, which was later adapted to didactic use by Guido of Arezzo, and the other (Boethius, *metrum* iv, 7) occurs in the *Dialogus de musica* formerly attributed to Odo of Cluny (ex.1).

Ex.1



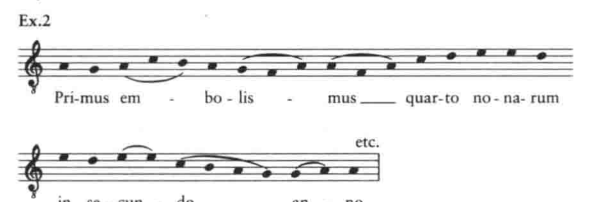
Several laments and eulogies from the 9th century are transmitted in partially heighted neumes in a manuscript probably from Toulouse or Narbonne (*F-Pn* lat.1154). Subjects treated are the death of Duke Eric of Frioul (799) by Paulinus of Aquileia, laments for Charlemagne (814) and his son Hugh of St Quentin (844), the Battle of Fontenoy (841) and the exile of Gottschalk (*c*840). Although they cannot be transcribed melodically, the neumes indicate simple melodies with occasional small melismas of two to four notes; most of the poems appear to be set strophically, and two of them have refrains. Scattered remains of Latin secular songs with unheighted neumes are extant from many areas of Europe. These include laments from Spain (7th–10th centuries); a lament

on the destruction of the monastery of Glonnes, near Saumur (850); festival songs and greetings, for Odo's coronation (888), Charles the Thick (883) and Konrad I (912); a song for the watchers of the walls of Modena (after 892); a song by Leo of Vercelli praising Gregory V and Otto III (998); and a song by Azelin of Reims praising Henry III (*c*1050). Certain songs were designated by the term 'Modus', presumably indicating a pre-existing melody: 'Modus florum' (flowers), 'Modus liebinc' (love), 'Modus qui et Carelmanninc' (Charlemagne). Unfortunately these are all without music; but one has the first of its six sequence-like versicles set with neumes: the 'Modus Ottinc', in honour of Otto III (983–1002). Another interesting specimen is the 'Galluslied', written in Old German by Radpert at St Gallen towards the end of the 9th century; in the 11th century Ekkehard IV translated it into Latin 'lest such a sweet melody be lost from memory'; the neumes in MS 353 in the Stiftsbibliothek, St Gallen suggest a song with a lai-like structure of varied phrase repetition.

In a few secular Latin songs the use of an alphabetical notation allows accurate melodic transcription. The best known of these is the 10th-century song *O Roma nobilis* and its homoerotic contrafactum (*O admirabile Veneris ydolum*), a simple strophic, syllabic tune of a non-ecclesiastical character. Of two 10th-century songs to celebrate the nightingale, one is notated in unheighted neumes (*Sum noctis socia*), whereas the other, *Aurea personet lyra* (ed. in Gillingham, 1993), is in alphabetical notation; its form and melody are characteristic of the sequence and it contains extensive internal repetition. A final group of these songs consists of a lament by Guido of Luxeuil *Hactenus tetendi liram*, a short didactic poem *Hic poterit solers ignotum discere cantum* (a following eclogue on music and a song of the nine Muses unfortunately lack notation) and Guido's famous distinction *Musicorum et cantorum magna est distantia*.

A didactic purpose lies behind a number of melodies that accompany 10th- to 13th-century *computus* verses, which link the liberal arts studies of music and astronomy within the doctrine of the music of the spheres. Some of their melodies are in lined notation, and show a recitation style with some melodic emphasis at the cadences. A few are strophic, though generally they are through-composed, and some of them are of great length. The opening of a 12th-century German example (ex.2) illustrates the style.

Ex.2

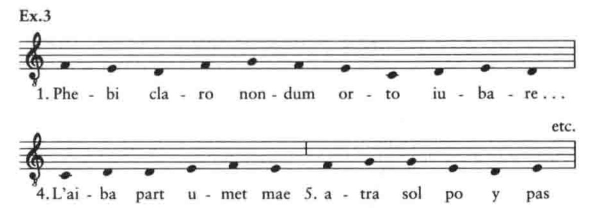


3. THE 'GOLIARD' PERIOD UP TO *c*1300. A last great flowering of Latin secular song follows the period of Carolingian court songs. It issues principally from two interrelated sources: the monasteries of southern France and the so-called GOLIARDS or wandering scholars (the term has often been associated with secular Latin poets of the later Middle Ages, but is probably inaccurate). On the one hand, there occurred unparalleled activity in creating new paraliturgical and sacred musical works – tropes, sequences, conductus and motets; on the other hand, songs of a similar kind, but with secular texts – love-lyrics, spring songs, moral, satirical and drinking-songs – were written and preserved in great numbers, quite often in the same sources that transmit sacred texts. From the extant sources it is possible to trace the development of these forms from the 10th century to their highest point in the 12th century and through their gradual decline during the 13th century. The earlier period established the principle of rhymed, rhythmic and strophic verse meant for singing. During the ensuing development poetic rhyme, verse structure and musical balance coalesced into free forms that suggest increased attention to detail and formal design.

Besides sacred music, two further developments strongly influenced secular Latin songs: the vernacular chansons of the troubadours and trouvères, and the great popularity of Marian settings, the texts of which varied from poetic fancy rich in imagery and Old Testament exegesis to the most facile stringing together of Our Lady's attributes. The music tended to be less learned and of a popular cast. Owing to the close interaction of these various elements it is often very difficult to separate secular from sacred; manuscripts usually mix poems of both types, and the common use of contrafactum texts tends to obscure the distinction even further. Whereas vernacular song tended to become localized, the Latin tradition became truly international, and many songs are found separately transmitted in manuscripts from all over Europe.

A change of poetic-musical emphasis can be observed in several transitional 10th-century works which, though belonging to the older Carolingian tradition, point decisively to a new emphasis on lyricism in the manner of the vernacular repertories. Ex.3 (late 10th century)

Ex.3



illustrates this trend and emphasizes the close connection between Latin and vernacular traditions, which in this dawn song with Latin stanza and Provençal refrain also suggests a clerical origin.

Both texts and music of the 'goliard' songs display a wide range of expression and musical forms. The poetry is often characterized by verbal charm and simplicity though framed in sophisticated verse forms enhanced by an interplay of rhymes and rhythms, while intricate word play is common. The more scurrilous songs display a penetrating understanding of the social and religious structures of the times, so that a carefree and abandoned attitude, often supremely witty and apposite, attacks by implication all that established tradition held to be sacrosanct, while directing trenchant satire and bitter polemic against official abuses. Charming and graceful lyrics that evoke tender or erotic feelings are also common. Similarly, the melodies range from simple strophic settings to highly complex and melismatic through-composed forms; the latter style is illustrated by the opening of a

late 12th-century *planctus* from the Notre Dame conductus repertory (ex.4).

Ex.4

An - - - - [An-] - gli- a plan - -

etc.

-ctus i - te-ra, et ad lu-ctum re-ver - te - re.

Many fragmentary sources and several large collections of songs are extant from the final period; taken together they present a remarkable and diverse picture of late Latin secular song. The main features of the repertory may be traced by reference to the songs in the larger collections.The earliest of these is an 11th-century manuscript known as 'The Cambridge Songs' (*GB-Cu* Gg.5.35; for illustration *see* SOURCES, MS, §III, 2, fig.20), which contains some pieces from previous centuries (such as *O admirabile Veneris ydolum* and the 'Modus Ottinc' already referred to) and bridges the late Carolingian period and the newer trends of the 'goliard' poets. It is significant that many of the pieces are in sequence form, and that this is the first extensive collection of secular texts that are unequivocally connected with musical settings. Also, these and the following secular Latin songs are products of a learned society and, though influenced by folklore and Latin colloquialisms, they would not have been understood by the laity. A most diverse collection of sacred music, proses, tropes and conductus, is contained in the four principal St Martial manuscripts (*see* ST MARTIAL); among them are some 14 wholly secular works, and others that belong to that indeterminate position between sacred and secular. They are mostly strophic in form, and show the influence of vernacular and sequence forms by frequently having a formal repeat of the first phrase or versicle, while many continue with still further repetition. Melismas and melodic ornaments are also commonly used, indicating a movement away from simpler syllabic styles for Latin secular songs, so that beauty of melodic form now gains emphasis. Two further collections of secular songs mixed with sacred, from a slightly later period, continue the tradition there established: the 28 'Arundel Songs' (*GB-Lbl* Arundel 384; 14th century) lack notation, and only a few of their melodies can be recovered from concordances; in a second Cambridge collection (*GB-Cu* Ff.i.17; 13th century) of 35 songs, all have staves, but some lack notation. Here we enter the mature period of songs with rhymed rhythmic Latin verse.

The largest and most important collection of 'goliard' songs is the CARMINA BURANA (*D-Mbs* Clm 4660) probably from southern Germany. Some 46 of its poems are provided with unheighted neumes, and one must look to concordances to decipher the melodies, about 30 of which have been recovered with some certainty. Closely related to this tradition are many Latin CONDUCTUS, lyric songs and rondeaux of the Notre Dame sources, and much of the Latin music in the ROMAN DE FAUVEL; written in excellent notation, they form the last great repository of medieval moral and secular songs. It would appear that with these collections the centre of activity shifted to Paris, that with the establishment of the university in the early 13th century the 'goliard' fraternity was replaced by resident teachers and scholars, and that from this point secular Latin song quickly waned.

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GORDON A. ANDERSON/THOMAS B. PAYNE

Early music. A term once applied to music of the Baroque and earlier periods, but now commonly used to denote any music for which a historically appropriate style of performance must be reconstructed on the basis of surviving scores, treatises, instruments and other contemporary evidence. The 'early music movement', involving a revival of interest in this repertory and in the instruments and performing styles associated with it, had a wide-ranging impact on musical life in the closing decades of the 20th century.

1. The rise of historicism, to 1890. 2. The historical performance movement, 1890–1945. 3. Since 1945.

1. The rise of historicism, to 1890. The roots of the modern early music revival lie in early 18th-century England, France and Prussia, where a complex of social and cultural conditions gave rise to the concept of a canonical repertory of 'ancient' music. In England, the religious upheavals of the Commonwealth and Restoration fostered a renewed appreciation of the sacred music tradition. Preservation efforts, led by musicians of the cathedrals and Chapel Royal, took on an increasingly moralistic character. The clergyman Arthur Bedford, for instance, in his *Great Abuse of Musick* (1711), prescribed a revival of Tudor church music as an antidote for the rampant secularism of the age, as reflected in the vogue for Italian opera. This indictment was scarcely new: as early as 1643 musicians in Nuremberg had presented a concert illustrating 'the practice and abuse of noble music' through examples ranging from Jewish temple songs to 17th-century motets. But the notion of a discrete body of early music distinct from – and putatively superior to – music of the present day set the tone of the early music movement for much of the next 250 years.

In 1731 the Academy of Ancient Music in London formally defined ancient music as that composed before the end of the 16th century, although Handel, Pergolesi, Pepusch and other moderns continued to appear on its programmes. By the latter part of the century works by Handel and Corelli dominated the repertory of the Concert of Ancient Music. The great Handel Commemoration of 1784 at Westminster Abbey and Samuel Arnold's pioneer Handel edition (1787–90) secured Handel's position as a mainstay of the revival. In France, Lully's operas and Lalande's motets survived in the active repertory past the mid-1700s, attesting to a widespread taste for 'la musique ancienne'. In the late 18th and early 19th centuries the rising spirit of historicism was represented by the amateur musicians Baron von Swieten and Raphael Georg Kiesewetter in Vienna, the choir director Alexandre Choron in Paris and the founders of the Handel and Haydn Society in Boston. Anton Friedrich Justus Thibaut, a legal scholar who conducted an amateur choir in Heidelberg in the early 1800s, described his attic as a 'temple' where 'Marcello furnishes the scriptural lessons for my edification, Handel delivers the sermon to me, with Palestrina I worship my God, and our religious language, the religion we practise, is music'.

Similarly lofty sentiments inspired the most celebrated manifestation of the 19th century's passion for musical archaeology: Mendelssohn's revival of the *St Matthew Passion* at the Berlin Sing-Akademie in 1829. A.B. Marx hailed the event as 'a religious high feast', but neither he nor Mendelssohn treated Bach's score as sacrosanct. Heavily cut, rearranged and romanticized, it was performed by a choir of 158 and a large orchestra, with Mendelssohn conducting from the piano. Like most of his contemporaries, Mendelssohn looked upon early music not as a body of historical artefacts to be painstakingly preserved in their original state but as a repository of living art that each generation could – indeed should – reinterpret in its own stylistic idiom. As a consequence of his *St Matthew Passion* revival, a network of Bach societies soon sprang up in Germany and elsewhere (*see* Bach revival), leading in 1850 to the founding of the Bach-Gesellschaft, which set exacting standards for its complete Bach edition and opened the gates for a flood of scholarly and popular publications of pre-Classical music in the late 1800s.

The 19th-century Bach revival fed on Germans' growing sense of cultural identity and a reaction against the Rococo art forms associated with the old European order. Bach's sober pietism chimed with the search for a deeper spirituality in an increasingly bourgeois age. Religious reformists, such as the adherents of the Oxford Movement in England, deplored the decadent worldliness of modern church music and pressed for a return to plainsong in its unadulterated form, shorn of anachronistic harmonies and instrumental accompaniments. The centre of musical revivalism in the Roman Catholic Church was the Benedictine abbey of Solesmes in France, where, beginning in the 1840s, Dom Prosper Guéranger and his successors revolutionized the study and performance of Gregorian chant. In place of a stiffly metrical modern style of chanting, they advocated a flexible, speech-like interpretation that eventually gained widespread acceptance. Many of the amateur and professional choral groups that proliferated in Europe and the USA in the 1800s were dedicated to raising the standard of vocal performance and composition, typically by cultivating the 'pure' *a cappella* works of the Palestrina school and the music of Bach, Handel and other Baroque composers. Among the many 19th-century composers influenced by the revival was Brahms, who championed early music as a choir director in Austria and Germany.

Early music, with its overtones of piety and refinement, became a favourite pastime among the European aristocracy and newly rich gentry. 'Historical concerts' – lengthy surveys of musical periods or genres, accompanied by didactic commentaries – given by such artists as Mendelssohn, Moscheles, Paur, Méreaux and Rubinstein, became popular. Fétis, whose historical concerts in Paris and Brussels in the 1830s and 40s helped stimulate popular interest in early music, rejected the Darwinian view that modern music was inherently superior to music of earlier eras. 'Art does not progress', he said, 'it transforms itself'. This argument fell on increasingly receptive ears in the latter part of the century, when such musicologists as Chrysander, Spitta and Jahn and such composers as Schumann, Liszt and Franck were investigating and drawing sustenance from the pre-Classical repertory. The French pianist Louis Diémer began giving harpsichord recitals in the 1860s and formed an early-instrument ensemble, the Société des Instruments Anciens, which toured widely in the 1890s. Instrument collectors such as Auguste Tolbecque in France, Paul de Wit in Germany, A.J. Hipkins in England and Moritz Steinert in the USA gave public concerts and lecture-demonstrations. By the last decade of the century modern harpsichords, viols, 'Bach trumpets' (designed to play Bach's high clarino parts but unrelated to any instrument he knew) and

reproductions of other early instruments were readily available, and the revival was poised to enter a new phase.

2. THE HISTORICAL PERFORMANCE MOVEMENT, 1890–1945. A key figure in the modern early music revival was Arnold DOLMETSCH. A brilliant intuitive scholar, Dolmetsch was above all a practical musician, excelling both as a performer and as a maker of finely crafted instruments; his harpsichords, clavichords, lutes, viols and recorders reflected an unprecedented concern for historical fidelity in design, construction and materials. The informal 'house concerts' that he initiated in the fashionable Bloomsbury district of London in the 1890s won an enthusiastic following and praise from such critics as Shaw and John Runciman. From 1905 to 1911 Dolmetsch ran the department of early instruments at the Chickering piano factory in Boston, where he helped lay the groundwork for the revival in the USA. After returning to England he codified his research in *The Interpretation of the Music of the XVII and XVIII Centuries* (1915), a pioneering survey of early performing practice and source material. In concluding that 'we can no longer allow anyone to stand between us and the composer', he formulated a credo for the nascent historical performance movement. Although the musical establishment held Dolmetsch at arm's length during his lifetime, both performers and scholars gradually came to accept his conviction that no music could be fully appreciated without reference to the instruments on which it was originally played and the stylistic conventions of the period in which it was written.

While Dolmetsch concentrated on instrumental music, others were approaching early choral music in a similar spirit. Richard Runciman Terry, organist and choirmaster at Westminster Cathedral from 1901 to 1924, played a central role in the revival of medieval and Renaissance liturgical music; he was a prime mover, with Edmund Fellowes, behind the Tudor Church Music edition. Fellowes also worked with such groups as the English Singers and the Fleet Street Choir to revitalize the madrigal tradition. In Paris the Chanteurs de St Gervais, directed by Charles Bordes, won international acclaim for their performances of Renaissance and Baroque sacred music; Bordes' editions carried his influence to the USA, where Frank Damrosch used them in performances with the Musical Art Society in New York between 1894 and 1920. The Bach Choir of Bethlehem, Pennsylvania, gave the American première of the B minor Mass in 1900, inaugurating a series of annual festivals that were a major stimulus to the Bach revival in the USA. Its performances, like those of the Bach Choir in England, were traditionally large-scale and romanticized; not until after World War I were chamber-sized performances of Baroque music popularized by groups such as the Bach Cantata Club in England and the choir of the Thomaskirche in Leipzig under Karl Straube.

As the quest for the grail of AUTHENTICITY (a term first given currency by Dolmetsch) gained momentum in the years before the war, small period-instrument ensembles like the Casadesus family's Société des Instruments Anciens and the Deutsche Vereinigung für Alte Musik, co-founded by the viol player Christian Döbereiner, rose to prominence. Their programmes typically consisted of short salon pieces, largely by minor composers. An alumnus of the Casadesus ensemble organized the American Society of Ancient Instruments in Philadelphia in 1925. Dolmetsch made his USA début in 1903 with the American Symphony Orchestra, founded in New York by the violinist Sam Franko to perform Baroque and Classical works 'in the character of the time' with a reduced ensemble of modern instruments. German musicologists, meanwhile, revived the Baroque concept of the COLLEGIUM MUSICUM, an informal gathering of amateur and professional musicians who performed chiefly for their own pleasure and instruction; the best-known such academic ensembles were Riemann's at the University of Leipzig, established in 1908, and Gurlitt's at the University of Freiburg in the 1920s. Foremost among the instrumental soloists specializing in early music was Wanda Landowska, whose virtuosity on her modern Pleyel harpsichord captivated listeners on both sides of the Atlantic.

The early 1900s saw a sustained attempt to revive Baroque opera. Fétis included excerpts from Peri's *Euridice* and Monteverdi's *Orfeo* in the first of his historical concerts at the Paris Conservatoire in 1832, but the first full-scale stage revival seems to have been Handel's *Almira*, produced in 1878 as part of a festival of German opera in Hamburg. The procrustean cuts and alterations in the score drew sharp criticism from Chrysander, whose scholarly edition of the work had recently appeared. Vincent d'Indy likewise modernized the music of Rameau, Lully, Monteverdi and Destouches for the staged and concert performances presented in the first quarter of the century by the Schola Cantorum (the school for composers that d'Indy, Bordes and Alexandre Guilmant founded in Paris). For the 1904 revival of *Orfeo*, involving some 150 singers and instrumentalists, he omitted the first and last acts as undramatic and made substantial cuts in the remaining three, arguing that the opera was 'a work of art, not of archaeology'. Germany's 'Handel Renaissance' of the 1920s and 30s was similarly premised on a compromise between practicality and historical fidelity as then conceived. Productions ranged in style from Expressionistic to quasi-Baroque, and in scale from modest academic stagings to lavish outdoor spectacles with massed dancers and amplified music. The art historian Oskar Hagen took the lead in 1920 with the first modern production of *Rodelinda* at the University of Göttingen. His heavily abridged and rearranged editions were adopted by Werner Josten at Smith College in Massachusetts, where a series of Handel and Monteverdi productions took place in the late 1920s and early 30s. Other notable revivals in the interwar period were given by the Paris Opéra, the Cambridge University Musical Society and the Oxford University Opera Club, and the Juilliard School in New York.

The recording and radio industries were quick to recognize the potential for bringing early music to the masses. Chant recordings were commercially available from the turn of the century, and Landowska made her first piano rolls in 1903. By the 1920s the principal British and continental record companies were making substantial investments in early music, undertaking such major projects as Bach's B minor Mass, the Brandenburg Concertos, Purcell's *Dido and Aeneas* and Handel's *Messiah*. Recorded historical anthologies, such as L'Anthologie Sonore and The History of Music by Ear and Eye (supervised by Curt Sachs and Percy Scholes respectively), provided additional outlets for early music. Equally significant was the contribution to the revival

made before World War II by the state-owned radio networks: from its inception in 1922 the BBC broadcast a wide range of pre-Classical music, and as early as 1930 Westdeutscher Rundfunk in Cologne formed its own period-instrument ensemble. In bringing groups such as the Munich Viol Quintet, the Chanterie de la Renaissance, Safford Cape's Pro Musica Antiqua of Brussels, the Boyd Neel Orchestra and Ars Rediviva to millions of listeners, radio and recordings hastened the transformation of the revival of early music into a genuinely popular and international movement.

German instrument makers began the mass production of harpsichords, recorders, lutes and other early instruments in the early 1900s, and by the 1920s the recorder was the virtual trademark of the burgeoning Youth Movement. Gurlitt's reconstruction of the 'Praetorius organ' at the University of Freiburg in 1921 initiated a trend towards neo-Baroque organ design, a goal long championed by organists like Schweitzer, Guilmant and Straube. Nationalism played an increasingly important role in the revival during the interwar period. Britain succumbed to an outbreak of 'Elizabethan fever' brought on by the tercentenaries of Byrd (1923) and Gibbons (1925). In Germany the collectivist mentality of the Youth and Singing movements played into the hands of the Nazis, who appropriated Bach, Schütz and Handel as icons of racial purity. The founding in 1933 of the Schola Cantorum Basiliensis in Switzerland brought a countervailing spirit of internationalism to the revival; in establishing the first school dedicated to the training of early musicians, the viol player August Wenzinger and the conductor-patron Paul Sacher sought to promote 'a lively interaction between scholarship and performance'. This innovatory programme, together with the diaspora of European performers and scholars in the 1930s and 40s, helped produce a major realignment of the early music movement after World War II.

3. SINCE 1945. The postwar centres of the revival – England, the Low Countries, Austria and the USA – came to the fore for various reasons. In Austria the movement was led by the musicologist Josef Mertins and his pupils and colleagues at the Vienna Music Academy (among them Nikolaus Harnoncourt, Gustav Leonhardt, René Clemencic and Eduard Melkus). In the USA such distinguished émigrés as Schrade and Hindemith at Yale and Erwin Bodky at Harvard established European-style collegium musicum groups on university campuses. In Britain the BBC Third Programme, inaugurated in 1946, served as an adventurous showcase for performers and scholars such as Alfred Deller, Denis Stevens and Thurston Dart. Leonhardt emerged as one of the leading Dutch early musicians and the most influential harpsichordist since Landowska; he was closely associated with the postwar trend towards historical harpsichord design. Scattered pockets of activity sprang up in eastern Europe, Scandinavia and elsewhere. Japan, initially under the tutelage of the American occupation authorities, began to cultivate first a recorder movement and then a fully fledged early music revival.

The introduction of the long-playing record in the late 1940s and the ensuing proliferation of small, independent labels, many of them specializing in early music, fuelled the postwar 'Vivaldi craze' and helped make the New York Pro Musica's freely imaginative *Play of Daniel* (1958) a landmark of the revival. The 1960s were dominated by such charismatic performers as Harnoncourt, Noah Greenberg, Frans Brüggen and David Munrow (whose Early Music Consort of London set new standards of instrumental virtuosity); this was also a period of energetic experimentation, notably in the interpretation of medieval and Renaissance music. The Munich-based Studio der Frühen Musik, directed by the American Thomas Binkley, transformed the performance of medieval monophonic music by applying improvisatory techniques derived from Middle Eastern folk music. In England Musica Reservata cultivated a nasal, raucous singing style that departed radically from the mellifluous sound of the English cathedral choirs and such progeny as Pro Cantione Antiqua and the Clerkes of Oxenford. A resurgence of interest in early vocal music in the 1960s and 70s gave rise to such groups as the Monteverdi Choir, the Ensemble Clément Janequin, the Prague Madrigalists, Concerto Vocale, the Hilliard Ensemble and Gothic Voices, some of which shared, in the 1980s and 90s, a historically informed concern with such issues as pitch, *musica ficta*, text underlay, proportional rhythm and its relevance to tempo, the use of instruments and practice of ornamentation.

In the operatic field, the trend towards greater historical awareness became firmly established after the war. Two notable productions of Monteverdi's *Orfeo* – Hindemith's in Vienna in 1954 and Wenzinger's in Hitzacker in 1955 – used historical instruments as well as sets and costumes based on Baroque designs. A new generation of conductors concerned with the findings of recent scholarship, among them Charles Farncombe, Anthony Lewis, Newell Jenkins and Harnoncourt, exercised a strong influence on the performance of early opera. Significant productions of the 1960s and 70s include Harnoncourt's Monteverdi cycle for the Zürich Opera, with free-wheeling stagings by Jean-Pierre Ponnelle, and Raymond Leppard's popular but controversial arrangements of Cavalli and Monteverdi operas, with many cuts and rich orchestral textures, commissioned by the Glyndebourne Festival. In contrast, most recent operatic scholarship has sought to re-create every aspect of Baroque opera production: singing, playing, staging, gesture, the disposition of the orchestra, costumes, sets, choreography and lighting. At the same time, a school of singers, inspired in part by the renewed interest in 19th-century bel canto repertory and ornamentation in the 1950s and 60s, developed techniques apt to singing in an appropriate historical style with period instruments. A rigorously historical approach, however, is unsuited to the resources or the size of most modern opera houses, and much of the most innovatory work has been done by festivals, academic institutions and smaller companies. Many revivals have been associated with 18th-century theatres that survive in their original form or in reconstruction, such as those at Drottningholm (near Stockholm), Schwetzingen (near Mannheim) and Versailles. As the revival pushed forward into the Classical and Romantic eras, directors such as Arnold Östman, Roger Norrington, John Eliot Gardiner and Gabriele Ferro began to apply historical principles to the mainstream operatic repertory as well.

By the early 1970s the repercussions of the early music 'boom' could be felt outside early music circles. The revival's centre of gravity shifted perceptibly to the Baroque and later periods, as early musicians and their patrons in the electronic media awakened to the benefits

of giving a fresh twist to familiar repertory. Record companies came to play a bigger role in supporting the leading early music ensembles and promoting the new generation of star performers, such as Christopher Hogwood, Reinhard Goebel, William Christie, Jordi Savall and the Kuijken brothers. Significantly, the most prominent early music ensembles of the 1970s and 80s were not collegium-type groups or small consorts but full orchestras of period instruments (among them the Academy of Ancient Music, the Amsterdam Baroque Orchestra, Les Arts Florissants and the Orchestra of the Eighteenth Century). A milestone in the musical establishment's acceptance of the early music movement was reached in 1989, when the Glyndebourne Festival invited the Orchestra of the Age of Enlightenment to replace the LPO in the pit for a series of Mozart opera productions. By then performances of Mozart and Haydn on period instruments were commonplace, several 'authentic' recordings of the Beethoven symphonies and piano concertos were under way, and the boundaries of the movement were expanding into the late 19th and early 20th centuries. The Orchestra of the Age of Enlightenment engaged conductors from both within and outside the early music camp, just as modern-instrument orchestras and opera companies were turning their podiums over to Hogwood, Harnoncourt, Gardiner, Norrington and others. Several groups, notably the New Queen's Hall Orchestra, performed early modern music in period style, and reconstructions of vintage Broadway musicals with original scores and performing forces were mounted by the American conductor John McGlinn and others.

The expanding temporal and geographical boundaries of the early music movement are mirrored in the proliferation of specialist periodicals around the world. Among the most prominent are *Early Music* (UK), *Historical Performance* (USA), *Concerto* (Germany), the *Tijdschrift voor oude muziek* (the Netherlands) and *Consort* (Japan). Music publishing too has kept pace with the steady growing demand for critical and performing editions and facsimiles in the early music field. In addition to the 'monuments' and Denkmäler series, and collected works of individual composers, performers and scholars have access to authoritative Urtext-based editions of a vast range of music from the Middle Ages to the early 20th century.

The revival has had a wide-ranging impact on music education and concert life. Most music schools in Europe and the USA now offer courses in performing practice and tuition on historical instruments, and many have comprehensive early music programmes. These developments have raised standards of performance as well as helping to make traditionally trained musicians more aware of historical issues. As early musicians encroach on the core 19th-century repertory, however, there has been a mounting backlash against some of the more extreme claims made on behalf of 'historically informed' performance, and a growing body of opinion has come to view it as no more or less 'authentic' than other modes of interpretation. Moreover, as the early music field becomes increasingly professional in its approach to training, organization, marketing and fundraising, it has lost many of the trappings of a counterculture and become more and more integral to mainstream musical life.

See also PERFORMING PRACTICE.

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HARRY HASKELL

Early Music America. American organization founded in 1985 to promote the performance, enjoyment and understanding of early music, and to encourage the use of historically appropriate instruments and performance styles. It presents symposia, round-table discussions and other professional development and educational programmes. In addition to a bimonthly bulletin, the organization publishes the quarterly *Early Music America* (successor to *Historical Performance*, which appeared from 1988 to 1994); it also sponsors a series of performers' guides to the early music repertory. In 1998 it had about 2700 members.

□

Early Music Consort of London. A group formed by DAVID MUNROW in 1967.

Early Music Now. Performance group based in MILWAUKEE, Wisconsin.

Earsden, John (*fl* 1609–45). English composer. He was page to Lady Grissell Clifford in 1609 and apprenticed to GEORGE MASON, whom he succeeded as musician to Francis Clifford, Earl of Cumberland, in 1620. He collaborated with Mason in writing *The Ayres that were sung and played at Brougham Castle in Westmerland, in the Kings Entertainment* (London, 1618/*R*; ed. in EL, 2nd ser., xviii, 1962). It is not known exactly what his contribution to the entertainment was (no doubt Mason was the senior partner), but he possibly wrote 'Welcome is the word', which is printed at the end of the book, out of sequence. In 1637 his pay was increased from £13 6s. 8d. to £20 a year; his name continues to appear in the Clifford accounts until 1645.

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IAN SPINK

Easdale, Brian (*b* Manchester, 10 Aug 1909; *d* London, 30 Oct 1995). English composer. He was educated at the Westminster Abbey Choir School and at the RCM, studying under Armstrong Gibbs (composition) and Gordon Jacob (orchestration). He wrote his first opera, *Rapunzel*, at the age of 18, and when he was 27 his Five Pieces for orchestra were given in Vienna; his Piano Concerto was broadcast in 1937. In 1936 he began composing for documentaries, among them those made by the GPO and Crown Units, and from 1937 to 1949 he was musical director for various theatre and film organizations in England and India. In 1948 he composed what was to remain his best-known work, the score for the film *The Red Shoes*, an Archers Film Unit production by Michael Powell and Emeric Pressburger about the gestation and birth of a ballet, with choreography by Helpmann. Easdale wrote music for a number of other films including *Black Narcissus* (1947), *An Outcast of the Islands* (1952), *The Battle of the River Plate* (1956) and *Peeping Tom* (1960), but never again attained the same renown. In 1962 he wrote the *Missa coventrensis* for choir, congregation and organ, for the consecration of Coventry Cathedral. His compositions, mostly in an eclectic English idiom that owes something to Britten as well as to the Bax-Bridge generation, include the operas *The Corn King* (1935) and *The Sleeping Children* (1951), chamber music and songs.

CHRISTOPHER PALMER/R

East [Easte, Est, Este], **Michael** (*b* c1580; *d* Lichfield, 1648). English composer. He was previously thought to be the son of the music printer Thomas East, but the latter's will does not mention him. Its reference to a 'Coson Pearson dwellinge in Mynuall [?Mildenhall] nere Elie', a place with which the composer was associated, hints remotely at a more distant relationship between the two men. Indeed, from evidence of his deposition in a civil case, Thomas East was Michael's uncle. Michael's name first appears as a contributor to Morley's *Triumphes of Oriana* (RISM 1601[16]), and because of its late arrival his piece was printed on the preliminary pages. In 1606 he received the MusB degree from Cambridge; his second set of books, published in the same year, is addressed 'from Ely House Holborne'. It is possible that at this time he served the Dowager Lady Hatton, who occupied part of this London palace of the Bishops of Ely; the dedication of the last set of 1638 to Sir Christopher Hatton argues a connection with the family.

In March 1609 East joined Ely Cathedral choir as a lay clerk, in place of Ralph Amner. The cathedral account books show that 'Mr Michaell Este' received no payment after midsummer of that year, and at Michaelmas 1610 his name disappears from the list of lay clerks. He is not recorded again until Michaelmas 1614, when he acted as a replacement lay clerk for one term only. Thereafter his name disappears from the Ely records. The facts that he was sometimes paid by proxy and is not mentioned in the ecclesiastical visitations of the cathedral in May 1610 and 1613 strengthen the supposition that he was never in regular or full-time attendance there. Sometime before 1618 he moved to Lichfield, for on the title-page of the fourth set he is entitled 'Master of Choristers in the Cathedrall Church'. The antiquary Elias Ashmole (1617–92) referred to him as 'my Tutor for Song', and made it clear he was not also organist of the cathedral by mentioning Henry Hinde as holder of that post. In 1620 St John's College, Oxford, commissioned East at a fee of 44s. to write an 'anthem of St. John' (*As they departed*), which he apparently visited Oxford to hear; it was later published in his collection of 1624, dedicated to John Williams, Bishop of Lincoln, in gratitude for an annuity he gave East after hearing 'some Motects' (probably anthems) of his. East's will (PCC 77 Essex), dated 7 January 1648, informs us that he lived in the Cathedral Close, that his wife Dorothy and daughter Mary Hamersly were both alive, and that he had a son and a grandson (aged two) both called Michael. The will was proved on 9 May 1648.

East was unusually fortunate in having so much of his work published. His seven sets of books, though containing little of musical importance, are a valuable guide to the changing musical tastes of early 17th-century England. The first two sets, issued in the heyday of the madrigal, are thoroughly italianate in style and content. The third and fourth sets, however, place consort songs and anthems side by side with genuine madrigals and canzonets, and the third set even includes an extended sequence of viol fancies. It is probably significant that this book, East's first publication to include music for viols, appeared shortly after he joined the Ely Cathedral choir, where there was already a very strong tradition of viol teaching.

Perhaps this venture was encouraged, therefore, by the enthusiasm and expertise of musicians such as John Amner and Thomas Wyborough. 20 three-part pieces for viols are the sole contents of the fifth set. The names of the partbooks (Cantus, Quintus and Bassus), the designation 'Songs ... as apt for Vyols as Voyces', and the titles of the pieces have suggested to some writers that these were originally five-part madrigals adapted to take advantage of the growing demand for instrumental music; but there is no evidence of a reduction of parts (Cantus and Quintus indicating two equal voices), the opening point often cannot be made to fit the words of the title, and in any case the entitling of fancies goes back to the days of Tye, as does the singing of wordless compositions. Pieces of the same kind are also found in the seventh set, which again is entirely instrumental.

The sixth book is devoted completely to sacred compositions, with the exception of a consort-song setting of Sir Henry Wooton's poem in honour of Princess Elizabeth, daughter of James I. *Awake and stand up* is the only full anthem, the rest being sacred consort songs or verse anthems, several of which were adapted for church use by the substitution of organ for viol accompaniment. Earlier versions of two of East's consort anthems (*When Israel* and *O clap your hands*) exist in manuscript (*GB-Ob* Tenbury 1162–7) together with an interesting version of the pastoral *Sweet Muses* (third set) to the Italian words *Cantate, ninfe e pastori*. Two secular pieces in English ascribed to East appear in a copy of John Bennet's *Madrigalls* (1599) in the hand of Conyers D'arcy (Greer).

East was an industrious but unoriginal composer, who cultivated an up-to-date style without ever developing an individual musical personality. He took more texts from earlier madrigal sets and from the Elizabethan Italian anthologies than any other English madrigalist. Nor was his borrowing confined to words: he often quoted a whole phrase or more of music, and not infrequently based an entire composition on a previous setting (e.g. his praiseworthy sacred madrigal, *When David heard*, modelled on Weelkes). But where he no doubt intended to emulate, he often became merely derivative. His style was formed during the height of the madrigalian period, and he embraced the italianate idiom wholeheartedly. Unlike so many of the greater English madrigalists, he avoided the traditional native style even when writing consort songs and anthems. His sacred compositions, which may be compared with those of Ward, Ravenscroft and Amner, consequently tend to be more colourful (though no less prolix) than minor works in the orthodox Jacobean Anglican style – confirming the impression that he generally wrote in the first instance for the chamber, not the church. As an instrumental composer, East suffered from the lack of genuine contrapuntal ability, and from a tendency to eke out his short-winded ideas by frequent recourse to cadential patterns. An exception must be made, however, of the five-part fancies in the third set. Forming a unified cycle on the theme of the sinner's (?lover's) progress from despair through penitence to eternal bliss, these ambitious pieces fully deserve Thurston Dart's commendation: 'despite some slipshod part-writing, they are among the best five-part consorts of the time'.

WORKS

PRINTED

Madrigales apt for Viols and Voices, 3–5 pts (London, 1604); ed. in EM, xxix (1923, 2/1960)

The Second Set of Madrigales apt for Viols and Voices, 3–5 pts (London, 1606); ed. in EM, xxx (1923, 2/1961)

The Third Set of Bookes: wherein are Pastorals, Anthemes, Neapolitanes, Fancies, and Madrigales, apt both for Viols and Voyces, 5–6 pts (London, 1610); ed. in EM, xxxi (1923, 2/1962)

The Fourth Set of Bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other Kindes, apt for Viols and Voyces, 4–6 pts (London, 1618); ed. in EM, xxx (1923, 2/1962)

The Fift Set of Bookes, wherein are Songs full of Spirit and Delight, So Composed that they are as apt for Vyols as Voyces [without text], 3 pts (London, 1618); ed. D. Goldstein (Provincetown, MA, n.d.)

The Sixt Set of Bookes, wherein are Anthemes for Versus and Chorus, apt for Violls and Voyces, 5–6 pts (London, 1624); ed. E.F. Rimbault, Musical Antiquarian Society Publications (London, 1845) [also includes anthems from the third and fourth sets]; ed. in EM, xxxi (1923, 2/1962)

The Seventh Set of Bookes, wherein are Duos for Two Base Viols ... also Fancies of 3. Parts for Two Treble Viols, and a Base Violl: so Made, as they must be Plaid and not Sung. Lastly, Ayerie Fancies of 4. Parts, that may be as well Sung as Plaid [without text] (London, 1638); 1 ed. in MB, ix (1966/*R*); 12 ayerie fancies ed. J. Evans (Ottawa, 1984); 8 duos for 2 bass viols ed. G. Hunter (Urbana, IL, 1988); 2 pt fancies, or duos, ed. D. Beecher (*c*1992)

Hence, stars, too dim of light, 5vv, 1601[16]; ed. in EM, xxxii (1923, 2/1962)

MANUSCRIPT

Magnificat, Nunc Dimittis (verse), inc., *GB-Cu, LF*

Burial Sentences (full), inc., *LF*

Be not angry (verse), inc., *WO*

Come lovers forth, 4vv, in John Bennet, Madrigalls (1599), *US-Ws* (inc., B missing)

Come, ye blessed (verse '2 Trebles and Base'), inc., *GB-WO*

Fall down (verse), inc., *WO*

O clap your hands (full), inc., text only in J. Clifford: The Divine Services and Anthems (London, 1663)

Sweet Jesu (verse), inc., *WO*

The silver swan, 4vv, in John Bennet, Madrigalls (1599), *US-Ws* (inc. B missing)

Pavin (for 2 b viols), *Ob*

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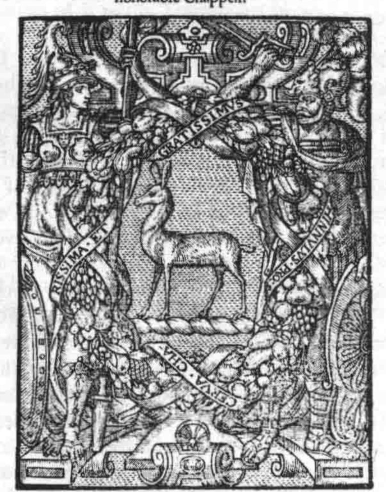
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PHILIP BRETT/IAN PAYNE

East [Easte, Este], **Thomas** (*b c*1540; *d* London, 1608). English music printer and publisher. There is no evidence to support the theory that one of the variant spellings of his name, 'Este', might indicate Italian origin. From evidence of his deposition in a civil case, it seems that East was born in Swavesey, Cambridgeshire, and was the uncle of the composer Michael East, not his father, as has often been conjectured. East's ancestors had already settled in England many years before his birth; his array of type ornaments included two pieces in the design of the East family heraldic seal, which has been traced to the regin of Henry VII. He was made free of the Stationers' Company

in London in 1565, and worked at first mainly as a trade-printer for other London-based publishers. He was one of those who signed 'The complaynt of the poor printers', a list of grievances sent to Lord Burghley in about 1577, protesting against the number of printing monopolies. East acquired a fount of music on the death of Vautrollier and soon printed a work as Byrd's assign. Byrd's monopoly had fallen into disuse through the commercial failure of *Cantiones sacrae* (1575), but East's 1588 volume, Byrd's *Psalmes, Sonets and Songs* (see illustration), apparently had an immediate success. Byrd thought highly of East's work; the volume was reprinted the following year, and from then until his death East flourished as a music printer (he also continued to print non-musical material). He printed most of the music of Byrd and Morley, as well as *Musica transalpina* (RISM 1588^{29} and 1597^{24}) and *The Triumphes of Oriana* (1601^{16}). In 1600 he printed John Dowland's *The Second Booke of Songs or Ayres*, and later Francis Pilkington's *The First Booke of Songs or Ayres* (1605) and John Danyel's *Songs for the Lute, Viol and Voice* (1606). In 1598 he printed Lassus's *Novae cantiones*, the first Italian music by one composer printed in England, and he appears to have had plans to export English music to Italy, for in 1595 he printed English and Italian editions of Morley's five-part balletts and three-part canzonets. No evidence survives to indicate whether the venture was successful, but there is no comparable instance in East's or any other contemporary music printer's output. During gaps in the monopoly he reprinted 12 falsely dated editions disguised as their original prints. In 1592 and 1594 East published harmonizations of the English metrical Psalter, in volumes entitled *The Whole Booke of Psalmes, with their Wonted Tunes*. East's Psalter includes settings by Giles Farnaby, Richard Allison, Michael Cavendish and John Dowland; East wrote the preface and dedication himself. It ran into one further edition during his lifetime and four after his death; after Thomas Ravenscroft's edition of it in 1621, 'newly corrected and enlarged', it became known as Ravenscroft's Psalter.


CONTRA TENOR.

Pſalmes,Sonets,& ſongs of ſadnes and pietie, made into Muſicke of fiue parts : whereof, ſome of them going abroade among diuers, in vntrue coppies, are heere truely corrected,and th'other being Songs very rare and newly compoſed,are heere publiſhed,for the recreation of all ſuch as delight in Muſicke : By *William Byrd*, one of the Gent.of the Queenes Maieſties honorable Chappell.

Printed by Thomas Eaſt, the aſsigne of W. Byrd, and are to be ſold at the dwelling houſe of the ſaid T.Eaſt, by Paules wharfe.

1588.

Cum priuilegio Regiæ Maieſtatis.

Title-page of the contratenor volume of Byrd's 'Psalmes, Sonets and Songs' (London, 1588), printed and published by Thomas East

If hard-won, East's success was deftly calculated: he was continually bedevilled with lawsuits and for most of his career was obliged to work as someone else's 'assigne', yet he consistently found ways to turn the system to his advantage. When Morley renewed the music printing monopoly in 1598, East initially suffered, and it was over a year before he could print music again. The monopoly was resurrected by William Barley in 1606, on the grounds that he had been Morley's business partner. Although the terms under which the resulting lawsuit was settled have long been thought to have been unfavourable to East, he actually advanced his position as a music publisher at that time. He won the Company's explicit recognition of his rights to reprint music he had registered with them, despite the royal monopoly, and he reduced the monopolist's fee. In 1606 he was in dispute with George Eastland, the publisher of John Dowland's *The Second Booke of Songs*, and the resulting lawsuit lasted for two years before the case against him was dismissed.

East was the leading music printer of his day, and may be considered the father of English music printing. He took a serious risk in printing music when the market was very uncertain, and he clearly was not easily discouraged by the vicissitudes of a music printer's life. He possessed two founts of music type and one of tablature type, together with a group of distinctive ornaments; one of these, a black horse with a crescent on the shoulder, is a pun not only on his family crest, but on his address, 'Aldersgate street at the sign of the Blacke Horse', where most of his music was printed. Court records indicate that East's wife Lucretia (née Hassel) was active in the firm at all levels; East cited her as his official partner in 1606. After East's death she printed a new edition of Byrd's *Songs of Sundrie Natures* (1609), but later that year, through a series of copyright transfers and a bond agreement noted in East's will, East's business passed fully to his adopted son, THOMAS SNODHAM.

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MIRIAM MILLER/JEREMY L. SMITH

East Asia. East Asia will here be defined mainly as CHINA (both mainland China and Taiwan), JAPAN and KOREA. This survey seeks to outline some general similarities

and differences within this broad area, restricting itself for practical reasons to the majority cultures of each country. For more detailed discussions of these and the region's minority cultures, see the relevant country article.

1. Background. 2. Social aspects. 3. Aesthetics, cosmology and religion. 4. Court genres. 5. Instruments. 6. Musical features, transmission and notation. 7. Modern trends.

1. BACKGROUND. The dominant Han Chinese culture, which has influenced Japan, Korea and to a lesser extent other neighbours such as Vietnam, co-exists with substantial minority populations within Chinese borders. South-western groups have affinities with Thai-Burman tribal cultures, and the far west (Xinjiang) with Islamic Central Asia (*see* CHINA, §IV, 5); to the north and west, Tibetan, Mongol and Manchu cultures are also distinct (*see* INNER ASIA; TIBETAN MUSIC; MONGOL MUSIC); to the south, the Taiwanese aborigines constitute a distinct cultural group (*see* TAIWAN, §2). Korea and Japan are each much more ethnically unified, with only the Ainu of northern Japan and the Okinawans of southern Japan diverging significantly from the majority culture (*see* JAPAN, §VIII). Even after putting all these areas and cultures to one side, the following generalizations must be offered with diffidence.

China's vast land mass and political power have brought to it influences from a wide range of cultures and have led to a strong Chinese cultural impact on its eastern neighbours from early in the 1st millennium, well before these countries had their modern names or political identities. Chinese influence often flowed into the main Japanese islands through the Korean peninsula or the Ryūkyū archipelago, although direct links between Japan and China were also common. Conversely, China has been less affected by the musics of Korea and Japan than by those of other peoples. The centuries culminating in the Tang dynasty (618–907) saw the formation of a partly homogeneous East Asian élite culture (embracing less forcefully other areas such as Vietnam). The adoption of numerous aspects of Chinese culture – including systems of writing, literature and institutions – in Japan and Korea extended to genres and instruments of Chinese court music. This resulted in a closely related East Asian instrumentarium of Chinese origin, which might lead one to expect that the musics themselves would also be quite similar. However, contacts were reduced after the Tang period, resuming only in the 20th century; the Japanese *Minshingaku* is a rare borrowing from China in late imperial times. Musical practices developed quite separately under local conditions: instruments and genres found new uses and contexts while adapting to indigenous musical features and cultural forces.

Despite the often-heard claim that East Asian art music is ancient and timeless, few living genres have a verifiable tradition going back much earlier than the 16th century. Even court genres that go back to the medieval period have continued to evolve. As our awareness of the diverse musical practices of popular traditions supplements earlier scholarly concentration on courtly and literati genres, the differences among the musics of this vast area may now be seen to outweigh the similarities. This is surely why there have been virtually no recent scholarly overviews of East Asian music.

In language as in music, superficial resemblances disguise diversity. Although the Chinese ideographic writing system was adopted and modified in Korea and Japan, along with many loan words, the three languages themselves are quite distinct. Korean and Japanese appear to be genetically related, but Chinese not only has a totally different syntax but is tonal, influencing vocal style.

2. SOCIAL ASPECTS. Until quite recently, Western concepts of East Asian music were dominated by traditions of 'art music', largely because the music and musical theory of the imperial courts and the literati class dominate indigenous historical records, leading to an under-representation of the musical culture of the lower classes. But both ceremonial and entertainment musics are far more diverse. While ritual has continued to play a major part in both élite and folk societies, the expansion of urban entertainment from the Chinese Song dynasty (960–1279) led to vocal narrative and dramatic forms becoming lastingly popular. The various regional forms of opera found throughout China have long dominated musical life. In Japan, major music-theatre genres like *nō* and *kabuki* developed. Puppetry and masked opera, based in ritual, are common throughout the region.

At all levels, from court to popular, the master-pupil relationship has often resembled the adoption of a religious disciple. In many genres public acknowledgment of one's master results in 'schools' or lineages. The transmission of Japanese arts in particular has been formalized into the *iemoto* guild system, where direct students of a single master pass on the art to their students in turn in a tightly controlled familistic hierarchy; headship often passes from parent to child. Though there has never been a true caste system, professional music-making has often been the ascriptive fate of particular groups, for example by heredity or through blindness.

Women traditionally occupy subsidiary positions as musicians at all levels of society. Female courtesans often provided music, even aiding transmission between literati and commoners. Though 20th century social movements have sought to a limited extent to extend equality – women are now widely accepted in Chinese opera and in urban professional troupes, for instance – discrimination is still evident in many contexts.

3. AESTHETICS, COSMOLOGY AND RELIGION. The Chinese state belief system of Confucianism has been pervasive, with its hierarchical and cosmological system expressed through ritual music. Throughout recorded history, music in China has been linked with the social and cosmic order, the Confucian 'mandate of heaven' being seen as authorizing governments that observed proper music and ritual. The generation of the five pitches was connected with the five elements and the five directions, and that of the 12 basic pitches to the lunar months. Pitch relationships were further equated with social hierarchies. These theories were enshrined in the classical texts of Confucianism and inherited and augmented in later dynasties, still forming a canonical system today. This body of theory was adapted in Korea, where Confucian state ritual traditions developed under the influence of those in China, and to a lesser extent in Japan. Japanese and Korean theoretical writings in general often drew on Chinese models, though such similarities partly obscured the diversity of actual music-making.

Mahāyāna Buddhism has also been a unifying factor. Chinese Buddhism spread to Korea and Japan in the 5th–6th centuries CE. Again the Tang dynasty was the period of greatest contact. Note a cumulative linguistic

tendency: in India, Buddhist lyrics were composed in the native Sanskrit; the Chinese retained those texts and added further lyrics in Chinese; the Japanese and Koreans kept both and added yet further texts in their own languages. Something similar must have happened with the music as well, though this is more difficult to chart. Though broad similarities may be found between the chant and percussion accompaniment of Buddhist rituals throughout the region, musical practice may have begun to diverge quite widely from an early stage.

Indigenous religions such as Chinese Daoism, Korean shamanism and Japanese Shintō, which developed in parallel with Buddhism, have their own distinctive musics. Temple as well as folk religious traditions show regional features. In Japan, Buddhist chant influenced *nō* singing, *gidayū* and the *shakuhachi* flute. In China, singing styles and dramatic expression of opera and ritual are closely related. In Korea, Confucianism and Buddhism compete with an indigenous shamanic tradition whose uniqueness took on nationalistic symbolic importance by the 1990s.

Another common theme in more literate traditions of East Asia is the relation between music and the spiritual contemplation of nature, often through association with poetry. In vocal lyrics such imagery may also be used as a metaphor for human feelings of separation or longing; folk-song lyrics often treat these same themes less philosophically. Likewise, solo pieces for instruments such as the Chinese *qin* zither or the Japanese *shakuhachi* are often inspired by natural scenes such as rivers or mountains; programmatic descriptions may even accompany instrumental notations. Nature is only one theme, however; the spectrum is wide, also including battles and inebriation, though connotations may be philosophical rather than mundane.

Polarities commonly expressed in music, particularly in China and Korea, are heaven and earth, martial and civil, *yin* and *yang*. The contrast of refined versus vulgar (Chinese *ya-su*, Japanese *ga-zoku*, Korean *a-sok*) has long been influential among the literati. For example, the Neo-Confucianists of Japan's Tokugawa period (1603–1868) castigated *shamisen* music as erotically stimulating, hence *zoku* and morally corrupting; similar value judgments have been common throughout the region. But again one must search beyond literati traditions to the less explicit aesthetics of more popular genres.

4. Court genres. The notional homogeneity of East Asian musical culture is based largely on court genres that were exported from China to Korea and Japan. Chinese instruments were known in the north Korean kingdom of Koguryŏ by the 4th century CE. Masked dance drama from southern China was transmitted first to the Korean kingdom of Paekche and thence to Japan. Korean music was also performed in Japan. Such transmission peaked during the Chinese Tang and Song dynasties (7th–13th centuries). The cosmopolitan Tang court saw what might be called the first 'World Music' boom, with ensembles from Central Asian, South and South-east Asian and Korean kingdoms employed there. As elements from these various sources intermingled in new ways in the Tang capital Chang'an, the results were often exported to Korea and Japan. Though foreign ensembles were also employed at successive Chinese courts, the most lasting foreign influence on Chinese music was from the instruments of Central Asia, such as *pipa* lute and *suona* shawm.

The court genres were of two very different types: several genres of banquet music and the monumental Confucian state ritual ensembles. Chinese court banquet music was imported and ritualized in Japan (*tōgaku*) primarily in the Tang period and in Korea (*tangak*) mainly in the Song, but subsequently practice was constantly modified. A state Confucian court ritual ensemble (*aak*), in which ritual grandeur and perceived correctness took precedence over purely musical factors, was exported to Korea in 1116; it was one of several genres from the Chinese Song dynasty performed at the Korean court. Though later reforms were partly inspired by the Chinese classics and modifications on the Chinese mainland, practice again diverged.

5. Instruments. Chinese instruments imported to Japan and Korea include most prominently the *sheng* mouth organ (Jap. *shō*, Korean *saeng*), *zheng* zither (*sō*/*koto*, *kayagŭm*), *pipa* plucked lute (*biwa*, *pip'a*), *bili*/*guan* oboe (*hichiriki*, *p'iri*) and *di* transverse flute (*ryūteki*, *jŏk*). The important Chinese two-string fiddle family (*huqin* etc.) is found in Korea (*haegŭm*) but never settled in Japan. Shawms are common throughout China (*suona*, derived from Central Asian *zurna*); they have never settled in Japan, but they flourish in Korea (the *t'aep'yŏngso*) in various genres, most prominently in 'farmer's music' (*nongak*). Conversely, the Chinese three-string plucked lute *sanxian* reached Japan (*shamisen*) but is not found in Korea. Barrel drums play a major role in all three cultures, while hourglass drums are important in Japan and Korea but have long been rare in China. In many cases the names of related instruments in all three countries are still written with the same Chinese characters (though pronounced somewhat differently), but in others the names have changed.

Even those instruments adopted as part of a court ensemble often enjoyed more popular uses. The best examples are long zithers: secular repertories for Chinese *zheng*, Korean *kayagŭm* and Japanese *koto* developed independently both of the courts and of each other. By contrast, the instruments of Buddhism (largely percussion) are also widely shared but have rarely transcended their original contexts. The same is true for the Confucian ritual orchestra exported from China to Korea, which included large frames of bells and lithophones.

These and several other instruments still show clear genetic similarities between countries, but they have evolved considerably, to the extent that none of the relatives could be interchanged today. More importantly, the music played upon these instruments soon diverged, which of course triggered some structural changes. Thus the blow-hole of the Korean *t'aegŭm* transverse flute is much larger than its Chinese antecedent, facilitating the distinctive wide vibrato favoured in Korea; the loosely strung silk strings of Korea's *kayagŭm* serve the same function, in contrast to Japan's *koto*. Another case is the Japanese notched flute *shakuhachi*. Examples of 8th-century Chinese manufacture preserved in the Shōsōin treasury in Japan have five fingerholes and one thumb-hole (like their Chinese relative, the *xiao*), suitable for playing the heptatonic scale then used in China. Centuries later, all *shakuhachi* had lost one fingerhole and now were more suitable for playing Japanese pentatonic melodies. And the large plectrum of Japan's *shamisen* suits the percussive nature of its music, as opposed to its Chinese relative. In the 20th century metal or nylon

strings have commonly replaced silk. Communist China and North Korea have attempted to popularize 'improved' versions of instruments (often on Western models), with more success in urban than rural areas.

6. Musical features, transmission and notation. As all three countries have now been permeated by Western music practice and values, one may get a misleading impression of traditional elements by exposure to 20th-century hybridized styles such as the *koto* compositions of Michio Miyagi, the *kayagŭm* music of Hwang Byung-ki or a composition or arrangement of the Chinese 'conservatory style'. This section will focus on the more traditional end of the spectrum.

Traditional scales and modes of the three countries vary significantly, though this fact can be disguised by a theoretical model shared among court genres in particular. The five pitches *doh ray me soh lah* of the anhemitonic pentatonic scale, called in Chinese *gong shang jiao zhi yu* (with related pronunciations in Korea and Japan), may be supplemented by two 'exchange tones' (the fourth and seventh degrees of the scale) to make a heptatonic scale. The theory is based on creating pipes one third shorter and longer than that preceding to play a series of 5ths, of which a set of 12 semitones (Chinese: *lü*) became standard in theoretical writings.

The concept of mode, or mode-key (*see* Mode, §V), is common, known in Chinese as *diao*, in Japanese as *chō*, in Korean as *cho*; it extends also to Vietnam, where it is called *diêu*. Chinese modal theory influenced Japan and Korea in the Tang dynasty but continued to develop, from the Song dynasty largely in the context of vocal dramatic music. The 16th-century scholar Zhu Zaiyu was the most celebrated in a long line of theoreticians seeking to codify a tempered scale, though this remained remote from practice.

In Japan and Korea, court theorists revised the modal theory inherited from China, but other genres in both countries, although sometimes borrowing court terminology, owed little to any Chinese model. Only since the late 19th century have native scholars begun to analyse the modal structures of such genres, in the virtual absence of previous indigenous theory. Although the music of all three countries tends towards a pentatonic core, modal details are strikingly different both between and within countries. The Chinese anhemitonic pentatonic scale is supplemented in Japan and Korea by scales with semitones and major 3rds. Most Japanese genres can be subsumed under a tetrachordal analysis championed by Koizumi Fumio, where two or three tonal centres compete within an octave. Korean genres seem more diverse, and scholars have stressed the different function of individual tones within a mode, rather as in the north Indian rāga system; regional differences are also highlighted.

Traditional metrical systems also differ sharply. Chinese music is dominated by duple metres. Korean music is partial to a variety of triple and compound metres not found in the other countries and largely encoded in a system of named patterns called *changdan*. Japan favours duple metre or a long-short-long-short 6/8 unlike anything in Korea. But all three countries also feature extreme flexibility of metre or pulse, reaching to true free rhythm in some genres.

The multi-movement form of the Tang court suite was developed into a widely applied aesthetic principle in the Japanese *jo-ha-kyū*, but apart from a gradual acceleration (by no means unique to East Asia) the combination of movements into large-scale forms in the three countries is diverse.

Vocal music has long dominated East Asian societies, from informal folksong to large-scale staged dramatic music. Between these two extremes are many popular genres of ballad or narrative singing with chamber accompaniment of drum (as for Korean *p'ansori*) or other percussion, or of plucked lutes (in China and Japan) or zithers (in Korea). Mutual influence among the dramatic genres of these three countries has been surprisingly minimal. Even within each country such genres are diverse. Musical theatre in China ranges from masked *nuoxi* ritual opera to more modern entertainment forms such as *Huangmei xi*; in Japan the populist *kabuki* contrasts with the more ritualistic *nō*; meanwhile Korea, apart from it masked dance dramas, has lacked large-scale dramatic performances until the creation of *p'ansori*-derived *ch'angguk* in the 20th century. Though Chinese is a tonal language, vocal melodies reflect speech tones more in élite than in popular genres. While the problem does not arise in Korea or Japan, musical setting generally reflects syntax.

Instrumental textures are often heterophonic, and linear rather than vertical. Though any harmonic effects are usually casual, some genres such as Japanese *gagaku* produce dense and strictly regulated textures; here, for instance, the clusters of the *shō* mouth organ contrast with the sparser 5ths and octaves of the Chinese *sheng*.

Percussion ensembles are common, mainly using drums, gongs and cymbals. Large groups perform for outdoor festivities. Smaller complexes of percussion accompany vocal dramatic genres, as in Chinese opera and Japanese *nō*.

Improvisation is generally minimal; though a certain amount of creative flexibility may be expected in the decoration of the nuclear notes, in many traditions great conformity is demanded in teacher-pupil transmission. Although written notation (often tablature) is used in some genres, it plays a minor role in most music acquisition, where oral-aural transmission is more common. Oral mnemonics are often used, but any written notation serves mainly as an aid to teaching and memory, being mostly eschewed in performance. Several types of Chinese notation have been substantially modified in Korea and Japan; a grid system, giving more detailed (notably rhythmic) data, was developed by the 15th century in Korea and later in Japan. Recently, as modern teaching methods from the West have supplemented traditional ones, cipher or staff notation may also be used; since these tend to be used to prescribe more features of performance (including ornamentation and dynamic) more explicitly, this may reduce the variability of traditional performance.

7. Modern trends. Since about 1850 the divergent histories of the countries have created new aspects of music-making. All East Asian governments have attempted to forge national cultures, reducing local variation, but different reactions may be observed to the meeting of nationalism with modernization and Westernization, in both ideology and practice, and to the incursions of Western popular culture. An additional factor is that the 20th century saw the resumption of significant direct interaction among these three cultures after a long lapse, albeit in radically new conditions. The

Meiji restoration in Japan, the rise of communism in China and North Korea, the industrializations of Japan, South Korea and Taiwan, and the Japanese colonial presence of the early 20th century – all these have had impacts on East Asian music, whether in favour of assimilation or of divergence.

A good example is the treatment of folksong. Nationalism, Western scholarly influence, increases in domestic tourism and other factors have heightened attention to the genre throughout the region. Folksong collection and the composition of 'new folksongs' became major activities, not only as an expression of romantic nationalism but for more specifically political reasons under socialist regimes. In China, even traditional folksongs were recast with more politically suitable lyrics. Thus we find significant parallels along with striking differences across the region.

The adoption of communism in mainland China and North Korea created other parallels as well, including official policies towards the 'improvement' of musical instruments, the status of religious music, and the correct nature and goals of 'art music' composition. Such central policies have been deflected to varying degrees at local level.

As elsewhere, indigenous traditions have suffered a certain loss of prestige with globalization. Music educators, often based in the new conservatory system, have tended to stress the acquisition of Western music, or the 'improvement' of traditional genres on Western models. This has been partly balanced by government initiatives to 'preserve' endangered genres, often in new contexts. Thus some genres have been repackaged to represent a new national image, such as the courtly traditions of Chinese *yayue* (both in post-Maoist mainland China and in Taiwan) and Korean *aak*.

Concerts and conservatories have supplemented but not replaced traditional venues and means of transmission. The intimate Chinese *qin* zither has entered the conservatory, the concert stage and the recording studio, but amateur gatherings expressing the quintessential philosophy of the instrument are still held. The Japanese *shakuhachi*, long considered a tool of Zen meditation, is now more commonly treated as a primarily musical instrument, though here too earlier attitudes are maintained by many players. Considerable gaps persist between the modernized musical life of the towns and the ceremonial-based music-making of rural areas, perhaps especially in mainland China.

Composition in the Western sense has been influenced by traditional music in varying degrees. Though composers such as TŌRU TAKEMITSU and TAN DUN have succeeded in the West partly by virtue of an imaginative recasting of their national traditions in a modern vocabulary, most seem to resist being pigeon-holed as exotic representatives of a merely national culture. Under Western-influenced compositional demands, for example, variants of Japan's 13-string *koto* have been developed with 21, 25 and 30 strings to transcend pentatonicism.

Pop music has several distinctive East Asian voices, with karaoke a major craze. In Chinese communities pop music has even acted as a unifying force, with styles throughout the Chinese diaspora suggesting a certain common identity. More recently, the 'World Music' phenomenon has encouraged the blending of traditional styles with Western pop features.

Neo-traditional styles have also emerged to suit 'modern' tastes. An example is the rise of large-scale drum ensembles in Japan (*see* KUMI-DAIKO), using traditional instruments and musical elements in new ways, and in concert rather than ritual settings. Korea's *samulnori* percussion ensemble represents a parallel development. In China politically modified versions of *yangge* (song and dance with percussion) have supplemented, rather than replaced, its traditional ritual function.

DAVID W. HUGHES, STEPHEN JONES

Easte, Michael. *See* EAST, MICHAEL.

Easte, Thomas. *See* EAST, THOMAS.

Easter Island. *See* POLYNESIA, §II, 2.

Eastman School of Music. Conservatory founded in ROCHESTER, New York, in 1921.

Easton, Florence (*b* Middlesbrough-on-Tees, 25 Oct 1884; *d* New York, 13 Aug 1955). English soprano. She studied in Paris and London, and made her début as the Shepherd in *Tannhäuser* (1903, Newcastle upon Tyne). She toured North America with H.W. Savage's English Grand Opera Company (1905–7); both she and her husband, the American tenor Francis Maclennan, were then engaged at the Berlin Hofoper, 1907 to 1913, and for the following three years at the Hamburg Städtische Oper. Before World War I, Easton made only a few Covent Garden appearances, notably as Butterfly in 1909. In November 1915 she sang at Chicago in *Siegfried*, and two years later began her long and fruitful association with the Metropolitan Opera, which lasted without interruption until 1929. Her pure tone, sound technique and excellent musicianship singled her out even in the brilliant assembly of singers collected by Gatti-Casazza. She was immensely versatile, with a repertory ranging from Brünnhilde to Carmen and the reputed ability to appear at a moment's notice in any one of over 100 roles. At the Metropolitan she sang some 35 roles, among them Lauretta in the première of Puccini's *Gianni Schicchi* (14 December 1918). She made isolated reappearances at Covent Garden, as Turandot in 1927, and as Isolde and the *Siegfried* Brünnhilde with Melchior in 1932. She gave her farewell performance, at the Metropolitan, on 29 February 1936 as Brünnhilde in *Die Walküre*, receiving an ovation for her still splendid singing and interpretation. Her art is adequately represented on disc, notably her final duet from *Siegfried* with Melchior.

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DESMOND SHAWE-TAYLOR/R

East Syrian rite, music of the. *See* SYRIAN CHURCH MUSIC.

East West. American record label. It was established in 1957 by the Atlantic record company of New York. The recordings released on East West were leased by Atlantic from independent producers Lee Hazelwood of Phoenix, Arizona, and Lester Sill of Los Angeles. The only hit record on East West was the rock and roll instrumental *Weekend* by the Kingsmen, although the label also issued the first recording by David Gates, later a member of the group Bread. The label ceased activity in 1958, but the name was revived in 1990 for use by the UK and German subsidiaries of the Warner Music Group (the owners of

Atlantic). The new East West labels operated alongside Warner's WEA label in each country and issued music by local popular music artists and recordings by Atlantic's American artists. During the 1990s further East West labels were established in Japan, Australia, France (where the Carrere label was renamed East West in 1995), Spain (DRO East West) and Italy, where the company was known as CGD East West. (C. Gillett: *Making Tracks: Atlantic Records and the Growth of a Multi-Billion-Dollar Industry*, New York, 1974)

DAVE LAING

Eastwood, Thomas Hugh (*b* Hawley, Hants., 12 March 1922; *d* 25 Oct 1999). English composer. While a member of the British Council in Ankara, he took private composition lessons with Necil Kâzimakses; later he studied with Blacher in Berlin and Stein in London, both decisive influences. The first of his works to come to public attention was the String Trio, awarded first prize in the 1949 Cheltenham Open Competitive Music Festival. Thereafter he worked extensively in the theatre and in broadcasting. The best known of his works is perhaps *Christopher Sly*, a chamber opera based on *The Taming of the Shrew* and a piece that is moderately conventional in idiom and form. There is a more exploratory style in the incidental scores, some of them for unusually large forces, and in the chamber music.

WORKS
(*selective list*)

DRAMATIC

Galatea (ballet), 1950; Christopher Sly (op, R. Duncan, after W. Shakespeare), 1960; The Rebel (TV op, Duncan), 1969; The Beach of Aurora (Brazilian folk op, 3, P. Gilliatt), 1978–84; The Voyage of the Catarineta (ballad op, 2, Eastwood), 1990–91; Carmen Dei (J. Davies), nar, chorus, children's choir, org, orch, 1990

Incid music: Hamlet, 1954; Royal Court productions: Don Juan, The Death of Satan, Look Back in Anger, The Making of Moo, Nekrassov, The Country Wife, Cards of Identity, Lysistrata, 1954–9; Three's Company, 1962; Abelard and Eloïse, 1962

Radio scores: Hippolytus, 1958; Dyskolos, 1959; Amphytrion II, 1961; Love in a Village, 1964; The Provoked Wife, 1964; The Constant Couple, 1967; King John, 1967; The Honest Whore, 1970; The Other Side of the Hill, 1991

TV scores: Venus Brown, 1963; Mary Queen of Scots, 1969; A Picture of Katherine Mansfield, 1973

OTHER WORKS

Orch: Conc., vn, va, chbr orch, 1950–51; Music to Celebrate, 1953; Hymn to Pan, 1972; Conc., fl, str, 1988

Choral: 3 Settings of Francis Quarles, SSA, 1953; 3 Medieval Lyrics, SATB, 1953; 3 American Settings, SATB, 1972; Benedicite Lament (M. Palmer), chorus, org, 1988; The Least of These (cant., J. Davies, after Bible: *Matthew*), 1991

Vocal: Cant. mariana, S, str orch, 1953; Solitudes, T, a fl, gui, str qt, 1964; Ronde des saisons, T, str orch, 1970–71; Caratatena (Brazilian poetry), S/T, pf, 1979; Cancioneiro (F. Pessoa), S, pf, 1985; 7 Songs from the Chinese, S, fl, va, hp, 1996; Lament (ancient Gk.), S, pf, 1997; Amor (F. García Lorca), Bar, pf, 1998

Chbr and solo inst: Str Trio, 1949; 3 Pf Pieces, 1951; Introduction and Allegro, str trio, 1952; Capriccio, gui, 1962; Trio Movt, fl, cl, pf, 1962; Ballade-Phantasy, gui, 1969; Rec Qt, 1969; Amphora, gui, 1971; Romance et plainte, gui, 1977; Uirapurú, ob/fl, gui, 1982; Apéritifs, gui, 1987; Aubade, org, 1987

MSS in *GB-Lmic*

Principal publishers: Boosey & Hawkes, Faber, Novello

WRITINGS

A Winter in Majorca [BBC TV script on Chopin and Sand]

'On Writing an Opera for Television', *The Composer*, no.25 (1967), 4–10

RICHARD COOKE/R

Eaton, John C(harles) (*b* Bryn Mawr, PA, 30 March 1935). American composer. He attended Princeton University, where his teachers included Sessions. After completing his studies in 1957, he spent 11 years in Rome (aided by three Prix de Rome and two Guggenheim fellowships) where he was active as a composer and pianist. His opera *Heracles* (1964) was chosen to open the new Musical Arts Center at Indiana University in 1972 and he was subsequently offered an appointment as professor of composition there. In 1989 he assumed a similar position at the University of Chicago.

During his Rome years, Eaton explored microtonal tuning, primarily of equal-tempered quarter-tones, a technique that provided him with an expanded range of precisely inflected pitches suitable for his chromatic, yet tonally focussed style. He also experimented with live electronic music. The engineer Paul Ketoff, with whom he worked closely, developed the first portable performance synthesizer, the Synket, for him in 1964; he subsequently collaborated with Robert A. Moog on similar projects. A series of works from the mid- to late 1960s, for various combinations of instrumental, vocal and electronic forces, developed these resources.

Although he has continued to write instrumental and vocal compositions, Eaton is best known for his stage works. *Ma Barker* (1957), composed while he was an undergraduate, was followed by *Heracles*, a large-scale three-act work that capped his early stylistic development. *Myshkin* (1970), conceived for television, was the first opera in which microtonal and electronic extensions were put to dramatic use. The action is seen through the distorted vision of the title character, whose eye becomes the camera's eye and whose fluctuating rationality and irrationality are mirrored, respectively, in quarter-tone orchestral music and sixth-tone electronic music. A multiple time frame encompasses different tempos, each associated with one of a number of simultaneously occurring stage actions. Subsequent operas developed ever richer and more flexible responses to widely different dramatic requirements. *The Lion and Androcles* (1973), *Danton and Robespierre* (1978) and *The Cry of Clytaemnestra* (1979) appeared in rapid succession, gaining Eaton a reputation as one of the most original and interesting contemporary opera composers in the USA. These were followed by *The Tempest* (1983–5), which called upon the full range of Eaton's technical arsenal, and *The Reverend Jim Jones* (1989), based on the Jonestown massacre.

Beginning with *Peer Gynt* (1990), Eaton embarked on a new series of stage works composed for small groups of instrumentalists, who, dressed in costume and wearing masks, assume the roles of the dramatic personae. With their parts conceived 'in character', the performers act out their roles on stage, play their instruments, whisper, speak, shout, sing and dance.

WORKS

STAGE

Ma Barker (chbr op, 1, A. Gold), 1957

Heracles (grand op, 3, M. Fried, after Sophocles and Seneca), 1964, Bloomington, IN, 15 April 1972

Myshkin (TV op, 1, P. Creagh, after F.M. Dostoyevsky: *The Idiot*), 1970, 23 April 1973

The Three Graces (theatre piece, D. Anderson), 3 solo vv, actor, elec ens, 1972

The Lion and Androcles (children's op, 1, E. Walter and D. Anderson, after A. Silvius fable), 1973, Indianapolis, 1 May 1974

Danton and Robespierre (grand op, 3, Creagh), 1978, Bloomington, IN, 21 April 1978
The Cry of Clytaemnestra (op, 1, Creagh, after Aeschylus), 1979, Bloomington, IN, 1 March 1980
The Tempest (grand op, 3, A. Porter, after W. Shakespeare), 1985, Santa Fe, 27 July 1985
The Reverend Jim Jones (op, 3, J. Reston jr), 1989
El divino narciso (dramatic cant., N. Nelson, after S. Juana), Chicago, 21 April 1989
Peer Gynt (theatre piece, Eaton, after H. Ibsen), 1990, New York, 6 June 1992
Let's Get this Show on the Road: an Alternative View of 'Genesis' (E. Walter), Chicago, 8 Dec 1993
Salome's Flea Circus (theatre piece, Eaton), 1994
Don Quixote (theatre piece, Eaton, after M. de Cervantes), 1994, Chicago, 6 June 1996
Golk (theatre piece, R. Stern), 1995, Chicago, 6 June 1996
Travelling with Gulliver (theatre piece, E. Eaton, after J. Swift), 1997, Boston, 30 May 1997
King Lear (op, 3, L. Bates, after Shakespeare)

VOCAL

Song Cycle (J. Donne: *Holy Sonnets*), 1v, pf, 1956; Songs for R.P.B. (H. Crane, R.P. Blackmur), 1v, pf, synth, 1964; Thoughts on Rilke, S, 2 synkets, syn-mill, reverberation plate, 1966; Blind Man's Cry (T. Corbière, trans. Creagh), S, synket, Moog synth, syn-mill, 2 tape rec, 1968; Mass, S, cl, orch of synths, 1969; Ajax (J. Moore, after Sophocles), Bar, orch, 1972; Guillen Songs (J. Guillen), 1v, pf, 1974; Land of Lampedusa (M. Perry), Mez, S, pf, synths, 1974; Oro (M. Goeritz), 1v, synths, 1974; Lullaby for Estela (Creagh), 1v, pf, 1975; Duo (Pss), chorus, 1977; A Greek vision (A. Sikelianos, trans. E. Keeley), S, fl, elec, 1982;
Ars poetica (W.B. Yeats), Mez, fl, hp, vc, 1986; Songs of Despair (J. Joyce), Mez, ww, brass, perc, pf, hp, str, 1987; A Packet for Emile and Bill (E. Snyder), Mez, cl, 1991; Notes on Moonlight (F. García Lorca, W. Stevens, L. Lugones, C.P. Baudelaire, W.B. Yeats), S, Mez, ww, perc, pf, hp, str qt/orch, 1991; Tpt Voluntary (G. Chaucer), S, brass qt, 1991; Songs of Desperation and Comfort (Donne, Creagh, Shakespeare, Corbière), Mez, chbr orch, 1993; Lettere (M. Ranchetti), Mez, fl, hp, str qt, 1994; Ad luciam beatricem, Mez, cl, 1995; Mass, vv, cl, pf, 2 perc, 1997; many other songs

INSTRUMENTAL

Pf Variations, 1957; Str Qt, 1958; Tertullian Ov., orch, 1958; Encore Piece, fl, pf, 1959; Tpt Sonata, 1959; Adagio and Allegro, fl, ob, str, 1960; Concert Piece, cl, pf, 1960; Epigrams, cl, pf, 1960; Concert Music, cl, 1961; Variations, fl, 1964; Microtonal Fantasy, 2 pf [tuned ¼-tone apart], 1965; Concert Piece, synket, orch, 1966; Concert Piece no.2, synket, 1966
Soliloquy, synth, 1967; Vibrations, fl, 2 ob [tuned ¼-tone apart], 2 cl [tuned ¼-tone apart], 1967; Duet, synket, synth, 1968; Thoughts for Sonny, tpt, 1968; Pf Trio: In memoriam Mario Cristini, 1971; Sonority Movement, fl, 9 harp, 1971; Sym no.2, 1980–81; Burlesca, tuba, pf, 1981;
Remembering Rome, str orch, 1986; A Little Love Song, fl, pf, 1987; 4 Miniatures, sax, 1987; Str Qt no.2, 1987; Fantasy Romance, vc, pf, 1989; 2 Plaudits for Ralph, fl, ob, vc, 1991; Genesis, synth, 1992; Golk Sonatina, ob, pf, 1995; 3 Designs, cl, 1996; many other short chbr works, occasional pieces, some withdrawn

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ROBERT P. MORGAN

Ebadi, Ahmad (*b* Tehran, 1906; *d* Tehran, 1993). Iranian *setār* player. He came from a long line of distinguished musicians and was a grandson of Ali Akbar Farahani (*d* 1858) and a son of Mirza Abdollah (1845–1918). He learned music in the family circle and at the age of 18 appeared for the first time in a public concert. His fame and popularity, however, began with his radio performances which came later, beginning in the mid-1950s.

Musical developments in Iran in the first half of the 20th century tended to sideline the *setār*. Composed orchestral and vocal music became the main focus of these developments. Having a comparatively gentle and quiet sound, the *setār* was ill-suited for inclusion in the ensembles which were widely used by the middle of the 20th century; the *setār* could only shine as a solo instrument. It was largely due to Ebadi's mastery of this instrument, the elegance of his performance style and his imposing personal dignity that gradually the *setār* found a renewed life. His solo performances on the radio and television made a great impact and helped to encourage the study of the *setār* by the younger generation, despite the fact that Ebadi took little interest in teaching and rarely accepted a pupil.

Ebadi left a large number of recordings which were published both in Iran and abroad. His performance style rested on creative improvisation. Each rendition of a *dastgāh*, as played by Ebadi, was almost a new composition, different from other performances in dramatic and unpredictable ways. He produced highly varied sonorities, made effective use of sudden pauses to heighten tension, and had a unique ability to juxtapose power and pathos.

HORMOZ FARHAT

Ebb, Fred. American lyricist. *See under* KANDER, JOHN.

Ebbinge, Ku (*b* Almelo, 9 Jan 1948). Dutch oboist. A leading figure in the modern revival of Baroque and Classical oboes, Ebbinge studied with Frans Brüggen, Gijs Reijns, Jaap Stotijn and Hans de Vries. Early in his career he developed a close working relationship with harpsichordist Ton Koopman, firstly in the chamber group Musica da Camera and later in the Amsterdam Baroque Orchestra. In 1983 he became principal oboist in Brüggen's Orchestra of the 18th Century. As well as numerous oboe obbligatos with the Leonhardt Ensemble for the Telefunken complete recording of the cantatas of J.S. Bach, Ebbinge has recorded the concertos and sonatas for oboe by C.P.E. Bach, Vivaldi concertos and Zelenka trio sonatas. He is a member of the faculty of the Royal Conservatory, The Hague, and an influential teacher of Baroque oboe.

GEOFFREY BURGESS

Ebdon, Thomas (bap. Durham, 30 July 1738; *d* Durham, 23 Sept 1811). English organist, conductor and composer. For 63 years he was associated with the music of Durham Cathedral. A chorister under James Hesletine from 1748 to 1756, he was responsible for carving 'T. Ebdon, Sepr. 1755' on the oak screen which divides the choir from the north aisle. From 1756 to 1763 he served as a lay clerk. It was in 1763, after deputizing for three months following the death of Hesletine, that Ebdon was appointed organist. His appointment rested on the dean exercising his prerogative, for the Act Book records that it was '*contra consilium* [against the advice] of everyone of the Preb^{ys} present in Chapter Held this day'.

In 1786 Ebdon was associated with George Meredith as conductor of the Newcastle Subscription Concerts. He also organized other concerts there and in Sunderland as well as in Durham. Among Ebdon's compositions, his

sonatas, most of them in the unusual form with three accompanying instruments preferred by Avison, show a small talent, with some fluent, virtuoso keyboard writing but routine, foursquare thematic matter. His glees and anthems, too, display a similar facility.

WORKS
all printed works published in London

VOCAL

6 Glees, 3vv, hpd/pf, op.3 (*c*1780)
Sacred Music Composed for the Use of the Choir in Durham, i–ii (1790–1810)
6 Favourite Songs, 1v, pf, op.4 (n.d.)
Other songs pubd separately
Anthems; catches and glees, 3vv: all *GB-DRc**

INSTRUMENTAL

6 Sonatas, hpd/pf/org, 2 vn, vc (*c*1765)
13 other sonatas and concs., *GB-DRc** [7 dated from 1769 to 1781]
A Favourite March (n.d.)
Music Lessons for a Miss Hubback, *Mp** [MS, dated 1 Feb 1799]
Other pieces, pf, *DRc**

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W.H. HUSK/BRIAN CROSBY

Ebeling, Christoph Daniel (*b* Garmissen, nr Hildesheim, 20 Nov 1741; *d* Hamburg, 30 June 1817). German writer on music and translator. He studied theology at Göttingen and, although he was deaf, became a teacher at the Hamburg Handlungsakademie in 1769 and professor of history and Greek at the Gymnasium in 1784. With C.P.E. Bach he organized a concert in 1772 in honour of a visit by Burney, whose *The Present State of Music in France and Italy* he translated, with J.J.C. Bode, in the same year. He was a close friend of Klopstock, with whom he translated Jennens's text for Handel's *Messiah* in about 1782, and whose poems he edited. In 1793 he began an encyclopedic and statistical description of the USA which had reached seven volumes at his death. For the last 18 years of his life he was librarian of the Hamburg Staatsbibliothek.

As was typical in the German Enlightenment, Ebeling was strongly influenced by French thought, and he published translations of French writings on music and poetry in Hamburg and Hanover periodicals. His commentaries to these works and his other articles on music, though not always critical, reflect the breadth of his interests and activities. His most important contribution to music is the 'Versuch einer auserlesenen musikalischen Bibliothek' (1770), a history of 17th- and 18th-century music by genres, which places him in the company of Burney, Hawkins and Gerbert as one of the first music historians. Ebeling's only known composition is a *Divertissement zu den Poeten nach der Mode* for four voices and instruments (autograph score in *D-Bsb*).

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H. Tiemann: 'Christoph Daniel Ebeling, Hamburger Amerikanist, Bibliothekar und Herausgeber Klopstocks', *Zeitschrift des Vereins für Hamburgische Geschichte*, xli (1951), 352–74
G.M. Stewart: *The Literary Contributions of Christoph Daniel Ebeling* (Amsterdam, 1978)

HOWARD SERWER

Ebeling, Johann Georg (*b* Lüneburg, 8 July 1637; *d* Stettin, 4 Dec 1676). German composer and teacher. He received his earliest education at the St Johannis Gymnasium, Lüneburg, where, as is clear from surviving catalogues of music from the Johanniskirche, music was assiduously cultivated. From as early as 1651 he acquired from the Kantor of the Johanniskirche, Michael Jacobi, a sound knowledge of German sacred continuo songs; moreover, Lüneburg was at this time the most important centre for the publication of such songs. From 1658 Ebeling studied theology at the University of Helmstedt. In 1660 he received an appointment in Hamburg in the collegium musicum founded by Matthias Weckmann in 1659 and supported by Johann Rist. In 1662, on the death of Johannes Crüger, he succeeded him as Kantor of the Nikolaikirche, Berlin, where the poet Paul Gerhardt had been working as deacon since 1657. Despite a successful application, arranged in 1663 by his father, for Jacobi's position at Lüneburg, he chose to remain in Berlin, where he referred to himself as 'director of music at the principal churches'. Not until internal church politics caused Gerhardt to be dismissed did he himself leave Berlin, in 1667; he became principal teacher of music at the Gymnasium Carolinum, Stettin, where he remained until his death. The fact that he also taught Greek and poetry there shows the breadth of his knowledge.

Ebeling is important for music and hymnology because he was the first to collect Gerhardt's hymns. His publication *Pauli Gerhardi geistliche Andachten*, which has unmistakable links with the Lüneburg song publications, contains 120 hymns and he provided melodies for 112 of them, with simple four-part harmonizations; the numerous later editions provided only the melody and a basso continuo 'for greater convenience'. Musically it is more important for some of Ebeling's melodies than for his settings. His part-writing follows rigidly the style of that in Johannes Crüger's *Praxis pietatis melica* (1647) and *Psalmodia sacra* (1657–8), but some of his melodies show much greater independence. Others, however, are more traditional and betray the influence of the Calvinist psalter or of dance-songs, which were particularly popular at the time; on the other hand there are several examples of the early Pietist solo song. The setting of *Gib dich zufrieden und sei stille* is unquestionably among the finest pieces of its kind (see Blankenburg). Ebeling intended his music for domestic devotions rather than for congregational worship, and it was indeed used more frequently in this way. Three of his melodies are still in the basic repertory of Protestant hymns. He also wrote one of the very first histories of

music, *Archaiologiae Orphicae/i.e. Antiquitates musicae* (Stettin, 1675).

WORKS

Concert (Berlin, 1662), lost
Ach befeuchtet nicht die Wangen, funeral music, 5vv (Berlin, 1664)
Ein Tag in deinen Vorhöfen (Ps lxxxiv), funeral music, 6vv, bc (Berlin, 1666)
Pauli Gerhardi geistliche Andachten, 112 hymn tunes, 4vv, 2 inst ad lib (Berlin, 1666–7/*R*); 12 ed. K. Ameln (Kassel, 1935)
Der Herr erhöre dich in der Not, 5vv, 2 vn, 2 viols, bc, after 1668, *D-Bsb*
Cant (Ps xx), ?lost [with chorus 'Vivat Rex Carolus' for a visit to Stettin of Carl XI of Sweden], mentioned in *NDB* (C. Engelbrecht)

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H.J. Moser: 'Johann Georg Ebeling zum 300. Geburtstag', *Musik in Pommern*, vi (1937), 95–101
C. Mahrenholz and O.Söhngen, eds.: *Handbuch zum evangelischen Kirchengesangbuch*, ii/1–2 and suppl. (Göttingen, 1957–8)
H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967)
W. Blankenburg: 'Johann Georg Ebeling 1637–1676', *Musik und Kirche*, xlvi (1976), 228–32

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Ebell, Heinrich Carl (*b* Neuruppin, 30 Dec 1775; *d* Oppeln [now Opole, Poland], 12 March 1824). German composer and writer. While a law student at the University of Halle he also studied music with D.G. Türk (1795–7). After attending the Berlin court he was music director of the Breslau opera (1801–3, succeeded by C.M. von Weber in 1804) and then returned to law as an administrator. He was a founder of the *Philomusische Gesellschaft* (1804–6), for which he wrote several scholarly essays, and also contributed to a number of periodicals, including the *Allgemeine musikalische Zeitung* in Leipzig.

In spite of his short, but intensive, career as a professional musician, Ebell wrote several compositions which are above a mere amateur standard. His chamber music is inclined towards the early Romantic Biedermeier style, while his operatic arias more closely follow Classical models. His last work was the Mass of 1816.

WORKS

STAGE

unless otherwise stated, operas and probably lost

Der Schutzgeist (4), Berlin, 1798
Le déserteur (2), Berlin, *c*1800
Melida, Berlin, 1800
Selico und Berissa (4, F. Kinderling), Berlin, 1800
Anacreon in Jonien (3, H.W. Loest), 1800, rev. Breslau, Feb 1810
Der Bräutigamspiegel (Liederspiel), Breslau, 1801
Das Fest der Liebe, Breslau, 1802
Die Gaben des Genius (Spl), Breslau, July 1803
Die Hussiten vor Naumburg (incid music, A. von Kotzebue), *c*1805
Das Fest im Eichthale (3, after J.C. Bock), Breslau, 1807
Der Nachtwächter (Spl, 1, S.G. Bürde), Breslau, 1808, *D-DS*
Der Abschied (pantomimic pas de deux), Breslau, 1810

addl music for Larnassa (tragedy, K.M. Plümicke, after A.-M. le Mierre: *La veuve de Malabar*), 1802, *Dl*

VOCAL

Die Unsterblichkeit, orat, *c*1800, lost; Mass, 1816
Cants.: Lob der geselligen Freude, 1802, lost; Preis der Tonkunst (Loest), 1811, *SWl*; Cantate zum Andenken der im Lazarethdienste 1813 in Schlesien verstorbenen 63 Ärzte (Bürde), vs (Breslau, *c*1813)
Other works: Monolog der Thekla (F. von Schiller), 1v, kbd (Berlin, 1801); Variations on 'Hebe, sieh, in sanfter Feier', 1v, chorus, orch, 1811, lost; 2 Romances (Oranienburg, n.d.), cited in Hoffmann; 2 arias with orch, formerly in Singakademie, Berlin; 8 arias, *Dl*; songs in contemporary anthologies; other cants, arias, etc, ?lost, cited in Hoffmann

INSTRUMENTAL

3 syms.: E♭, 1798; C, 1800; d, 1812
Other orch: 2 hn concs., *c*1800; 2 polonaises, vn, orch, *c*1810
Chbr: 3 qts, wind insts, *c*1802; Str Qt (Leipzig, 1810); 3 str qts, op.2 (Leipzig, 1812); 3 deutsche Quartette, op.3, 1815
Pf: Musikalische Unterhaltung am Klavier (Dessau, 1800)

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C.J.A. Hoffmann: *Die Tonkünstler Schlesiens* (Breslau, 1830/*R*), 73–87
Schlesische Zeitung für Musik, iii (1835), 55, 61, 71, 78, 85, 92
[C.] Kossmaly and Carlo [C.H. Herzel]: *Schlesisches Tonkünstler-Lexicon* (Breslau, 1846–7/*R*), iii, 182–7
H.H. Borcherdt: 'Carl Maria von Weber in Schlesien', *Schlesische Heimat-Blätter* (1909), no.8, p.185–90; no.9, p.213–17
F. Feldmann: 'Breslaus Musikleben zur Zeit Beethovens aus der Sicht L.A.L. Siebigks', *AMw*, xix–xx (1962–3), 168–71, esp. 168
R. Schmitt-Thomas: *Die Entwicklung der deutschen Konzertkritik im Spiegel der Leipziger Allgemeinen musikalischen Zeitung (1798–1848)* (Frankfurt, 1969)
H. Unverricht: 'Beziehungen schlesischer Komponisten und Musiker zur Wiener Klassik', *Die musikalischen Wechselbeziehungen Schlesien-Österreich* (Dülmen, 1977), 47–76, esp. 63, 66

HUBERT UNVERRICHT

Eben, Petr (*b* Žamberk, 22 Jan 1929). Czech composer and pianist. His music education was interrupted during the German occupation, when his 'uncooperative' attitude led to his internment, for the last two years of the war, in Buchenwald. After the war he returned to piano studies, and in 1948 entered the Prague Academy of Musical Arts to study the piano with Rauch and composition with Bořkovek. He graduated in 1954 and embarked on a career as a pianist (specializing in chamber music) and teacher: he taught at Prague University (1955–90), was professor of composition at the Academy (1990–94) and between 1957 and 1996 made over 150 concert tours in Europe, the United States and Australia. From 1990 to 1992 he served as president of the Prague Spring Festival. He was made Chevalier des arts et des lettres (1991) and received honorary doctorates from the RNCM and Prague University (1992, 1994 respectively); in 1993 he was awarded the Stamitz Prize and in 1998 the art and culture prize of the Deutsche Bischofskonferenz.

Eben's individuality as a composer may be traced in part to the influence of the environment in which he was brought up: that of the Renaissance town of Český Krumlov. This stimulated his interest in medieval and Renaissance repertory and his penchant for stylized archaism, features perfectly illustrated in the first of his pieces to achieve international notice, the *Šestero piesní milostných* ('Six Love Songs', 1951). He also acknowledges a humanist mission for art, a conviction arising perhaps from the concentration camp experience which has instigated in his music recurrent meditations on mortality.

This aspect of Eben's work reached a summation in the *Apologia Sokratus*, which affirms his belief in the supremacy of God over life and death. His music oscillates between tonality and polytonality. It has a dramatic quality and is characterized by strong thematic material as well as varied rhythms and changing metre. He has always placed great emphasis on the relationship between composer and listener and on finding an expressive means that is both accurate and clear.

WORKS
(selective list)

Stage: Faust (incid music, J.W. von Goethe), 1976; Hamlet (incid music, W. Shakespeare), 1976–7; Kletby a dobrořečení [Curses and Blessings] (ballet), chorus, orch, 1983; Jeremias (church op, Eben, after S. Zweig), 1996–7

Orch: Org Conc. no.1 'Symphonia gregoriana', 1954; Pf Conc., 1960–61; Vox clamantis, 3 tpt, orch, 1969; Noční hodiny [Night Hours], wind qnt, tuba, str, pf, perc, 1975, arr. children's chorus, ens, 1987; Org Conc. no.2, 1983; Pražské nokturno [Prague Nocturne], 1983; Improperia, 1995

Chbr and solo inst: Sonata, ob, pf, 1950; Pf Sonata, D♭, 1951; Suita balladica, vc, pf, 1955; Sonatina semplice, vn/fl, pf, 1955; Duetti, 2 tpt, 1956; Nedělní hudba [Sunday Music], org, 1957–9; Ordo modalis, ob, hp, 1964; Laudes, org, 1964; Wind Qnt, 1965; Brass Qnt, 2 tpt, hn, 2 trbn, 1968–9; Music for Ob, Bn and Pf, 1970; 2 Chorale Fantasias, org, 1972; Ókna [Windows], tpt, org, 1976; Sonata, fl, mar, 1978; Tabulatura nova, gui, 1979; Faust, org, 1979-80; Mutationes, 2 org, 1980; Str Qt 'The Labyrinth of the World and the Paradise of the Hearth', 1981; Krajiny patmoské [Landscapes of Patmos], org, perc, 1984; Protihráči [Opponents], cl, pf, perc, 1985; Pf Trio, 1986; Tres iubilationes, 4 brass, org, 1987; Hommage à Buxtehude, org, 1987; Job, org, 1987; 2 Invocations, trbn, org, 1987; Letters to Milena, pf, 1990; Biblical Dances, org, 1990–91; Pf Qnt, 1991–2; Hommage à Henri Purcell, org, 1994–5; Minatures, fl/ob, pf, 1972, 1997

Choral: Missa adventus et quadragesimae, male/mixed chorus, org, 1951–2; Liturgical Songs, solo v/unison vv, org, 1955–60; Starodávné čarování milému [An Old-Fashioned Magic Spell for a Lover], 3 female vv, chorus, 1957; Láska a smrt [Love and Death], chorus, 1957–8; Hořká hlína [Bitter Earth] (cant., J. Seifert), Bar, chorus, org, 1959–60; O vlaštockách a dívkách [Swallows and Maidens], female chorus, 1959–60; Ubi caritas et amor, 1964; Apologia Sokratus (orat, Platon), A, Bar, children's chorus, chorus, orch, 1967; Vesperae, male chorus, congregation, org, 1968; Truvérská mše [Trouvère Mass] (Z. Lomová), solo vv, chorus, 2 rec, gui, 1968–9; Pragensia (cant., Rudolf II), chbr chorus, Renaissance insts, 1972; Řecký slovník [Greek Dictionary], female chorus, hp, 1974; Catonis moralia, children's chorus, 1974–5; Pocta Karlu IV [Honour to Charles IV] (cant., after charter of Prague University), male chorus, orch, 1978; Missa cum populo, chorus, congregation, 4 brass, org, 1981–2; Odvěká kosmetika [Eternal Cosmetics] (Ovid), female chorus, 1985; Cantico delle creature (St Francis of Assisi), 1987; Prague TeD 1989, chorus, (brass, perc)/(org), 1989–90; Verba sapientiae (Old Testament), 1991–2; Posvátná znamení [Sacred Symbols] (orat, Bible, Pontificale Romanum), S, Bar, children's chorus, chorus, wind, brass, org, perc, 1992–3; Sacred Festival Hymns (New Testament, Pss), chorus, 4 brass/org, 1993; Mundus in periculo (Old Testament), 1994–5; Suita liturgica, unison vv, org, 1995; Anno Domini (orat, Old Testament), 2 solo vv, children's chorus, chorus, schola gregoriana, chbr orch, 1998–9

Songs: Šestero piesní milostných [6 Love Songs] (medieval texts), medium v, pf/pf, hp, 1951; Písně nejtajnější [The Most Secret Songs], low v, pf, 1952; Písně z Těšínska [Songs from the Těšín Region], low v, pf, 1952; Písně na slova R.M. Rilkeho (R.M. Rilke), 6 songs, Mez/Bar, pf, 1961; Písně nelaskavé [Unkind Songs], A, va, 1963; Arie Ruth (Old Testament), A, org/pf, 1970; De nomine Caeciliae (T. von Kempen), Mez/Bar, org, 1994; children's songs, folksong arrs.

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P. Eben: 'Okouzlení z návratu', *HRo*, xviii (1965), 762–3
R. Budiš: 'Apologia Sokratus, dílo o moudrosti a pravdě' [Apologia Socrates: a work about wisdom and truth], *HRo*, xxi (1968), 481–3
P. Eben: 'O písni a jiném' [On song and other things], *OM*, iii (1971), 84 only
S. Landale: 'The Organ Music of Petr Eben', *American Organist*, xiii/12 (1979), 40–43
J. Fishell: *The Organ Music of Petr Eben* (diss., Northwest U., IL, 1988)
K. Vondrovicová: *Petr Eben* (Prague, 1993, 3/2000)

ADRIENNE SIMPSON/KATERINA CERVENKOVÁ

Eberhard, Johann August (*b* Halberstadt, 31 Aug 1739; *d* Halle, 6 Jan 1809). German aesthetician and philosopher. From 1756 to 1759 he studied theology at Halle before returning to Halberstadt as a private tutor. He was then appointed assistant pastor at the Hospitalkirche and vice-principal at the Martineum (Gymnasium). In 1763 he moved to Berlin, where he became part of the group that included Moses Mendelssohn, C.F. Nicolai, J.A. Sulzer and J.P. Kirnberger. In 1768 he was appointed pastor at the Berlin workhouse and during this period wrote *Die neue Apologie des Socrates* (1772), an attack on orthodox theology couched in terms of rationalistic Wolffian philosophy. In 1774 he became pastor at Charlottenburg and continued his theological work. His liberal views attracted the attention of Frederick the Great and led to his appointment as professor of philosophy at Halle in 1778. There he founded two philosophical journals that became the vehicles for his opposition to Kant. He wrote many handbooks and textbooks on philosophy and its history. From the 1780s he turned his attention to linguistic studies and aesthetics, several times taking up the topic of music.

One of Eberhard's most important discussions of music is found in his *Handbuch der Aesthetik* (1803) in which he rejected imitation of nature as the primary basis for works of art, maintaining instead that art's ultimate goal was to provide aesthetic pleasure. Mimesis was merely a means to an end and could be modified as circumstances required. Further, imitation was not merely the reproduction of some affect outside the artist, but rather the heightened reflection of his feelings – a view that led directly to the aesthetics of Romanticism. Eberhard's earlier *Abhandlung über das Melodrama* (1788) pointed out the obvious disparity between the affective potential of the sung portions in this genre as opposed to the spoken parts, which, he maintained, can only produce an unsatisfactory effect. Nonetheless, he considered melodrama a daring experiment worthy of serious consideration. In 1800 he wrote an article for the *Allgemeine musikalische Zeitung* defending Kirnberger's reputation; this essay refers to several treatises by Kirnberger and others and shows that Eberhard had a considerable knowledge of musical theory.

WRITINGS
only those on aesthetics and music

Allgemeine Theorie des Denkens und Empfindens (Berlin, 1776)
Theorie der schönen Wissenschaften (Halle, 1783, 3/1790)
'Abhandlung über das Melodrama', *Neue vermischte Schriften* (Halle, 1788) 1–22
'Fragmente einiger Gedanken zur Beantwortung einer Frage über die Blasinstrumente', *Musikalisches Wochenblatt*, i (1791–2), 97–8; repr. in F.L.A. Kunzen and J.F. Reichardt, eds.: *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793/*R*), i
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W. Serauky: *Die musikalische Nachahmungsästhetik im Zeitraum von 1700 bis 1850* (Münster, 1929/*R*)

M. Gawlina: *Das Medusenhaupt der Kritik: die Kontroverse zwischen Immanuel Kant und Johann August Eberhard* (Berlin, 1996)

HOWARD SERWER

Eberhardt, Goby [Johann Jakob] (*b* Hattersheim, Frankfurt, 29 March 1852; *d* Lübeck, 13 Sept 1926). German violinist and educationist, father of SIEGFRIED EBERHARDT. He was first taught the violin as a child by Friedrich Wilhelm Dietz, a student of Spohr, and afterwards by Wilhelmj; he made his début at the age of 12. Two years later he was appointed leader at the Komische Oper, Frankfurt. He was leader of orchestras in Berne (1870), Rotterdam, Bremen (1872) and Hamburg (1880). A stroke in 1900 forced him to give up playing and he concentrated instead on teaching. He founded a method called *System des Übens*, which emphasized silent training of the left hand together with certain physical exercises. This system aimed at performance without any inner tensions, and succeeded not only in curing Eberhardt's lamed left hand, but also in solving many technical problems. Eberhardt's compositions are mostly light works and studies; the major part of his output consists of violin methods, though his last book was a collection of short essays on composers, violinists and assorted topics entitled *Erinnerungen an bedeutende Männer unserer Epoche* (Lübeck, 1926).

PEDAGOGICAL WORKS

Violin-Cursus (Magdeburg, 1901)
Violin Schule: neue Methodik (Leipzig, 1905–8)
Die ersten Übungen im Violinspiel (Leipzig, 1907)
Materialen für den Anfangsunterricht (Leipzig, 1907)
Mein System des Übens für Violine und Klavier auf psycho-physiologischer Grundlage (Dresden, 1907)
Schule der Doppelgriffe (Leipzig, 1907)
Schule der Geläufigkeit (Berlin, 1907)
Tägliche Violin-Übungen für Anfänger (Berlin, 1907)
Tägliche Violinübungen für die Verbindung schwieriger Doppelgriffe (Leipzig, 1907)
Virtuosen Schule für Violine auf Grund des neuen Systems (Leipzig, 1908)
Studienmaterial zum neuen System des Übens (Dresden, 1909)
Tägliche Übungen in verschiedenen Intervallen (Leipzig, ?1923–4)
with S. Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1923–4)

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ALFRED GRANT GOODMAN

Eberhardt, Siegfried (*b* Frankfurt, 19 March 1883; *d* Zwickau, 29 June 1960). German violinist and educationist, son of GOBY EBERHARDT. He studied with Bernhard Dessau and Arrigo Serrato. In 1908 he joined the staff of the Stern Conservatory, Berlin, which he directed from 1933 until he was forced to retire by the Nazi regime in 1935. A year later he was excluded from the Reichsmusikkammer, and thereafter he devoted his time to educational writing: this included a documentary film *Die schöpferische Gesetzmässigkeit in der Kunst*, which was lost during World War II. In 1945 he founded the Hochschule für Theater und Musik in Halle, and the Zwickau Academy, of which he was director; he held master classes in the violin at both institutions. He developed a system based on *organische Geigenhaltung* (inspired by Paganini) in which, through technical training based on the teachings of natural movements (*Bewegungslehre*), practical finger exercises were linked with posture and movements of the body resulting in the alleviation of inner tension. At the time of his death he left a number of books in manuscript; these include *Übungserfolg und Meisterschaft auf der Geige: Fortschritt und Tradition.*

WRITINGS

with C. Flesch: *Der beseelte Violin-Ton* (Dresden, 1910)
Absolute Treffsicherheit auf der Violine (Berlin, 1912)
Virtuose-Violin-Technik (Berlin, 1921)
Die Lehre von der organischen Geigenhaltung (Berlin, 1922)
with G. Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1924)
Der Körper in Form und in Hemmung (Munich, 1926)
Hemmung und Herrschaft auf dem Griffbrett (Berlin, 1931)

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ALFRED GRANT GOODMAN

Eberhard von Freising (*fl* ?Germany, ?11th century). German ?theorist. In 1784 Martin Gerbert published two very brief treatises under Eberhard's name (*GerbertS*, ii, 279–82) from one manuscript of the 12th or 13th century, now *D-Mbs* Clm 18914. The first treatise is a group of calculations for organ pipe measurements. Apart from the fact that nothing whatever is known about this author, caution is further indicated by the presence of about half the text in the treatise of ARIBO, where part is simply designated an 'antiqua fistularum mensura', and part explicitly attributed by Aribo to WILHELM OF HIRSAU. It is of course possible that Wilhelm borrowed from an earlier work by Eberhard, but it is just as possible that Eberhard was connected only with the drawing which is labelled with his name in the Munich manuscript. The second, much briefer work is a few sentences on bellfounding and does not appear to be directly ascribed to Eberhard in any of its four manuscript sources. Neither work is of independent interest, but both are naturally essential for the history of medieval attempts to apply the simple numerical proportions of harmonious strings to the less tractable organ pipes and bells. Eberhard should perhaps not be counted as a musical theorist until convincing evidence of his existence is produced.

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J. Smits van Waesberghe, ed.: *Cymbala: Bells in the Middle Ages*, MSD, i (1951)

LAWRENCE GUSHEE

Eberl, Anton (Franz Josef) (*b* Vienna, 13 June 1765; *d* Vienna, 11 March 1807). Austrian pianist and composer. He displayed great musical talent at an early age and gave private piano recitals in Vienna at the age of eight. His father at first made him study law, but sudden bankruptcy left the family unable to pay for the law examination, thereby permitting him to study music in earnest. He may have been a pupil of Mozart, who befriended and encouraged him. On 9 March 1784 he gave his first public recital in Vienna, and three years later his first stage work, *Die Marchande des Modes*, allegedly drew the praise of Gluck.

In 1788 some of Eberl's piano pieces began to appear under Mozart's name, the first of a great many such misattributions. The earliest of these (published at least

14 times as Mozart's, never as Eberl's) was a set of variations on Ignaz Umlauf's *Zu Steffen sprach im Traume*; if, as Gerber maintained, this was one of Mozart's favourite teaching pieces, this may partly account for the mistaken authorship. Other sets of variations were also published as Mozart's, and Eberl's Piano Sonata in C minor, published as his op.1 in 1798, had already appeared under Mozart's name and did so later. Eberl wrote public letters in 1798 and 1805 to correct these errors, and in 1799 Constanze Mozart tried unsuccessfully to prevent Breitkopf & Härtel from including an Eberl piece in Mozart's *Oeuvres complettes*. As late as 1944 a work by Eberl, the Symphony in C (1785), appeared in Milan as a 'new Mozart symphony'.

Eberl made concert tours of Germany in the winter of 1795–6, with Constanze Mozart and her sister Aloysia Lange, and in 1806, when he performed some of his works for two pianos with the young Meyerbeer in Berlin. Between these tours Eberl stayed twice in St Petersburg (1796–9, 1801–2) as a pianist, piano teacher, entertainer of the Russian royal family and Kapellmeister. Apparently he held this last position only in Russia, where he established a reputation as a fine musician. In St Petersburg in December 1801 he conducted three highly successful performances, among the earliest in Russia, of Haydn's *Creation*.

After his return to Vienna Eberl produced a series of instrumental works to highest critical acclaim, and was generally held to be the equal of Beethoven. His piano concertos and last two symphonies opp.33–4 were compared favourably with similar works by Haydn, Mozart and Beethoven; the E♭ Symphony, performed at the première of Beethoven's 'Eroica', was judged the better of the two. When Eberl died, at the age of 41, the *Allgemeine musikalische Zeitung* remarked that the early death of an artist had seldom been so generally regretted as his was.

Although Eberl was highly regarded as a theatre composer (his *Die Königin der schwarzen Inseln* was praised by Haydn), most of his stage works are lost. The largest group of his extant compositions, the piano works, exhibits not only an early dependence on the influence of Mozart, but his departure from the style of his teacher towards a more Romantic idiom. The seven piano sonatas alone are sufficient reasons to restore his name to a prominent place among composers active in Vienna at the time of Beethoven. The last three sonatas opp.27, 43 and 39, the Fantasia op.28 and the Toccata op.46 are worthy of the attention of any pianist of merit. His most outstanding work for piano solo, the Sonata in G minor op.39, was published shortly after his death to high acclaim; its many moments, especially formal peculiarities, which seem to foreshadow Franck, Chopin and Liszt, show Eberl to be a significant forerunner of the Romantic era.

WORKS

printed works published in Vienna unless otherwise stated; thematic index in White

DRAMATIC

lost unless otherwise indicated

Die Marchande des Modes (Spl, 3), Vienna, Leopoldstadt, 27 Feb 1787
Graf Balduin von Flandern (comic op, 2), Vienna, Leopoldstadt, 1788
Die Hexe Megäre (pt.iii), by 1790
Die Zigeuner (3, H.F. Möller), Vienna, Landstrasse, 1793
Pyramus und Thisbe (melodrama, 1, Eberl), Vienna, National, 7 Dec 1794
Der Tempel der Unsterblichkeit (prol, Reinbeck), 1799
Erwine von Steinheim (parody, 3, F.X. Gewey, after A. Blumauer), Vienna, Freihaus, 23 May 1801
Die Königin der schwarzen Inseln (op, 2, J. Schwaldopler, after C.M. Wieland), Vienna, Kärntnertor, 23 May 1801, *A-Wn**; ov. arr. pf (n.d.)

KEYBOARD

Sonatas: op.1, 1792 (1798), orig. attrib. Mozart; Sonatine, 1796, op.5 (Leipzig, 1807), ed. in Mw, xv (1959); 5 grandes sonates: op.12 (1802), op.16 (1802), op.27 (1805), op.43, 1805 (?1809), op.39, 1806 (n.d.); 2 Sonatas, pf duet, op.7 (St Petersburg, 1799)
Variations: 10 on 'Zu Steffen sprach im Traume' (Hamburg, 1788), attrib. Mozart; 12 on 'Bei Männern welche Liebe fühlen' (1792), attrib. Mozart; 10 on 'Malbrough s'en va-t-en guerre' (1797), attrib. Mozart; ?10 on Romance, ?1797, op.6 (Leipzig, 1807); 12 on 'Freundin sanfter Herzenstriebe' (1798), attrib. Mozart; 11 on 'Ascouta Jeannette', 1799, op.9 (St Petersburg; Vienna, 1805); Prélude suivi de 8 variations, 2 pf, 1804, op.31 (n.d.)
Other kbd: 3 fantasias: op.15 (1803), op.28 (1805), op.30, 1805 (n.d.); Caprice et rondeau, op.21 (1803) [? identical to op.38 (n.d.)]; Toccata, op.46 (?1809); 12 deutsche Tänze, 12 Menuetten (1805); for pf duet: 2 polonaises, op.19 (1803) and op.24 (Leipzig, ?1805) [? also pubd as op.26], Caprice et rondeau, op.42 (1808), march (?1807)

OTHER INSTRUMENTAL

Orch: 3 syms., 1783–5, *A-Wgm*; 2 syms.: op.33, 1804 (Leipzig, 1807), ed. in The Symphony 1720–1840, ser. B, ix (New York, 1983), op.34 (Leipzig, 1805); 3 pf concs.: C, 1797, *D-Bsb*, op.32 (Leipzig, ?1805), op.40 (Leipzig, ?1807); 1 for 2 pf, op.45 (?1809)
Chbr: Sextet, pf, str, cl, hn, 1800, op.47 (1808); Qnt, pf, cl, str, op.41 (1808); Qnt, pf, ob, str, 1806, op.48 (n.d.); 3 str qts, op.13 (1801); 2 pf qts: op.18 (1802), op.25, 1804 (n.d.); 4 pf trios: C (1797), attrib. Mozart, 3 as op.8, *c*1799 (1805); 2 trios, pf, cl, vc: op.44, 1803 (?1809), op.36 (Leipzig, 1806); 7 vn sonatas: 2 as op.10, 1800 (1805), op.14 (1801), op.20 (1803), op.35, 1805 (n.d.), opp.49, 50, 1806 (n.d.); Fl Sonata, 1804, op.29 (n.d.); Variations sur un thème russe, pf, vc, op.17 (1802); Grand Duo, pf, vn/vc, 1804, op.26 (n.d.)

VOCAL

Lieder: 6 deutsche Lieder, i, op.4 (Hamburg, 1796); 6 Gesänge, pf acc., op.23 (1804), 2 ed. in DTÖ, lxxix, Jg.xlii/2 (1935/*R*)
Other vocal: Bey Mozarts Grab (cant.), 1791, *LEu*; La gloria d'Imeneo (cant., C. Gattechi), 1799, op.11, vs (*c*1800); Serenate, 4vv, cl, va, vc, op.37 (Leipzig, 1807); Arietta, 1807, in 'In questa tomba oscura' con accompagnamento di pianoforte in XVIII composizioni di diversi maestri (Leipzig, 1808); other single works

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S.C. Fisher: 'Die C-dur-Symphonie KV [6] Anh. C 11.14: ein Jugendwerk Anton Eberts', *MISM*, xxxi (1983), 21–6

A. DUANE WHITE

Eberlin, Daniel (*b* Nuremberg, bap. 12 April 1647; *d* ?Kassel, between Dec 1713 and 5 July 1715). German composer and violinist. From 1661 he was a treble in the Hofkapelle at Gotha. He stated that he studied for two years (probably in 1663–5) with Adam Drese at Jena. He then entered the service of Duke Johann Georg of Saxe-Eisenach. On the duke's advice and through the mediation

of Friedrich, Landgrave of Hesse, he went to Rome; he was there probably between 1668 and 1671 and according to Telemann, who was his son-in-law, he took part at this time in Turkish wars. From 1671 he was again at Eisenach, as a violinist and composer, but in 1673 he left again and went to Nuremberg, where he held a position as registrar; it is not known whether he held a musical post. His unbridled temper soon caused him difficulties in his work, and he left Nuremberg in 1677 and returned to Eisenach again, this time as private secretary and Kapellmeister. Under his direction the Hofkapelle gained considerable impetus, but by 1678 he had moved again, this time to Kassel, where he reorganized the Hofkapelle. Here too he quarrelled with the musicians, and he had returned to Eisenach yet again by 1685, when he was made Kapellmeister and master of the pages there. From 1689 he was probably no longer Kapellmeister, and there is thenceforward no evidence that he was active as a musician. He was certainly, however, secretary of the mint at Eisenach, and in 1691 he became master of it. He became involved in some shady business, however, and he had to leave Eisenach after an audit of the mint in 1692. It is not known what he did next; according to Telemann he became a banker in Hamburg. He reappeared at Kassel in 1705, this time as captain of the militia.

It is hardly possible to make a fair assessment of Eberlin's importance as a composer on the basis of his few surviving works. He must, however, have enjoyed some fame among his contemporaries, for Mattheson later spoke of the 'celebrated Eberlin', and Telemann praised him as a mind 'whose ability few have equalled. In the musical sphere he was an accomplished contrapuntist and a fine violinist'. His few extant vocal works are marked by expressive word-setting and also by rather wilful harmonic writing. He exploited the tonal possibilities of instruments, witness the virtuoso violin solo of the cantata *Ich will in aller Noth*. Johann Christoph Bach wrote 15 variations for harpsichord on his aria *Pro dormente Camillo*.

WORKS

Allmächtiger, heyliger, ewiger Gott, cant., 4vv, 2 vn, 3 va, bc, *D-Bsb*
Ich kann nit mehr ertragen diesen Jammer, cant., 4vv, 2 vn, 4 viols, bc, *S-Uu*
Ich will in aller Noth auf meinen Jesum bauen, cant., 1v, vn, bc, *D-Bsb*
Vae misero qui Deum meum, cant., 1v, bc (org), *Bsb*
Wenn mein Stündlein vorhanden ist, cant., 4vv, 2 fl, vle, bc, *S-Uu* [copy of part of Ich kann nit mehr ertragen]

Ex ungue leonem, 10vv, reproduced in *MGG1* [beginning of a canon appearing beneath a portrait of Eberlin, *c*1675]
Pro dormente Camillo, aria, reconstructed in Veröffentlichungen der Neuen Bach-Gesellschaft, xxxix/2 (Leipzig, 1940)
Trium mirifice variantium fidium concordiae, 2 vn, bc (Nuremberg, 1675)
For lost works see Apell and Schaal

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C. Oefner: 'Neues zur Lebens- und Familiengeschichte Daniel Eberlins', *Mf*, xxii (1969), 464–75
C. Oefner: 'Eisenach zur Zeit des jungen Bach', *BJb*, lxxi (1985), 43–54

SUSETTE CLAUSING

Eberlin, Johann Ernst (*b* Jettingen, nr Burgau, Bavaria, bap. 27 March 1702; *d* Salzburg, 19 June 1762). German composer and organist. He attended the Gymnasium in Augsburg, but his consuming interest in music kept him from applying himself fully to his studies. His musical education was similar to that of Leopold Mozart. As an 11-year-old boy Eberlin participated in school performances of musical plays; in later years, this kind of dramatic music occupied him frequently as a composer. Eberlin arrived in Salzburg in 1721 and was a student at the Benedictine university until 1723 but did not complete a course of study. He became fourth organist at Salzburg Cathedral in 1726 and by 1749 had risen to the rank of court and cathedral Kapellmeister.

Leopold Mozart, in his description of the Salzburg musical establishment (published in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik*, iii, Berlin, 1757, 185–98), called Eberlin 'a thorough and accomplished master of the art of composing … He is entirely in command of the notes, and he composes easily and rapidly … One can compare him to the two famous and industrious composers, [Alessandro] Scarlatti and Telemann'. Eberlin was on friendly terms with the Mozart family and with the clergy of St Peter's Abbey in Salzburg, often composing music for special occasions there. In 1752 Eberlin's daughter Maria Josefa Katharina married Anton Cajetan Adlgasser, who two years later became cathedral organist. Eberlin received the honorary appointment of *Titular-Truchsess*, or princely steward, in 1754 and was widely honoured and respected at the time of his death.

Eberlin wrote virtually all kinds of music for which there was official demand in Salzburg. He composed at least 91 dramatic works for the court theatre, the university and the Nonnberg convent. The music is largely in the reigning Italian style, with secco and accompanied recitatives and extended da capo arias. Simple songs in the style of south German folk music also occur. Some oratorio performances were probably staged, with scenery. From 1742 he supplied music for numerous school plays and oratorios performed at the university and at St Peter's – a local theatrical and musical tradition that disappeared soon after his death. Comic intermezzos are frequent in the school plays, with passages in Salzburg dialect and occasional use of melodrama. *Sigismundus Hungariae rex* (1753) was performed in 1761 in honour of the archbishop, with 146 participants, among them the five-year-old W.A. Mozart.

Eberlin influenced composers of the next generation chiefly through his sacred vocal music. Several contemporary manuscript scores, that were normally made for study purposes, contain works by Eberlin which are mostly in the strict contrapuntal style traditionally used for Advent and Lent. Best known is a manuscript from about 1733 (in *GB-Lbl*) which contains 19 liturgical works by Eberlin and Michael Haydn, 18 of them in the hand of Leopold Mozart: this manuscript is mentioned repeatedly in the correspondence between Leopold and Wolfgang Mozart (KAnh.109vi/A71–88). They both thought highly of Eberlin's contrapuntal writing; Leopold, in sending these scores to his son, pointed out that they were still good models when writing for the church. Wolfgang, in later years, continued to admire Eberlin's

vocal writing, though he revised his opinion of his keyboard fugues. These fugues, one of which was ascribed for a long time to J.S. Bach, were the only works by Eberlin to be published during his own lifetime. His treatise *Fundamenta partiturae* survives in a copy made in 1766 (*A-Ssp*).

WORKS

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ORATORIOS

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DRAMATIC

*c*60 school plays, 1742–61, incl. Joas, *A-KR* (inc.); Sedecias, *D-Rp*, *A-KR*; Sigismundus, rex Burgundiae, 1751, *KR*, 3 pieces ed. in H; others, lost

Pastorals: Daphne, 1758, *A-Sn*; Schäfferey, 1754, *Sn*, doubtful

Comedies: Heyliger Gspäss und gspässige Heyligkeit des vom Himmel träumenden Stöffel, *A-Sn*, doubtful; Trinkgern, *KR*; Das misslungene Doktorat, *Ssp*

Applausus: Virtus, Natura, Intellectus, 1737, *Ssp*

Others, music lost, incl.: Demofoonte, 1759; Demetrio, 1760; Ipermnestra, 1761

OTHER SACRED

58 masses, *A-GÖ*, *KR*, *LA*, *Sd*, *Sn*, *SEI*, *Wgm*, *Wn*, *CH-E*, *D-Mbs*, *OB*, *Rp*, *GB-Lbl*, *I-Fc*, *US-Bp*, incl. Missa secundi toni, solo vv, 4vv, 2 vn, bc, ed. W. Fürlinger (Altötting, 1970); Missa in C (brevissima), solo vv, 4vv, 2 vn, 2 tpt, timp, bc, ed. W. Fürlinger (Altötting, 1972); Missa quinti toni, solo vv, 4vv, 2 vn, bc, ed. W. Fürlinger (Altötting, 1976); Missa sexti toni, solo vv, 4vv, 2 vn, bc, ed. W. Fürlinger (Altötting, 1984); Missa in contrapuncto, 4vv, bc, 1741, ed. T. Kohlhase (Stuttgart, 1982); Missa solemnis brevis, solo vv, 4vv, 2 vn, va, 2 tpt, timp, bc, ed. W. Fürlinger (Altötting, 1986); Missa a due chori, solo vv, 8vv, 2 orch, ed. J. Reutter (Stuttgart, 1998); Kyrie, C, *MW*, xxiv/34 [formerly attrib. W.A. Mozart as K221]

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Numerous settings of Dixit Dominus, Mag, vesper psalms, Miserere and other psalms, *A-KR*, *Sca*, *Sd*, *CH-E*, *D-Mbs*, *OB*, incl. Dixit Dominus, Mag, solo vv, 4vv, 2 vn, tpt, timp, bc, ed. R.G. Pauly (Madison, WI, 1971)

Lits, incl. 32 in *A-Sd*, others in *KR*, *MS*, *Sca*, *Ssp*, *D-Mbs*, *OB*; 1 lit, *Bsb**

Hymns, *A-Sca*, *Sd*, *CH-E*, *D-Mbs*, *HR-Zha*; TeD, solo vv, 4vv, 2 vn, tpt, timp, bc, ed. R.G. Pauly (Madison, WI, 1971)

Responsoria, *A-Sd*, *Ssp*, *Wn*

Ants, *KR*, *Sd*, *Ssp*, *D-Mbs*

21 sacred Ger. arias, solo vv, 2 vn, bc, *A-Sn*

Numerous other liturgical and devotional works, *A-Sca*, *Ssp*, *Wgm*, *Wn*, *CH-E*, *D-Bsb*, *Mbs*, *OB*, *Rp*, *GB-Lbl*; see *EitnerQ*

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65 Vor- und Nach-Spiele, Versetten und Fugetten … in den bekannten 8 Kirchen-Tonarten, org (Munich, *c*1830), ed. R. Walter (Vienna, 1975)

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REINHARD G. PAULY/ERNST HINTERMAIER

Ebers, Carl [Karl] **Friedrich** (*b* Kassel, 25 March 1770/1772; *d* Berlin, 9 Sept 1836). German composer. The son of a teacher of English, he held various posts briefly, including that of musical director of an itinerant drama company. His travels took him to Schwerin (1793), Neustrelitz (1797), Leipzig, Magdeburg and finally Berlin (from 1822). His four operas (two Italian and two German) and a ballet are lost; his other works include cantatas, symphonies, overtures, two flute concertos, chamber and dance music, several collections of songs (among which was a once-popular drinking-song, *Wir sind die Könige der Welt*) and numerous arrangements. His arrangement as a piano sonata of Weber's Clarinet Quintet won him some notoriety, for Weber protested

vigorously (*AMZ*, xviii, 1816, suppl.x–xi), drawing attention to serious alterations in the music. Ebers replied that he was free to do what he liked with any music, and that here he had improved the original and was willing, if Weber disowned it, to step in as its foster-father.

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JOHN WARRACK

Ebers, John (*b* London, *c*1785; *d* London, *c*1830). English operatic manager and bookseller. Born of immigrant German parents, he had a successful bookselling business in London at 27 Old Bond Street, which he apparently also used as a ticket agency. When the Italian Opera at the King's Theatre, Haymarket, failed in 1820, Ebers became manager, with William Ayrton as his director of music. His initial season, which opened on 10 March 1821 with the first performance in Britain of *La gazza ladra*, was promising, and in 1822 he took a two-year lease of the theatre for £10,000, later extended by a further two years. He continued to introduce works new to London, primarily Rossini's. Various difficulties arose, partly caused by exorbitant demands of some singers; Ayrton resigned and was succeeded by a Signor Petracchi from La Scala.

During 1823 Ebers sold his interest in the theatre to Giovanni Battista Benelli, a member of the staff, for £10,000. Benelli was manager for the season of 1824, marked by the presence of Rossini and his wife, the singer Colbran. By the end of the season Benelli had sustained huge losses and he fled abroad, being declared bankrupt in January 1825. After litigation, Ebers resumed control, re-engaging Ayrton. The soprano Giuditta Pasta and the castrato Giovanni Velutti were the main attractions in 1825 and 1826. In the latter season Velutti was engaged both as a singer and as director of music, replacing Ayrton. There ensued much friction with the unpopular Nicholas Bochsa, who was appointed director of the orchestra and chorus and composer of ballet music in 1826. In Paris in 1826, Ebers opened unsuccessful negotiations with Rossini and Domenico Barbaia to form a triumvirate management of the King's Theatre. But the rent for the theatre rose to £15,000 per annum, and Ebers fell so far in arrears that his creditors forced him to relinquish the management at the end of the season of 1827. Declared bankrupt in November 1827, Ebers resumed his business as a bookseller and ticket vendor. Ayrton was among those who sought to obtain the vacant management of the King's Theatre, but it was taken by Laporte, an actor and theatre manager, and Laurent, who had managed the Théâtre Italien. After a year Laporte assumed full control.

Ebers's *Seven Years of the King's Theatre* (London, 1828/*R*) provides a vivid yet urbane personal view of his period as manager. (A unique grangerized, i.e. extra-illustrated, copy is in the library of the Garrick Club, London.) It incorporates details of payments and contracts with performers and gives Ebers's view of the financial and administrative problems of running an international opera company. Ebers claimed that lack of government subsidy and certain contractual procedures left the King's Theatre at a disadvantage compared to leading continental houses. (Negotiations regarding French ballet dancers were especially complex and had to be conducted via the British ambassador.) Ebers also claimed that as more works were produced each season than in Italian theatres, rehearsal periods were shorter, with consequent deleterious effect on standards. The vicissitudes of his regime were acerbically publicized in the *Quarterly Musical Magazine and Review* and *The Harmonicon* (the latter edited by Ayrton). As manager, Ebers oversaw the production of operas by Rossini, Mozart, Spontini, and Meyerbeer, performed by stars such as Pasta and Garcia. His managerial demise was due to a combination of inherited debts, cumbersome administration and rising costs.

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GEORGE BIDDLECOMBE

Ebert, (Anton) Carl [Charles] (*b* Berlin, 20 Feb 1887; *d* Santa Monica, CA, 14 May 1980). German, naturalized American, director and administrator. He began his career as a trainee actor in the Deutsches Theater, Berlin, under the tutelage of Max Reinhardt. He belonged to theatre ensembles in Frankfurt (1915–22) and Berlin (1922–7) before working as Intendant of the Landestheater, Darmstadt (1927–31), where he staged his first opera productions, *Le nozze di Figaro* and *Otello* (1929). In 1931 he moved to the Städtische Oper in Berlin. For the next two years, until Hitler came to power, he was at the forefront of the German Verdi revival. He directed the première of Weill's *Die Bürgschaft* in Berlin, 1932, but with the arrival of the Nazis he moved to Buenos Aires, where he took charge of the Teatro Colón's Wagner repertory (1933–6) with the former music director of the Dresden Opera, Fritz Busch. In 1934 Ebert and Busch collaborated on the opening seasons of the Glyndebourne Festival (*Le nozze di Figaro* and *Così fan tutte*); they laid the foundations for the festival's renowned Mozart style, and in 1938 mounted the first professional performance in England of Verdi's *Macbeth* (the 1865 revision). Ebert was Glyndebourne's first artistic director, serving from 1934 to 1939 and again from 1947 to 1959.

In 1936 Ebert founded the opera and drama school of the Ankara Conservatory, remaining as head of the Department of the Performing Arts there until 1947. He was visiting professor (opera school) at the University of Southern California, Los Angeles, from 1948 to 1954. During this period he directed the première of Stravinsky's *The Rake's Progress* at La Fenice, Venice (1951). He also directed the first productions of Krenek's *Dark Waters* and Antheil's *Volpone*. He returned to the Städtische Oper, Berlin, as Intendant in 1954, remaining until 1961. He was made a CBE in 1960 and was awarded honorary doctorates by the universities of Edinburgh (1954) and Southern California (1955).

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HUGH CANNING

Ebert, Jörg [Georg] (*d* before 1582). German organ builder. By 1531 he had been made a citizen of Rothenburg ob der Tauber, where he repaired the organ of the Jacobskirche in 1537. He received the freedom of the city of Ravensburg in 1542 and remained there until at least 1578. He constructed organs at the minsters of Freiburg (contracts dated 1544 and 1548) and Überlingen (contract 1548) as well as in Ravensburg (before 1554), Weissenau (before 1554), the monastery church at Ottobeuren (with five partners, 1554–7) and the Hofkirche, Innsbruck (1555–61). In 1561 work was projected in the monasteries at Salem (Cistercian), Kreuzlingen (Augustinian) and Petershausen (Benedictine). In 1562 Ebert was working on the unfinished Pfannmüller organ in Prague Cathedral. In 1566 he was active in Einsiedeln with his son Ulrich. Ulrich Ebert repaired the organs in the parish church and Hofkirche in Innsbruck during 1567–8.

The three known specifications (Freiburg, Überlingen and Innsbruck) show that Ebert used only a selection of the characteristic new stops available to south-west German organ builders of the early 16th century. He had a particular predilection for the Hörndl stop, which occurs on the great and choir at Überlingen and Innsbruck, and on the great and pedal at Freiburg. The Freiburg and Überlingen instruments both have a Faberton, while all three have a Trumpet on the great; in Innsbruck a Regal with a slider divided into bass and treble parts is also added as quasi-*Brustwerk*. The Freiburg specification is the only one to have individual pedal stops as well as Hertrumen and Vogelgesang.

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ALFRED REICHLING

Eberwein, (Franz) Carl (Adalbert) (*b* Weimar, 10 Nov 1786; *d* Weimar, 2 March 1868). German composer and violinist, younger brother of TRAUGOTT EBERWEIN. He studied with his father before joining the ducal orchestra at Weimar first as flautist and then as violinist (1803). Through this engagement he met Goethe, at whose recommendation he studied for two years in Berlin with Zelter (1808–9). He became musical director at Goethe's house (1807), chamber musician in the ducal orchestra (1810) and in the Herderkirche (1810), and director of music at the cathedral (1818) in addition to teaching singing. After being turned down for the post of court Kapellmeister (1817), he was ducal music director and director of the opera from 1826 until his retirement in 1849. Eberwein is important not only as a composer, but also for his influence on Goethe and the musical life at Weimar. He wrote several songs and some Singspiele to texts by Goethe and music to his *Faust* and to *Proserpina*. His settings of poems from Goethe's *West-östlicher Divan* and the short patriotic songs, such as *Die Freiheit ist errungen*, are among his better works. Best known for his songs and stage works, Eberwein also composed an oratorio and cantatas, and a few instrumental works, and wrote about musical life at Weimar.

Eberwein married the opera singer Henriette Hässler, daughter of Johann Wilhelm Hässler, who performed many of his songs at the court; his elder brother Ludwig (1782–1832) became first oboist in the court orchestra at Weimar. His younger son, the pianist Maximilian Carl Eberwein (1814–75) was a child prodigy taught first by his father and later by Hummel; after a successful career as a pianist and composer in Berlin and Paris, he settled in Dresden as a music teacher, where Hans von Bülow was among his pupils.

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GAYNOR G. JONES

Eberwein, Traugott (Maximilian) (*b* Weimar, 27 Oct 1775; *d* Rudolstadt, 2 Dec 1831). German violinist and composer, elder brother of CARL EBERWEIN. He was the eldest of three sons of Alexander Bartholomäus Eberwein (1751–1811), the Weimar ducal court and town musician whose brother Christian was violinist at Frankfurt before becoming violinist (1794) and musical director (1811) of the Rudolstadt court orchestra. After taking violin lessons from his father, Traugott studied theory with F.L.A. Kunzen in Frankfurt and the violin with Ernst Schick in Mainz. He had some further instruction from J.C. Kittel (counterpoint) in Erfurt and, stopping at Naples on a concert tour through Germany, France and Italy (1803), with Fedele Fenaroli. After a visit to Hamburg (1796), he was engaged as court musician to Prince Ludwig Friedrich von Schwarzburg-Rudolstadt in the following year, later becoming chamber musician (1810) and Kapellmeister (1817) at Rudolstadt. Traugott's reputation rests largely on the standard of performance attained under his direction at Rudolstadt and his work as an early founder of music festivals in Germany, in addition to his many compositions. His settings of Goethe, with whom he was on friendly terms, include the Tafellied *Mich ergreift, ich weiss nicht wie* and dramatic works, among them the Singspiele *Claudine von Villa Bella* (1815) and *Der Jahrmarkt zu Plundersweilen* (1818). Although his songs are modelled on those of Berlin composers such as J.F. Reichardt, Neapolitan elements in them show the influence of Fenaroli. Some of Traugott's more popular songs appeared in student and choral songbooks; he also composed operas, Singspiele and incidental music for the theatre; cantatas, a mass, an oratorio and a *Te Deum*; concertos, chamber and orchestral music. He also wrote reviews for music journals.

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GAYNOR G. JONES

Ebisawa, Bin (*b* Tokyo, 22 Nov 1931). Japanese musicologist. He studied with Shōichi Tsuji and Yosio Nomura at Tokyo University (1951–8) and Jacques Chailley at the University of Paris (1962–4). He became a lecturer at Kunitachi Music College in 1957 and was an influential teacher and an innovative administrator, rising to professor (1966), president (1979) and chairman of the board of directors (1989). He was president of the Musicological Society of Japan (1989–95) and became president of the Japan Mozart Society in 1995.

His research has concentrated on the 18th century, in particular Mozart and Rousseau, and on the history of musical thought. He is a prolific writer, and in addition to numerous books and articles he has published Japanese translations of Mozart's correspondence, the librettos of Mozart's operas and the musical writings of Rousseau. He was a co-editor of the Japanese editions of the *Larousse de la Musique* (1989) and *The New Grove* (1990–93). He wrote and presented the first Japanese radio series on Mozart (NHK, 1961) and the first television series (NHK, 1984, 1987). He was made *Officier des palmes académiques* by the French government (1984), and was awarded the Silver Mozart Medaille of the Internationale Stiftung Mozarteum (1988) and the Österreichische Ehrenkreuz by the Republic of Austria (1991), as well as many Japanese honours. In 1999, Ebisawa left Kunitachi Music College and founded Nihon Mōtsaruto Kenkyūjo (Japan Mozart Research Institute). In the same year he was appointed vice-director of the New National Theatre.

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MASAKATA KANAZAWA

Ebner, Leopold Ignacije (*b* Varaždin, 22 Oct 1769; *d* Varaždin, 11 Dec 1830). Croatian composer of Austrian origin. The son of an Austrian organist, Ignacije Antun Ebner (1733–75), he probably studied with the organist Johann Werner, whom he succeeded at Varaždin parish church in 1786; he served there until 1807. He was also active as a conductor, pianist and teacher, and was a prominent organizer of musical life in Varaždin; he was probably the founder of the amateur orchestra in the town.

Ebner was the first well-known composer in northern Croatia. His large output, which was forgotten after his death, consists mainly of church music, notably masses (many with obbligato organ) and an oratorio. Although his music is late Baroque in character, it also carries occasional echoes of Mozart (as in the oratorio), and the Piano Sonata of 1811, the first of its kind to be composed in Croatia, is reminiscent of early Beethoven. Ebner's works owe more to his instinctive musicality than to technique, but a number of them are worthy of revival.

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LOVRO ŽUPANOVIĆ

Ebner, Wolfgang (*b* Augsburg, 1612; *d* Vienna, 11 or 12 Feb 1665). German organist and composer, active in Austria. He was appointed organist at the Stephansdom, Vienna, in 1634. Three years later he began a lifelong association with the imperial court in Vienna, serving under Ferdinand III and later Leopold I, assuming first the position of organist of the Kapelle and becoming cathedral Kapellmeister in 1663; he was also official ballet composer.

Little of Ebner's music is extant, which is regrettable in view of the esteem in which he was held by his contemporaries. Historical evaluations made before much of his music was destroyed in World War II support these appraisals. In 1637 he earned twice the salary of his colleague Froberger, with whom he established the important Viennese keyboard school of the 17th century, noted for its fusion of French, English and German styles. Zachow thought highly enough of Ebner to have the young Handel copy at least one composition into a notebook of 1698 (now lost) which Handel kept throughout his life; besides Ebner and Zachow, composers represented in it include Froberger, Kerll, J., A. and J.P. Krieger, Kuhnau, Muffat, Pachelbel and Poglietti. Ebner's best-known composition is the set of 36 variations for harpsichord (Prague, 1648) on a theme by Ferdinand III, which shows many similarities to Froberger's famous *Mayerin* suite and may in fact predate it. In both works the order of suite movements governs the overall structure while variation procedures provide the main impetus of musical growth.

Ebner wrote 15 elementary rules of thoroughbass realization, which, though never published in the original Latin, appeared in a German translation by J.A. Herbst as part of his *Arte prattica & poëtica* (Frankfurt, 1653). As did Agazzari (*Del sonare sopra 'l basso con tutti li stromenti*, 1607), Ebner suggested that the realization should not be allowed to go above the pre-existing melodic line, and like Galeazzo Sabbatini (*Regola facile e breve per sonare sopra il basso continuo*, 1628) he permitted the left hand to share at times in realizing the intervals above the bass.

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JOHN D. ARNN/DOROTHEA SCHRÖDER

Ebraica. A generic designation for Jewish textual or musical content in 16th- and 17th-century music, after the example of the regional and ethnic terms *mantovana*, *bergamasca*, *veneziana* and so on. Usually the intent is satirical, if not libellous; references are sometimes made to Hebrew words, real or imagined, or to synagogal song. Examples can be found among the *canti carnascialeschi* (Giovanni Seragli, *Canzona de' giudei battezzati*; *I-Fn* B.R.230), the villotta (Ghirardo da Panico, *Adonai con voi, lieta brigada, ecco de le Valam*, in Filippo Azzaiolo's third book of villottas, 1569), the villanella (Lassus, *Ecco la ninph'ebraica chiamata*, 1581, and before him Giovanni Domenico da Nola's setting of the same in his three-voice *Canzoni villanesche*, repr. 1545), the madrigal comedy (Adriano Banchieri's *Barca di Venetia*, 1605, the portion entitled 'La trainana. Ste su a sentì ol noster Samuel. Sinagoga di Hebrei'), and also in various mascheratas, canzonettas and *canzoni napolitane*. The *commedia dell'arte* seems to have been influential in promoting the popularity of the genre; indeed, Tommaso Garzoni, speaking of various kinds of plot, recommends as a particularly entertaining one a Jew recently converted to Christianity ('mumbling "alle goi, alle goi, badanai badanai". . . he then makes a sermon of his conversion, after which one may conclude that instead of his having become a *christiano*, he clearly became a subtle *ceretano* [charlatan]'; *La piazza universale di tutte le professioni*, Venice, 1585, p.763).

DON HARRÁN

Ebran [Abran, Abrahan, Ebram, Hebran] (*fl c*1543–64). French composer. 12 pieces ascribed to 'Ebran' and three to 'Hebran' are included in Attaingnant's four-voice chanson anthologies published at Paris between 1543 and 1549. Nicolas Du Chemin printed three more chansons attributed to 'Ebran', and Le Roy & Ballard issued a further two ascribed to 'Abran'. Of these *Tant vous allés doux Guillemette* (RISM 1564^{11}; ed. in SCC, ix, 1994) proved a favourite and was often reprinted; it was also arranged for cittern and for lute and appeared as a dialogue for two voices and lute in Emanuel Adriaenssen's *Pratum musicum* where it was ascribed to 'Abrahan'. *Quand un chacun sert et commande*, a *responce* to Arcadelt's *Pour heur en amour demander*, was ascribed to 'Ebram' in Guillaume Morlaye's second lutebook (1558^{18}); a four-voice version of the same piece later appeared attributed to 'Nicolas' (1565^{5}), possibly referring to Nicolas de La Grotte. Most of Ebran's chansons are courtly *épigrammes* with decasyllabic lines, set in the generally homophonic style of Sandrin and Arcadelt; only two texts are identifiable – *Cesse mon oeil* by Chappuys and *Ung jour d'iver* by Clément Marot.

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FRANK DOBBINS

Ebreo da Pesaro, Guglielmo. *See* GUGLIELMO EBREO DA PESARO.

Eccard, Johannes (*b* Mühlhausen, Thuringia, 1553; *d* Berlin, 1611). German composer. He was a pupil at the Lateinschule in Mühlhausen where he probably received his first musical training from the young Kantor Joachim a Burck. He was a chorister in the Kapelle of the Weimar court from 1569 until its disbandment in 1571, and from then until the end of 1573 he sang in the Bavarian Hofkapelle in Munich; he was also a pupil of Lassus there. During winter 1573–4, while living in Mühlhausen,

he renewed an earlier acquaintance with Joachim a Burck, and formed an association with the poet Ludwig Helmbold, who had been there as a deacon since 1571. Eccard's parents left Mühlhausen in 1579, his father having been accused of illicit relations with a married woman. In 1577 and 1578 the composer was in the household of Jakob Fugger in Augsburg, and he dedicated to him his five-part mass *Mon coeur se recommende à vous*. In 1579 he stayed briefly in Mühlhausen to obtain a certificate of birth, which he needed in order to take up service with Margrave Georg Friedrich of Brandenburg-Ansbach, who, having been appointed administrator of the Duchy of Prussia in 1578, had moved with his musicians to Königsberg.

In the Kapelle registers for 1580 Eccard's name appeared for the first time under the list of singers; the household establishment book, however, referred to him from the beginning as vice-Kapellmeister. In 1586 the margrave returned to Ansbach with his Kapellmeister (Teodore Riccio) and the larger part of his musical establishment, leaving Eccard in Königsberg as vice-Kapellmeister. Although Eccard in fact fulfilled there the duties of a first-in-charge, he was not appointed Kapellmeister proper until 1604 when Elector Joachim Friedrich of Brandenburg became administrator of Prussia after the death of Margrave Georg Friedrich. In 1608 Joachim Friedrich gave Eccard sole charge of the music at his principal residence in Berlin; the composer remained there as Kapellmeister until his death, serving both Joachim Friedrich and his successor, Johann Sigismund.

Eccard's work centres largely on the Lutheran chorale. During the second half of the 16th century the chorale was developed simultaneously in two contrasting ways: on the one hand the melody was transferred from the tenor to the highest part and simply harmonized; on the other hand it was freely treated in elaborate polyphonic style. Eccard contributed to both lines of development. The *Geistlicher Lieder auff den Choral* of 1597 belong to the simpler genre; the preface to the publication shows clearly the connection of the work with Lucas Osiander's four-part *50 geistliche Lieder und Psalmen*(chorales and psalms set polyphonically in such a way as to enable a congregation to participate in their singing). Eccard's settings somewhat overshadow those of Osiander, however, not only because of their fuller five-part texture, but because of the cleverly worked-out inner parts that create an illusion of polyphony; nevertheless, even the most elaborate settings are not so difficult as to prevent the congregation from joining in the top line.

Together with Lechner, Hans Leo Hassler, and Michael Praetorius in particular, Eccard was one of the principal Protestant composers of chorale motets (the alternative genre) working at the turn of the 17th century and in this field lies his most important contribution. The motets from the two volumes of *Preussischen Festlieder* (published with works of Stobaeus in 1642 and 1644) show that he was a 'true disciple of the world-famous and celebrated Orlandi [Lassus]' in that he, like his teacher, was capable of realizing the full implications of the text in terms of close word-note relationships and appropriately varied textures: settings like the five-part *Übers Gebirg Maria geht*, and the six-part *Zacharias war ganz verstummt* and *Der Heilig Geist vom Himmel kam* reflect the intrinsic warmth of Helmbold's verse, to which Eccard throughout his life returned constantly.

The extent to which Eccard's influence was felt long after his death is shown not only by the many posthumous editions of his works but also in such a composition as Johann Sebastiani's oratorical *St Matthew Passion*(Königsberg, 1672), in which the interspersed chorales clearly derive from Eccard's 1597 volume. In the 19th century Eccard's music was regarded as the epitome of the *a cappella* ideal, and in an age of Protestant revival, he was seen as the counterpart to Palestrina who was esteemed by the Caecilians as the classical figure of Catholic church music. This high regard is particularly evident in Winterfeld's standard work, in which a section of over 60 pages is devoted to Eccard, the sole representative there of the 16th century. Through Winterfeld Eccard's music came to be prized by Brahms.

Of the works of secondary importance, mention should be made of the sacred odes, which, in their essentially homophonic idiom, resemble the early 16th-century genre of the secular scholastic ode. Eccard was also attracted by the Italian villanella, as the title of the posthumously published *Crepundia sacra . . . ad imitationem italicarum villanescarum* (1626[10]) clearly indicates.

WORKS

20 newe christliche Gesäng Ludovici Helmboldi . . . artlich und lieblich zu singen, und auff allerley Instrumenten der Music zu spielen, 4 vv (Mühlhausen, 1574)

Newe deutsche Lieder, 4, 5vv, gantz lieblich zu singen, und auff allerley musicalischen Instrumenten zu gebrauchen (Mühlhausen, 1578)

Newe Lieder, 4, 5vv gantz lieblich zu singen und auff allerley Instrumenten zu gebrauchen (Königsberg, 1589), ed. in PÄMw, xxi, Jg.xxv (1897)

20 odae sacrae Ludovici Helmboldi . . . I. Harmonicis numeris pro scansione versuum, ornatae et compositae, 4vv (Mühlhausen, 1596)

Der erste Theil geistlicher Lieder auff den Choral oder gemeine Kirchen Melodey durchauss gerichtet, 5vv (Königsberg, 1597), ed. G.W. Teschner (Leipzig, 1860), ed. F. von Baussnern (Wolfenbüttel, 1928) [49 incl. in 1634[3]]

Der ander Teil geistlicher Lieder auf den Choral, 5vv (Königsberg, 1597), ed. G.W. Teschner (Leipzig, 1860), ed. F. von Baussnern (Wolfenbüttel, 1963)

WORKS PUBLISHED JOINTLY WITH JOACHIM A BURCK

4 odae Ludovici Helmboldi, latinae et germanicae: . . . ; new Gesänglein, auff der Schüler Fest an S. Gregorii Tag gerichtet 4vv (Mühlhausen, 1574[10])

Crepundia sacra M. Ludovici Helmboldi . . . Christliche Liedlein an S. Gregorii der Schuler Festtag und sonsten zu singen, 4vv (Mühlhausen, 1578[5], repr. 1589[4], 2/1596[5], repr. 1608[6], 1626[8])

30 geistliche Lieder auff die Fest durchs Jhar, 4vv (Mühlhausen, 1585[36], repr. 1594[18], 1609[11], 1628), ed. H.J. Moser and K. Nehring-Pakendorf (Stuttgart, 1960)

40 deutsche christliche Liedlein M. Ludovici Helmboldi . . . artlich und lieblich zu singen, und auf allerlei Instrument der Musica zu spielen, 4vv (Mühlhausen, 1599[8])

Odarum sacrarum M. Ludovici Helmboldi ... Pars prima complectens: I. Odas sacras ... VI. Crepundia sacra ... ad imitationem italicarum villanescarum (Mühlhausen, 1626[10])

WORKS PUBLISHED POSTHUMOUSLY BY J. STOBAEUS

Geistliche Lieder auff gewöhnliche preussische Kirchen Melodeyen (Danzig, 1634[3]) [incl. 44 by Stobaeus]

Erster Theil der preussischen Fest-Lieder vom Advent an biss Ostern, 5–8vv (Elbing, 1642), ed. G.W. Teschner (Leipzig, 1858) [incl. 13 by Stobaeus], lost

Ander Theil der preussischen Festlieder von Ostern an biss Advent, 5–8vv (Königsberg, 1644), ed. G.W. Teschner (Leipzig, 1858) [incl. 21 by Stobaeus], lost

86 occasional compositions listed in Böcker

Missa 'Mon coeur se recommende à vous', 5vv, dated 1579, *D-As* 17, *Mbs* Mus.ms.57, ed. U. Herrmann (Stuttgart, 1964) (on Lassus' chanson); Missa 'Domine ad adiuvandum me festina', 5vv, lost; Missa 'Veni Sancte Spiritus', 5vv, lost; Kyrie de Beata Maria

Virgine, 4vv, dated 1587, *As* 6, *Bsb*; Terribilis est locus iste, 5vv, dated 1578, *As* 6; Veni Sancte Spiritus, 5vv, *Bsb*; Vultum tuum deprecabuntur, 4vv, *As* 6; other smaller sacred works, lost, formerly in Königsberg (now Kaliningrad)

Concordances in 1586[22], 1605[1], 1613[6], *Bsb*, *Dl*, *Lr*, *PL-LEtpn*, *WRu*, *S-Skma*

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Ecchienus [?Ormestad, ?Ormsen], **Caspar** (*fl* late 16th century). Norwegian composer. His name is perhaps a latinization of the Norwegian name Ormestad or Ormsen. Like Johann Nesenus, he is of interest as one of the earliest Norwegian composers of polyphonic music known by name. He is known only from a four-part motet, *Cor mundum crea in me Deus*, in a manuscript in the state archives at Stockholm (facs. and edn. in O. Gurvin, 'Ein tidleg norsk motett', *SMN*, i, 1968, pp.156–66). The piece bears an inscription in which 'Caspar Ecchienus from Norway' dedicated it in friendship to one Petrus Jesperson, secretary to Duke Carl – presumably Gustav Vasa's son, who became duke in 1560 and king in 1600.

JOHN BERGSAGEL

Eccles. English family of musicians.

(1) **Solomon Eccles** [Eagles] (i) (*b c*1617; *d* Spitalfields, London, 2 Jan 1682). Musician, later shopkeeper. Both his grandfather and father were musicians, and in his younger days he himself earned about £200 a year teaching the virginals and viols (see his *Musick-lector*). About 1660 after a period of religious uncertainty he became a Quaker. He was a man in whom zeal was apt to outweigh discretion; coming to feel that music-making was sinful he publicly burnt all his instruments on Tower Hill. Some say that he subsequently earned his living as a shoemaker, others as a tailor; in his will he called himself a chandler. In 1667 he wrote a tract, *A Musick-lector*, condemning music. He became notorious for such actions as running half-naked through the streets carrying a pan of fire on his head crying repentance. His fellow Quakers valued his sincerity and his powers as a preacher, but at times found him an embarrassment: on two occasions, for instance, his Monthly Meeting refused to allow him to publish religious tracts. In 1671 he accompanied George Fox on a visit to the West Indies. He apparently did not return with Fox's party in May 1673, but was back in England by October of that year, when he married for a second time.

(2) **Solomon Eccles** [Eagles] **(ii)** (?bap. Guildford, 3 June 1649; *d* Guildford, bur. 1 Dec 1710). Composer and bass violin player, possibly the nephew of (1) Solomon Eccles (i) and possibly the son of Henry and Susan Eccles of Guildford. He was appointed to the King's Private Music on 10 Oct 1685 and was one of the musicians who accompanied William III to Holland in 1691. He may have been the 'Eagles' who performed in the masque *Calisto* in 1675. He provided act music for Thomas Otway's *Venice Preserved* and Aphra Behn's *The City Heiress, or Sir Timothy Treatall*, both produced early in 1682. His act tunes for Charles Hopkins's *Friendship Improv'd, or The Female Warrior* (January 1700, *US-NH*) were also used in performances of *Henry IV Part I*. Six other sets of tunes, probably also act music for unspecified plays, are extant (in *GB-Lbl* Add.29283–5 and 35043 and *Lcm* 1144); a few single pieces appear in other contemporary sources, including a song in *Thesaurus Musicus* (1694) for Thomas D'Urfey's *The Richmond Heiress*. He resigned his place in the Private Music by 6 October 1710, when his place was taken by Thomas Sexton, and died within four months, leaving two sons, William and Charles, and three daughters; the second son may have been the Charles Eccles who composed a gavotte included in the *Compleat Tutor for the Hautboy* (London, *c*1746) by John Simpson (i).

(3) **Henry Eccles** [Eagles] **(i)** (*b* ?between 1640 and 1650; *d* London, bur. 31 March 1711). Musician, possibly brother of (2) Solomon Eccles (ii). He was appointed to the King's Private Music on 17 July 1689 and was probably a violinist. He went to Holland with William III in 1691 instead of Robert King.

(4) **John Eccles** (*b* ?London, *c*1668; *d* Hampton Wick, 12 Jan 1735). Composer, only son of (3) Henry Eccles (i). He has incorrectly been thought to have been the son of (1) Solomon Eccles (i) and brother of (5) Henry (ii) and Thomas Eccles. The first that is known of John Eccles is the publication of several songs in 1691. In 1693 he became an active composer for the United Companies at the Theatre Royal in Drury Lane. His first assignment was to write a dialogue for the singing début of the actress Anne Bracegirdle in Thomas D'Urfey's *The Richmond Heiress*; the dialogue was so successful that he soon became one of London's most popular theatre composers. Recognizing Eccles's ability to write for her needs, Mrs Bracegirdle, undoubtedly under his tutelage, thereafter sang only his music. While with the United Companies, Eccles created for her the famous mad song 'I burn, I burn', from the second part of D'Urfey's *Don Quixote*, as well as the lead in the masque *The Rape of Europa*, and many incidental songs. Especially important during this period is his setting of the three witch scenes earlier interpolated into *Macbeth* by Davenant. Besides his theatrical activities, Eccles became a musician-in-ordinary without fee in the King's Band.

In 1695 the principal actors of the United Companies revolted against the tyranny and vulgarities of its director John Rich and, under the direction of Thomas Betterton, set up a new company at Lincoln's Inn Fields. Eccles

followed Mrs Bracegirdle to the new theatre and became its musical director. Here he continued to supply a steady stream of songs for various plays, as well as two 'all-sung' masques for Mrs Bracegirdle, P.A. Motteux's *The Loves of Mars and Venus* and *Acis and Galatea*, and a dramatic opera, John Dennis's *Rinaldo and Armida*. Other important works at Lincoln's Inn Fields include the two masques, *Hercules* and *Ixion*, and the musical extravaganza, *Europe's Revels for the Peace*, which celebrated the signing of the Peace of Ryswick in 1697. Still active at court, on 2 September 1696 Eccles replaced Thomas Tollet as one of the king's 24 musicians-in-ordinary, and on 30 June 1700 he was appointed 'Master of Musick, in the room of Dr Staggins'.

The severe competition between the United Companies and Lincoln's Inn Fields had resulted in a decline in the quality of both music and drama by 1700. While the players at Lincoln's Inn Fields tried to keep up the old standards, the old company offered novelty in the form of Italian singers and French dancers, rope dancers, contortionists and similar diversions. When William Congreve offered his masque *The Judgment of Paris* as the basis for a musical contest sponsored by 'several persons of quality', he must have hoped to better the state of theatre music. Scores were submitted by Eccles, Daniel Purcell, Gottfried Finger and John Weldon. Despite the lavish production and universally admired interpretation of Venus by Mrs Bracegirdle, Eccles's music was accorded only the second prize. The first went to Weldon, who then gave up theatrical composition in favour of sacred music. Eccles's setting, however, was the most popular, and he and Congreve continued their collaboration by creating the St Cecilia's Day Ode for 1701.

While continuing to provide Lincoln's Inn Fields with incidental music for many plays, Eccles also produced the required court odes, and by 1704 had finished the vocal music for Granville's dramatic opera *The British Enchanters*. About this time, Congreve and Sir John Vanbrugh had formed a partnership and started the construction of a theatre in the Haymarket as a new home for the company at Lincoln's Inn Fields. It is logical to suppose that Congreve planned his opera libretto *Semele* for the opening of the new theatre in 1705; Eccles's score, however, was not completed until 1707, by which time Italian opera had found a firm footing in London and Congreve had left the theatre. Although *The British Enchanters* was successfully given at the Haymarket in 1706 to counteract Italian opera, *Semele* was never staged.

After this disappointment, and probably also because of the deaths or retirements of many of his colleagues, Eccles retired to Hampton Wick where, according to Hawkins, he pursued his favourite sport, angling. However, he remained active as a court composer, supplying annual odes for New Year's Day and the sovereign's birthday until his death and writing the occasional theatre piece. In his will he left a shilling each to his three daughters; the remainder of his estate went to his servant Sarah Gainor.

Eccles's greatest talent is revealed in his many songs. Remarkable for their beautifully contoured melodies and impeccable prosody, they quickly capture the mood and subtleties of the poetry and are eminently singable. His large works are notable for their dramatic pacing and their carefully planned tonal architecture. In the latter



Title-page of John Eccles's 'The Judgment of Paris' (London: Walsh & Hare, 1702)

respect he surpassed even Purcell, and was far in advance of his day.

Eccles brought the Restoration tradition to its close. After Purcell's death in 1695 he was undoubtedly the greatest of the Restoration theatre composers. Continuing in Purcell's footsteps, *The Judgment of Paris* was the last of the masques, *The British Enchanters* closed the era of the dramatic opera, and the St Cecilia's Day Ode was the last of the annual celebrations for that saint. In *Semele*, Eccles turned to the Italian style and achieved a fusion between English and Italian elements, comparable with that achieved by Purcell between the French and English styles. More important, he also created a sensitive secco recitative better suited to English than any that was to follow for about 200 years. Had *Semele* been produced, it might have laid the foundations for a national English opera.

WORKS

for theatre pieces, text and some or all music published shortly after first performance unless otherwise stated; all first performed in London; for complete catalogue of pubd songs from theatre pieces see *Day-MurrieESB*, *BUCEM* and Hunter

LDL – *Drury Lane*
LLF – *Lincoln's Inn Fields*
LLH – *Haymarket*

MASQUES AND OPERATIC PIECES

Macbeth (W. Shakespeare), revival Dorset Garden, 1694, *GB-Lbl*

The Rape of Europa (? P.A. Motteux), ? perf. in revival of J. Wilmot's Valentinian, Dorset Garden, Oct 1694

The Loves of Mars and Venus (Motteux), perf. in E. Ravenscroft's The Anatomist, LLF, Nov 1696, collab. G. Finger
Hercules (Motteux), perf. in Motteux's The Novelty, LLF, June 1697, music lost
Europe's Revels for the Peace [of Ryswick] (Motteux), LLF, ?4Nov 1697, *Lbl*
Ixion (Ravenscroft), perf. in Ravenscroft's The Italian Husband, LLF, Nov 1697, music lost
A Musical Entertainment (Joy to the youthful pair), perf. in Ravenscroft's The Italian Husband, LLF, Nov 1697, music lost
Rinaldo and Armida (J. Dennis), LLF, Nov 1698, *Lbl*
Acis and Galatea (Motteux), perf. in Motteux's The Mad Lover, LLF, *c*Dec 1700
The Judgment of Paris, or The Prize of Music (W. Congreve), Dorset Garden, 21 March 1701 (1702/*R*1984 in MLE C1)
The British Enchanters, or No Magick like Love (G. Granville, after P. Quinault), LLH, 21 Feb 1706, adaptation of Lully's Amadis; ov. and act tunes by W. Corbett, all but 2 songs lost
Semele (Congreve), completed 1707, not perf., *Lcm*

INCIDENTAL MUSIC

She Wou'd if she Cou'd (G. Etherege), revival LDL, 1693
The Richmond Heiress, or A Woman Once in the Right (T. D'Urfey), LDL, April 1693, collab. H. Purcell
Troilus and Cressida, or Truth Found too Late (J. Dryden), revival LDL, *c*1694
Aureng-Zebe (Dryden), revival LDL, 1694, *Lbl*
Don Carlos, Prince of Spain (T. Otway), revival LDL, 1694
Love Triumphant, or Nature will Prevail (Dryden), LDL, Jan 1694, collab. H. Purcell
The Lancashire Witches (T. Shadwell), revival Dorset Garden, Feb 1694
Teague O Divelly, the Irish Priest (Shadwell), revival Dorset Garden, Feb 1694
The Ambitious Slave, or A Generous Revenge (E. Settle), LDL, 21 March 1694
The Married Beau, or The Curious Impertinent (J. Crowne), LDL, April 1694
The Comical History of Don Quixote, pts i and ii (D'Urfey), LDG, May 1694, collab. H. Purcell
The Spanish Fryar, or The Double Discovery (Dryden), revival, June 1694
Valentinian (J. Wilmot), revival Dorset Garden, Oct 1694; see masque The Rape of Europa
Hamlet (W. Davenant, after Shakespeare), LLF, 1695
Love for Love (Congreve), LLF, 30 April 1695, collab. G. Finger
Pyrrhus, King of Epirus (C. Hopkins), LLF, Aug 1695
She Ventures, and He Wins, LLF, Sept 1695
Cyrus the Great, or The Tragedy of Love (J. Banks), LLF, Dec 1695
The Lover's Luck (T. Dilke), LLF, Dec 1695
The She-Gallants (Granville), LLF, Dec 1695
The Husband his own Cuckold (J. Dryden jr), LLF, Feb 1696
The City Bride, or The Merry Cuckold (J. Harris), LLF, March 1696
The Country-Wake (T. Dogget), LLF, April 1696
The Royal Mischief (M. Manley), LLF, April 1696
Love's a Jest (Motteux), LLF, June 1696
The Anatomist, or The Sham Doctor (Ravenscroft), LLF, Nov 1696; see masque The Loves of Mars and Venus
The City Lady, or Folly Reclaim'd (Dilke), LLF, Dec 1696; see ode Give the warriour loud and lasting praise
The Man of Mode, or Sir Fopling Flutter (G. Etherege), revival LLF, 1697
Women will Have their Wills, LLF, 1697
The Unnatural Brother (E. Filmer), LLF, Jan 1697
The Libertine (Shadwell), revival LLF, 27 March 1697
The Provok'd Wife (J. Vanbrugh), LLF, April 1697
The Intrigues at Versailles, or A Jilt in All Humours (D'Urfey), LLF, May 1697
The Innocent Mistress (M. Pix), LLF, June 1697
The Novelty: Every Act a Play (Motteux), LLF, June 1697; see masque Hercules
The Deceiver Deceived (Pix), LLF, Nov 1697
The Italian Husband (Ravenscroft), LLF, Nov 1697; see masques A Musical Entertainment and Ixion
The Villain (T. Porter), revival LLF, 1698
The Pretenders, or The Town Unmaskt (Dilke), LLF, March 1698
Justice Busy, or The Gentleman Quack (Crowne), LLF, 1699, also known as The Morose Reformer; play lost
The Adventures of Five Hours (S. Tuke), revival LLF, 1699
The Mad Lover (Motteux, after Fletcher), LLF, 1700, play lost; see masque Acis and Galatea
Measure for Measure, or Beauty the Best Advocate (C. Gildon, after Shakespeare), LLF, ? before March 1700, *US-Cn*
The Way of the World (Congreve), LLF, ?5 March 1700
The Beau Defeated, or The Lucky Younger Brother (Pix), LLF, mid-March 1700
The Fate of Capua (T. Southerne), LLF, April 1700
Altemira (R. Boyle), LF, Dec 1701
Love Betray'd, or The Agreable Disapointment (W. Burnaby), LLF, Feb 1703
The Fickle Shepherdess (after T. Randolph's Amyntis, or The Impossible Dowry), LLF, *c*April 1703
As you Find it (C. Boyle), LLF, 28 April 1703
The Fair Penitent (N. Rowe), LLF, ? 8 June 1703
The Stage-coach (G. Farquahar), LLF, Jan 1704
The Chances (G. Villiers, after Beaumont and Fletcher), revival LLF, 5 Feb 1704
The Metamorphosis, or The Old Lover Out-witted (J. Cory), LLF, 2 Oct 1704
The Biter (Rowe), LLF, ?Nov 1704
Ulysses (Rowe), LLH, 23 Nov 1705

Undated incid music: The Duchess of Malfi (J. Webster), revival; A Fatal Secret, or The Rival Brothers; Harry the Fifth (? revival of R. Boyle's The History of Henry the Fifth); The Match at Bedlam; The Midnight Mistakes; The Self Conceit, or The Mother Made a Property; The Surpriz'd Lovers; The Virtuous Wife, or Good Luck at Last (D'Urfey), revival

ODES

† – probably by Eccles; see McGuinness

Haste, loyal Britons, haste, prepare (Motteux), for the taking of Namur and the king's safe return, 1696, *GB-Ob*
† This is that glorious day (Motteux), for the king's birthday, ?1700, *Ob*; ? revived for New Year's Day 1710
Oh harmony, to thee we sing (Congreve), St Cecilia's Day 1701, *Lcm*
Wake Britain wake (N. Tate), New Year's Day 1702, 3 songs in *Ob* and A Collection of Songs (1704)
Hark, how the muses call aloud (Tate), New Year's Day 1703, 6 songs in The Songs and Symphonies Perform'd before Her Majesty … on New-Years Day (1703)
Inspire us genius of the day (Motteux), for the queen's birthday, 1703, *Lbl*, 5 songs in The Songs and Symphonys Perform'd before Her Majesty … on her Birthday (1703)
While Anna with victorious arms (?Tate), New Year's Day 1704, in A Collection of Songs (1704)
Awake harmonious pow'rs (?Tate), for the queen's birthday, 1704, *Cfm*shelf 31 H; songs in *Lbl* and A Collection of Songs (1704)

Odes with text extant, music lost: Give the warriour loud and lasting praise (T. Dilke), for the king's return from Flanders, 1696, perf. in The City Lady; See how the new-born season springs (Tate), New Year's Day 1708; Fair as the morning, as the morning early (Tate), for the queen's birthday, 1711; Lay the flowery garlands by (N. Rowe), for the queen's birthday, 1716, music pubd according to *Evening Post*, 2–5 June 1716; Winter! thou hoary venerable sire (Rowe), New Year's Day 1717; †Thou fairest, sweetest daughter of the skies (Rowe), ?New Year's Day 1718; †Oh touch the string, celestial muse (Rowe), for the king's birthday, 1718; Lift up thy hoary head (L. Eusden), New Year's Day 1720; A hero scarce could rise of old (Eusden), for the king's birthday, 1720; †Say, gen'rous parent of the vine (Eusden), New Year's Day 1721; †When the great Julius on Britannia's strand, for the king's birthday, 1721; †Hail the lov'd, returning, glorious day (Eusden), for the king's birthday, 1723; Janus! the shining round survey (Eusden), New Year's Day 1730; Of old the bards, their countries to adorn (Eusden), for the king's birthday, 1730; Once more the ever circling sun (C. Cibber), New Year's Day 1731; When Charles from anarchy's retreat (Cibber), for the king's birthday, 1731; Awake with joyous songs the day (Cibber), New Year's Day 1732; Let there be light (Cibber), for the king's birthday, 1732; Sicilian sister, tuneful nine (Cibber), New Year's Day 1733; Again the joyous morn (Cibber), for the king's birthday, 1733; To George, to George, our patriot king (Cibber), New Year's Day 1734; Happy Britain! raise thy voice (Cibber), New Year's Day 1735; †As on the deep in war's array (Eusden), n.d.
Odes with text and music lost: New Year's Day 1710; ? revival of This is that glorious day; New Year's Day 1719 (Eusden); for the king's birthday, 1719 (Eusden); †New Year's Day 1722 (?Eusden);

†New Year's Day 1723 (?Eusden); †A Birthday Cantata (Eusden), 1724; †New Year's Day 1725 (Eusden); †New Year's Day 1727 (?Eusden)

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A Collection of Lessons and Aires for the Harpsichord or Spinnett Composed by Mr J. Eccles, Mr D. Purcell and Others (London, 1702)
A Sett of Airs Made for the Queen's Coronation (London, 1702)
A Collection of Songs for One, Two and Three Voices (London, 1704)
Songs and catches pubd singly and in 18th-century anthologies

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(5) **Henry Eccles (ii)** (*b* ?1675–85; *d* ?1735–45). Violinist and composer. Since he was at first called 'Henry Eccles junior' it is likely that he was related to (3) Henry Eccles (i), but in what way is unknown. The earliest reference to him is on 2 January 1705, when he gave a benefit concert in Mr Hill's dancing room. A Prelude in C minor by him appeared in *Select Preludes & Voluntarys for the Violin* (1705), and a song *No more let Damon's eyes* in *Comical Songs* (1706) and *Wit and Mirth*, iii (2/1707). On 15 May 1713 a concert was given in the Stationers' Hall 'for the Entertainment of ... the Duke d'Aumont, Embassador extraordinary from France. For the Benefit of Mr Eccles, Musician to his Grace'. Eccles presumably returned to France with the duke's entourage in December 1713. He was certainly living in Paris by 1720, when he published there a set of 12 violin sonatas, 18 movements of which, however, were taken from Giuseppe Valentini's *Allettamenti per camera* op.8, with a further movement coming from F.A. Bonporti's *Invenzioni* op.10. A second set of violin sonatas (including two flute sonatas) followed in 1723. Hawkins quoted Henry's brother Thomas (*b* London, *c*1672; *d c*1745) as saying in about 1735 that Henry was then in the service of the King of France, but as he is neither included in Machard's lists of kings' musicians for 1734–64 (*RMFC*, xi, 1971) nor mentioned in Benoit's *Versailles et les musiciens du roi, 1661–1733*, it would seem that this was not so. According to Hawkins, Thomas Eccles was also a violinist – an excellent performer reduced by alcohol addiction to scraping a living by playing in inns and taverns.

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MARGARET LAURIE (1–3, 5), STODDARD LINCOLN (4)

Ecclesiastical mode. *See* CHURCH MODE.

Echancrures (Fr.). *See* BOUTS.

Echantilloneur (Fr.). *See* SAMPLER.

Echappée (Fr.: 'escaped [note]'). In part-writing, an unaccented NON-HARMONIC NOTE that intervenes in a melodic resolution but is not contained in the interval circumscribing the resolution, and which is approached in the direction opposite from that of the resolution. Usually the échappée is the third degree of the scale, and separates resolution of the second degree on to the first.

□

Echappement (Fr.). *See* ESCAPEMENT.

Ēchēma [apēchēma, enēchēma, epēchēma]. A melodic intonation formula in Byzantine chant, sung to nonsense words. It is intoned by the *domestikos* (precentor) in order to introduce the *ēchos* (mode) of the hymn (*see* ĒCHOS, §2). The formulae for the modes of the OKTŌĒCHOS are: *ananeanes* (*ēchos protos*), *neanes* (*ēchos deuteros*), *aneanes* (*ēchos tritos*), *hagia* (*ēchos tetartos*), *aneanes* (*ēchos plagios protos*), *neanes* (*ēchos plagios deuteros*), *anes* (*ēchos barys*) and *nehagie* (*ēchos plagios tetartos*).

The earliest record of the Greek meaningless syllables with their modally arranged melodies comes from the West. Aurelian of Réôme, in his *Musica disciplina* (?*c*840–50), identified the eight Byzantine *ēchēmata*, and they subsequently appeared in almost all tonaries until the 12th century. Although clearly imported from the Byzantine East, the Western formulae are different from the Eastern in two distinct ways – textual and functional: in the Carolingian tradition there are two words only for the authentic modes, *noannoeane* and *noioeane*, and one, *noeagis* (or *noeane*), for the plagal; moreover, the Latin melodies, with their terminal melismas, appear to function more as memorized typical endings than as intonation formulae.

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DIMITRI CONOMOS

Echerlin, Fanny [Frantiszka]. *See* ECKERLIN, FANNY.

Echevarría [Chavarri, Chavarría, Echavarría]. Spanish family of organ makers, active during the 17th and 18th centuries. Originally, they seem to have been from the Basque provinces, and were probably born in different towns. The more important members of the family are here discussed in an approximately chronological order.

Pedro de Echevarría (i) was working on the organs of the Cathedral of León in 1644.

A Fray José de Eizaga y Echevarría (i), a Franciscan friar from Eibar (Guipúzcoa), built the organs of Alcalá de Henares (Madrid) and of Eibar (Guipúzcoa) before 1659 and those of San Francisco of Vitoria in 1665.

José de Echevarría (ii) was a nephew of the preceding, and built the organs at Tolosa (Guipúzcoa) in 1686. He and his uncle worked together on the organs of Mondragón (Guipúzcoa) in 1677.

Fray José de Echevarría, 'dwelling in Bilbao', made an organ in the cathedral at Palencia before 1682. He and an Antonio de Echevarría started the other main organ of that cathedral in 1688. This Fray José is probably to be

identified with Fray José (i); he died during the construction of the second organ, probably at the end of 1691.

Fray Domingo de Echevarría also helped in the building of the Palencia organ and made one for the Cathedral of Valladolid in 1686. In that year Ventura de Chavarri (or 'de Echavarri'), 'master organ maker', repaired the organs of the Cathedral of Burgo de Osma, in Soria.

A Pedro de Echevarría (ii) built organs in Toledo Cathedral in 1699; he is probably the same man who in the first years of the 18th century was an employee in the royal convent of the Descalzas Reales of Madrid, where he tuned and repaired organs. This latter was known as Pedro de Liberna (or Liborna) Echevarría, and he built the organ of Cuenca Cathedral at some time before 1699, and in that year he was consulted about the plans for the organ in the Cathedral of Sigüenza (Guadalajara). At that time he lived in Oñate (Guipúzcoa).

José de Echevarría, 'dwelling in Oñate', made an organ at Burgos Cathedral (1704–6). In 1708 he was invited to construct the other main organ of that cathedral, but he declined on the grounds that he was too old. This, and the fact that he lived in Oñate, suggest that he may be identified with José de Echevarría (ii).

A Pedro de Echevarría (iii) was working on the organ of the Cathedral of Salamanca in 1744. In 1769 he and José de Echevarría (iii) built one in Segovia. Both appear to have been living in Madrid, with Pedro named as 'organ maker for the king'.

Other Echevarrías are known to have been organ builders in the 18th century (Segovia Cathedral, 1700, Oviedo, etc.), but their full names are not known.

Juan Marigómez de Echevarría was 'organ maker in the royal chapel' of Madrid until his death in 1805, being succeeded by his brother José Marigómez de Echevarría. Both were nephews of a José de Echevarría, who is also described as 'organ maker for the king'. This uncle may have been José de Echevarría (iii).

Echevarrías constructed organs in several of the most important cathedrals in Spain for two centuries. Some of the organs they made are still in use.

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JOSÉ LÓPEZ-CALO

Echo. The repetition of sound after a short time interval. In addition to the applications discussed below the term is used for a signal-processing device (also known as a delay) that produces a slightly delayed playback of sounds either by a tape loop or by digital delay; *see* ELECTRIC GUITAR, §2.

See also ORGAN STOP.

1. Acoustics. 2. Compositional use and performing practice.

1. ACOUSTICS. Natural echoes arise from the reflection of a sound wave by a solid surface, such as a wall or cliff. For the echo to be perceived as distinct from the original sound, the extra path length travelled by the reflected sound wave must have a minimum value of around 17 metres, corresponding to a minimum time interval of 50 milliseconds between direct and reflected sounds.

The reverberant sound field in a concert hall is created by multiple reflections of sound waves. In a well-designed hall, the direct sound reaching a member of the audience is followed by a series of reflections within a time interval of around 35 milliseconds. These 'early delayed arrivals' are not heard as separate echoes; because of the 'precedence effect' they are perceived as a reinforcement of the direct sound. Subsequent reflections blend smoothly into the reverberation. A concave surface, focussing sound waves into a particular part of the hall, can give rise to an audible echo; a 'flutter echo' can arise from successive reflections between parallel walls.

See also ACOUSTICS, §I.

2. COMPOSITIONAL USE AND PERFORMING PRACTICE. Although the echo has been widely used in popular music throughout history, its application to Western art music is relatively recent and seems to have been inspired by renewed interest in classical Greek and Roman literature following the fall of the Byzantine empire in the mid-15th century. According to Ovid, the nymph Echo lost her ability of full speech while pining for Narcissus (*Metamorphoses*, book 3) and was able to reproduce only the last few syllables of sentences spoken to her. Ovid's powerful story (based on Euripides) had a lasting influence on vocal and instrumental music from the Renaissance to the 20th century. In the Baroque era the principle of repetition became a basic element in formal construction, dynamics and performing practice.

A survey of echo-related works composed during the 16th century shows stylistic differentiation between vocal and instrumental music. Echo settings of sacred and secular texts display a further dichotomy. Secular polyphony relies on echo poetry (especially that of Poliziano), where the repeated word at the end of each line is cleverly altered to become an answer or question related to the main text. The abundance of echo poetry in Italian frottolas and madrigals and French chansons of this period attests the widespread use of the echo effect (e.g. in music by Tromboncino, Lassus, Marenzio and Le Jeune). Polyphonic sacred works manifest a preference for the repetition of longer phrases or sentences, the repetition underscoring the importance of the text. This method led eventually to antiphonal polyphonic writing for two or more choirs (*see* CORI SPEZZATI). In Venice the polychoral tradition was already in place by the mid-16th century; the echo idea was further explored in the *concerti* and other works by Willaert and the two Gabrielis. The popularity of *cori spezzati* and concerted church music can be judged by the large number of multichoral pieces published outside Italy; German composers from the early Baroque (Praetorius, Schein, Schütz) wrote some of the most significant works in this form.

The instrumental echo followed a different path of development. It evolved both vertically and horizontally, creating such diverse features as melodic sequences in terraced dynamics, echoing phrases between solo instruments in contrasting registers, with the frequent addition of contrasting timbres, and many varieties of the concertato structure with their characteristic tutti–solo exchanges. References to the echo in instrumental titles became common after 1600: such titles are attached to keyboard pieces, trio sonatas, concertos and symphonies by composers including Sweelinck, Marini, William Lawes, Corelli, Vivaldi, Handel, J.S. Bach, J.C. Bach and Carl Stamitz. G.B. Riccio's *Canzon La Pichi, in ecco con il tremolo* for solo violin and trombone (*Otto ordini di letanie della Madonna*, Venice, 1619[6]) is an early 17th-century example. The French Baroque harpsichord school introduced the *petite reprise*, an echo repetition of a short phrase at the end of a binary (often dance) movement; composers who used the technique included Chambonnières, D'Anglebert, François Couperin and Rameau. This mannerism was imitated by many non-French composers in French-style keyboard pieces, especially suites. During the late 18th century composers including Haydn and Mozart used triple or quadruple echoing groups to create a playful, witty mood (e.g. in Mozart's Notturno K286/289*a*).

It was in music composed for the stage, however, that the echo technique left its most significant mark. Dramatic productions of the late 16th and early 17th centuries (especially the *intermedi*) favoured pastoral subjects which portrayed characters and scenes of rural life. But according to Sternfeld (1993, p.76)

> these shepherds and nymphs were not humble, lowly folk ... they broke into song with an ease that assumed music to be one of their customary skills. It is these references to songs and musical instruments that form a link between various forms of pastoral literature ... and the Renaissance, and hence establish the pastoral as one of the most important ancestors, if not the ancestor, of opera.

From the beginning, stage pastorals contained vocal and instrumental echo effects (*see* PASTORAL, §§3–5). In Italy pastoral scenes, with their traditional stories of Pan, Syrinx and various nymphs, were grafted on to the developing *dramma per musica*; thus the echo became an integral part of the rapidly developing opera form. At the same time, the instruments associated with early pastorales (recorders, *piffari* and drone basses) were transferred to opera, where their use in echo passages became a standard practice. By the mid-17th century the pastorale (with its echo) had reached France, where it became the prototype for the emerging opera, *opéra-ballet* and related stage works. Flutes, oboes and musettes took the place of the *piffari* and drone basses after 1670; their connection with echo scenes lasted to the end of the *ancien régime*. Echo scenes were used in French opera by Lully, Campra, Destouches, Rameau and Gluck. Echo scenes can be found in the semi-operas and plays with incidental music of the English Restoration period. There are two distinct types: the first conforms to the continental pastorale tradition (Locke, Banister, later Handel), the second – non-pastoral in nature – calls attention to dramatic events on or off stage (Purcell).

While German operas and Singspiele include pastoral and echo settings and subjects, the most inventive echo writing occurs in instrumental music and in the newly evolving sacred and secular vocal forms of the 18th century. It ranges from the natural echo registration of multi-keyboard instruments such as the organ through the addition of special woodwind, often identified with rustic surroundings, in cantatas and oratorios (oboe d'amore, oboe da caccia) to Bach's *fiauti d'echo* of the Fourth Brandenburg Concerto, probably recorders (*see* ECHO FLUTE).

Echo left an indelible impression on late Renaissance and Baroque performance traditions. Solutions to the placement and proper subdivision of polychoral vocal and instrumental ensembles involved – among other things – the building of raised pulpits or balconies at various locations inside a church or the creation of spatial separation for the *cori spezzati* on several levels. To emphasize dynamic and textural contrasts, Lully established two distinct ensembles within his opera orchestra. The *petit choeur* (the concertato group employing the best players) accompanied the recitatives and *airs* and echoed the *grand choeur* in special scenes. The *grand choeur* performed the overtures, dances, entrées and orchestral interludes and participated in the choral accompaniment. This sophisticated extension of the echo technique, which embraces dynamics, ensemble size, timbre and register changes, was not indicated in manuscript or published scores. References to the practice (apart from 18th-century dictionaries of music) are found solely in contemporary partbooks. Thus the dynamic signs given in the scores often carried double meanings: *f* (*fort*) meant 'loud', thus signalling the entrance of the *grand choeur*, while *p* (*doux*), as well as 'soft', could also be interpreted as a call for the *petit choeur*. Subsequent generations of French opera composers maintained Lully's principle of orchestral subdivision into the 18th century, as demonstrated in extant partbooks of works by Marais, Campra, Destouches and Rameau.

Changes in musical style after 1800, and the growing attention paid to dynamic marks and details of orchestration, seem to have diminished the use of echo effects. Nevertheless, there are a few areas where some aspects of the custom are still detectable. In symphonic music echo effects occur in programmatic music in country scenes where the sounds of nature and mysterious 'night' noises are suggested (Beethoven, Berlioz, Mahler, Richard Strauss and Orff). Operas use echoes in two ways: in settings recalling the nymph Echo (*Ariadne auf Naxos*) or in scenes which portray magical or supernatural events (*Der Freischütz*, *Der fliegende Holländer* and *Hänsel und Gretel*).

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MURRAY CAMPBELL (1), MARY TÉREY-SMITH (2)

Echo flute (Fr. flûte d'echo; It. fiauto d'echo, flauto echo). A term, encountered in several late 17th- and early 18th-century sources, whose meaning remains in doubt. On one occasion it apparently signified treble recorders: an aria from Bononcini's *Il fiore delle eroine* (1704) is scored for '2 flauti' and '2 flauti eco'; the four instruments have an identical range (*a″–d‴*), and the *flauti eco* imitate the phrase endings of the *flauti*, perhaps from offstage. However, Etienne Loulié mentioned 'deux flutes d'echo', one loud, one soft, in his *Elements ou principes de musique* (1696), and James Paisible played 'the echo flute', and once 'the small echo flute', in London concerts between 1713 and 1719. Perhaps these references are to two recorders tied together. In 1668 the woodwind maker Samuel Drumbleby had shown Samuel Pepys how to do this with flageolets; and Sir John Hawkins reported that John Banister (ii), a colleague of Paisible's, 'was famous for playing on two flutes [recorders] at once'. Pairs of recorders with differing tonal qualities have survived (by Peter Bressan, London, early 18th century, private collection, Tokyo; and Johann Heitz, Berlin, early 18th century, Grassi-Museum, Leipzig; Münchener Stadtmuseum), and a similar pair (anonymous, Saxon, late 18th century, Grassi-Musuem) is even joined together with a brass bridge. On the title page of his Fourth Brandenburg Concerto (1721), Bach calls for two 'fiauti d'echo'. The parts have a range of f′–g‴, generally avoiding f♯‴ (significantly, a difficult note to obtain on contemporaneous treble recorders). They could have been intended for joined pairs of recorders, but musically there seems no reason for anything but treble recorders, the 'f' and 'p' markings being indications for tutti and solo passages rather than dynamics resulting in a marked echo effect.

DAVID LASOCKI

Echo organ. (1) In organs of the Baroque period, a small short-compass division within the main organ, usually enclosed in a box which often had a lid or shutter that was controlled by the player. In France and England it contained mildly-voiced principals, flutes, reeds and perhaps a Cornet, and usually had its own keyboard; in these countries it eventually evolved into the Swell division (Fr. *Récit expressif*). In Iberia, Italy and South-Central Germany the Echo box often contained only one or two stops, playable from one of the main manuals. Echos were rarely found in northern European organs; the 'Echo' effects found in works of Sweelinck and others are simply alternations between two manuals of contrasting registration. In some single-manual Spanish organs, knee-levers facilitated echo effects by allowing quick changes between unenclosed and enclosed stops of the same tone-colour.

(2) In organs built with electrically-controlled action from the late 19th century onwards, a full compass expressive division of soft strings, flutes and usually a reed, sometimes with its own pedal stops, and located in a chamber in a part of the building remote from the rest of the organ. It sometimes had its own keyboard, but could also be a 'floating' division playable from any keyboard. It should not be confused with the older type in either tone-colour or usage.

BARBARA OWEN

Ēchos (Gk.: 'sound'). A technical term in Byzantine chant, usually translated 'mode' or 'modality'.

1. Meaning. 2. Intonation formulae. 3. Tonality. 4. Medieval theory. 5. Ēchos and centonization. 6. Origin of the term.

1. Meaning. There is considerable difference between the Eastern and Western European understanding of modality. In the West, the term 'mode' most often means a scale or 'octave species'; but an *ēchos* depends rather on a 'mood', which is in turn dependent on the types of melody found in that *ēchos*. When systematized by theorists, these melody-types do produce different 'octave species' or scales; this is of secondary significance, however, compared to the melodies themselves. An *ēchos* in fact consists primarily of a repertory of melodic formulae together with some melodic motifs and even melody-types.

These categories overlap at times: a melody-type may be a melodic formula, but a melodic formula may be only part of a melody-type. The motif is the smallest of these units and occurs as a subdivision of the larger structural elements, the formula and the melody-type, the latter being the largest of the three. Some of these elements may appear exclusively in a single *ēchos*; others may be found in more than one *ēchos*. Formulae which are found in more than one *ēchos* are termed 'wandering' melodic elements and are distinguished from one another by slight inflections or differences in their melodic intervals, even though the basic melodic outline remains the same. In general, a hymn composed in a particular *ēchos* will contain a set of melodic elements (motifs, formulae or melody-types) peculiar to that *ēchos*; and these structural devices will be found in other hymns composed in the same *ēchos*.

The 'melodic formula' is not a rigid pattern of specified length consisting of a fixed number of notes. Although some parts of it will remain stable, the rest is subject to transformation, generally by contraction or expansion. Formulae may be expanded either by the repetition of a single pitch or by the insertion of notes or motifs at various points.

According to their function, the melodic structural elements of Byzantine chant may be classified as cadential formulae, initial formulae and transitional formulae. Cadential formulae appear primarily at the end of hymns, verses or even briefer melodic segments. Initial formulae, with distinct melodic patterns, are fewer in number than the previous category. Transitional formulae are often used within a hymn to lead from one type of formula to another; they never appear independently, and some patterns are quite brief – motifs rather than formulae. While initial formulae are used only for the opening parts of a hymn or a verse, cadential formulae may appear not only at the endings but also in the opening sections of a segment of a hymn.

2. Intonation formulae. A hymn in any given *ēchos* is preceded by an Ēchēma (intonation formula). This indicates the *ēchos* and was probably sung by the precentor before the chanting by the choir. Intonations are accompanied by syllables sung to their melodies (such as *ananeanes*, *nehagie* and so on; these became known in the West as the 'noeane' formulae). The Byzantine

intonation formulae give only the basic melodic framework of the particular *ēchos*. All medieval Byzantine music manuscripts contain indications of the *ēchoi*, usually by means of the *martyria*, a modal signature that defines the mode and provides the final note of the *ēchēma*. In a few instances the intonation formula is given in full. These signatures at the beginning of each hymn were essential, since the Byzantine neumatic notation is intervallic, designating a note only in relationship to the preceding pitch.

Many compositions also contain internal intonation signs. These 'medial signatures' at times appear to designate the pitch that the chanter should have reached, thus serving as a check for correct performance; but in some melodies they indicate transposition into a new mode. For modulation proper, there was a special system of signs known as *phthorai*; these indicated chromatic changes which gave to the melody the flavour of a different *ēchos*.

3. Tonality. Most medieval Byzantine melodies were probably composed and sung in a diatonic tonal system. No surviving theoretical treatise provides sufficient detail to warrant the assumption that the chromatic and enharmonic tetrachords of the ancient Greeks were in use in Byzantium. Discussion of them in the few surviving treatises appears to be a restatement of the ideas of antiquity rather than a reflection of contemporary musical practice. The inference about the basically diatonic tonal system of Byzantine music derives from an analysis of theoretical treatises and the melodies themselves.

4. Medieval theory. The eight *ēchoi* are frequently discussed in medieval treatises, most of which, however, are ambiguous in their wording. For example, when discussing the theoretical starting notes for each *ēchos*, most texts state that the starting note of the *ēchos deuteros* (2nd mode) is 'one step above that of the *ēchos prōtos*' (1st mode), but no text reveals whether that step is a whole tone or semitone. Similarly, the starting note of the *ēchos tritos* (3rd mode) is described equivocally as being 'one step above that for the *deuteros*'. It is clear, however, that the sequence of these initial notes ultimately results in a gamut of an octave. Consequently, this octave may be presumed to consist of two disjunct tetrachords (although for one part of the repertory a system of conjunct tetrachords also appears possible). In instances of the transposition of an *ēchos*, a melodic segment would require the use of sharps or flats.

An *ēchos* frequently begins on the pitch that may be considered to be its 'tonic', but the opening of a melody depends on the intonation formula and the notation that follows; most *ēchoi* have one or two distinct pitches on which the melodies in that *ēchos* may end. For instance, melodies in the *ēchos prōtos* (1st mode) may end either on D or A. There are some 'ruling notes' in each *ēchos* that are more prominent than the other pitches in a hymn.

The listing of *ēchoi* in treatises raises a curious problem with regard to the terminology describing ascent and descent. Didactic treatises state that one moves in stepwise ascent from the initial note of the *prōtos* to that of the *deuteros*, and then to that of the *tritos* and the *tetartos* (1st, 2nd, 3rd and 4th modes). If one continues to ascend, one again touches upon the initial notes of these same modes, in the same sequence. If one proceeds downwards, however, starting from the theoretical initial note of the *prōtos*, the next step in the descent reaches the initial note of the *plagios tetartos* (4th plagal mode); the next note in the descent is described as the starting tone of the *ēchos barys* (the 3rd plagal mode; the term *plagios tritos* is never found in Byzantine treatises, which use the designation *barys*, that is, 'low' mode). In most early Byzantine texts there is no special term for the 'authentic' modes; in a few later texts the term *kyrioi* (i.e. 'main' or perhaps 'authentic') appears. It is unclear whether the appearance of this term represents an original Greek usage or a translation into Greek of concepts already widespread in the Latin West. The term *plagios* (plagal) is found in all surviving music manuscripts.

Besides the four 'main' and the corresponding 'plagal' *ēchoi*, the theoretical treatises also mention a category of *mesos ēchos* (?'mediant mode'); in which the starting notes appear to have been a 3rd higher than the theoretical initial notes of an *ēchos*. Again, no distinction is made between the major or minor 3rd. There are also references to mode-types called *para-mesos* and *parakyrios*, both of which require further investigation.

5. Ēchos and centonization. Analytical studies suggest that the process by which a hymn was composed in an *ēchos* was similar to the principle of 'centonization' in Roman chant. The degree of similarity, however, varies from one type of chant to another. It has also been suggested that the concept of *ēchos* strongly resembles the Arabic *maqām* in its use of formulaic patterns. Such points need further study before the formulation of principles common to both musical cultures can be attempted.

6. Origin of the term. The use of the term *ēchos* to describe the melodic framework within which a hymn is to be performed first appears in the text of *GB-Mr* Papyrus 466 from the 7th century ce. Some liturgical hymns are attributed to poets from earlier centuries and also carry the designations of the *ēchoi* in which they are to be performed in the services. The use of the term in manuscripts is probably an addition, dating from the period, after the 7th century, in which the system of eight modes (*see* Oktōēchos) was formulated. The Greeks traditionally ascribe the system of the *oktōēchos* to John Damascene (active in the first half of the 8th century); this is probably a legend similar to that attributing to Pope Gregory the Great the composition of the so-called Gregorian chant. Avid defenders of orthodoxy refer to the main body of music in the Greek Orthodox Church as Damascenian melodies, although most of the repertory is known to have been composed at a later date.

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MILOŠ VELIMIROVIĆ

Eck. German family of musicians. They were probably of Bohemian origin.

(1) **Georg Eck** (*fl* 1765–82). Horn player. From 1765, according to the Palatine electoral almanac, he was a horn player in the Mannheim orchestra. The salary list of 1778 names him as one of the 'accompanying persons' when the electoral court moved to Munich. He appeared in the orchestra list of the Munich court calendar for the last time in 1782. W.A. Mozart mentioned him several times in his letters of 1780.

(2) **Friedrich Johann (Gerhard) Eck** (*b* Schwetzingen, 24 May 1767; *d* ? France, 22 Feb 1838). Violinist and composer, son of (1) Georg Eck. He was already receiving violin lessons from Christian Danner at the age of seven and from 1778 he served as a supernumerary violinist in the Mannheim orchestra; on 18 September he played in a concert in Frankfurt with G.J. Vogler. In the same year he went with most of the other court musicians to Munich, where he studied composition with Peter Winter. He performed publicly in Vienna (1780), Paris (1789) and with his brother during a visit to Leipzig and Prague (1799). In Munich he served as violinist and, from 1790, as 'Director of Music of the small court theatre'. In 1798 he succeeded Christian Cannabich as 'Direktor der Instrumental Musik', with a salary of 1500 florins. On 21 May 1800 Eck was dismissed and gave up his musical career, probably because of his elopement with a countess from Munich and their marriage in Switzerland. According to Spohr, the couple lived first in Paris, and finally near Nancy.

As a violinist, Eck belonged to the last generation of Mannheim violin virtuosos such as Wilhelm Cramer and Ferdinand Fränzl. J.F. Reichardt, who heard him in Berlin in 1791, praised his beautiful tone and tasteful performance, and wrote that apart from Salomon in London no violinist had ever given him such pleasure (*Musikalische Monatsschrift*, 1792). The *Allgemeine musikalische Zeitung* (v, 1802–3) acclaimed his unfailing effect on the public. He published five violin concertos in Offenbach (the last published in 1804) and a *Première concertante* for two violins and orchestra in Leipzig (op.8, 1801). His *Concertante* for two violins (with which Joachim made his début aged eight in 1839) was probably written to be played with his younger brother and is of exceptional technical difficulty. The other violin concertos are similar in style to those of Pierre Rode, Rodolphe Kreutzer and Fränzl. Eck is also believed to have composed the violin concerto (formerly K268) sometimes ascribed to Mozart (see Lebermann). According to Werden, Mozart wrote a concerto for him.

(3) **Franz Eck** (*b* Mannheim, 1774; *d* ? Strasbourg, 1804/1809). Violinist, brother of (2) Friedrich Johann Eck. The salary lists of 1789 (when he was paid 900 florins) and 1790 show him among the violinists of the Munich orchestra, but his name appeared in the court calendar only from 1791 to 1800. He was dismissed with his brother in 1800 and began a career as a travelling virtuoso. He performed in Prague (1791) and Berlin (1800). At the beginning of 1802 the young Spohr became his pupil and they travelled together round Germany (1802) and then to St Petersburg (1803), where Eck rapidly became the centre of a musical circle and was appointed solo virtuoso to the court orchestra at a salary of 3500 roubles. An illness that had already shown itself in Germany developed into madness in Russia, so the tsar had him taken to his brother in Nancy. He probably died in the Strasbourg Asylum. His violin playing was characterized by Spohr as 'controlled and powerful, yet always pleasing', with an exceptional technique for ornamentation, rich in nuance and having unsurpassed precision and 'irresistible charm'.

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ROLAND WÜRTZ/ROBERT MÜNSTER

Eckard [Eckardt, Eckart], **Johann Gottfried** (*b* Augsburg, 21 Jan 1735; *d* Paris, 24 July 1809). German pianist and composer, active in France. In his youth he became a professional copper engraver and acquired his musical training in his leisure time, mainly from C.P.E. Bach's *Versuch* and its six 'Probesonaten'. In 1758 the piano and organ manufacturer Johann Andreas Stein took him to Paris, where he lived for the rest of his life. At first he supported himself by painting miniatures, a craft in which he apparently possessed considerable skill. He practised the piano in his free time and quickly developed a great facility. Many successful concerts soon gained him fame and numerous students.

Leopold Mozart became acquainted with Eckard during his visit to Paris in the winter of 1763–4, and expressed high regard for him. Grimm, in his *Correspondance littéraire*, called Eckard 'the strongest' of all Parisian composers, stating that 'he has genius, the most beautiful

ideas, with a manner of playing full of feeling and an extraordinary lightness'. That this was not merely a momentary captivation of the Parisian musical circles is attested by J.-B. de La Borde, who declared in 1780 that Eckard's execution at the keyboard was 'the most brilliant and pleasing' and that 'he excels particularly at preluding for entire hours making the time pass as moments for those who listen to him'. Burney gave further testimony to the high regard felt for him by his contemporaries:

> There are many great German musicians dispersed throughout Europe, whose merit is little known in England, or even in their native land; among these is Eckard, who has been fifty years at Paris. This musician has published but little; yet by what has appeared, it is manifest that he is a man of genius and a great master of his instrument.

On his death the *Mercure de France* remarked that he was 'the most celebrated harpsichordist of Europe'.

Eckard has two claims to historical significance: he was the first composer in Paris to conceive keyboard sonatas for the piano, and he foresaw the great vogue the piano would enjoy several years before this instrument was accepted in the salons and concert halls of Paris. Unfortunately only three works by him were published: the six sonatas op.1 (1763), two sonatas op.2 (1764) and a set of variations (1764) on the 'Menuet d'Exaudet'. (All these works are edited by E. Reeser in *J.G. Eckard: Oeuvres complètes*, Amsterdam and Kassel, 1956; the fugues and concertos referred to by Schubart are not extant.) Although the title-page of op.1 specifies only the harpsichord, Eckard's preface extends the performance of the work to the piano; and his meticulous indication of dynamic shadings (e.g. no.6, second movement), a practice previously unknown in this period, clearly shows his preference for the latter instrument. Both the piano and harpsichord are specified on the title-page of his op.2, and the music reveals an even greater consideration for the idiomatic characteristics of the new instrument.

Eckard's sonatas follow no set pattern with regard to formal organization: half are in three movements, two consist of only two movements, and two others are cast in a rather extended single movement (op.1 nos.4–5). Unlike the sonatas of Eckard's émigré compatriots in Paris, none calls for accompanying instruments to heighten expression. The texture is enlivened at times by the contrapuntal involvement of the left hand; and in an effort to make the accompaniment of greater musical significance, Eckard did not restrict himself to the Alberti bass pattern, but used it rather as one of several devices. Although his thematic material is not particularly distinguishable from that of his contemporaries, Eckard's ability to develop it anticipates the mature works of Haydn and Mozart (e.g. op.1 no.2, first movement). His style shows the influence of C.P.E. Bach (op.1 no.3, first movement) and is similar to that of his fellow expatriate Johann Schobert (cf the first movements of Eckard's op.1 no.3 and Schobert's op.14 no.3). He also exerted a considerable influence on the young Mozart, who admired his works and adopted some of their traits in his keyboard music of 1762–4 (Mozart's accompanied sonata K6 is derivative of the first and third movements of Eckard's op.1 no.1). Furthermore, in 1767 Mozart transcribed one of Eckard's one-movement sonatas (op.1 no.4) as the slow movement of his Piano Concerto K40.

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HERBERT C. TURRENTINE

Eckardt, Hans (*b* Magdeburg, 29 Oct 1905; *d* Berlin, 26 Feb 1969). German musicologist. He studied musicology (1925–32) at Berlin, Paris and Heidelberg, where he took the doctorate in 1932 with a dissertation on French Romantic attitudes to music. While teaching German at the Kyushu High School and Imperial University, Fukuoka (1932–5), he continued his earlier research on Japanese medieval music, and after studying at Tokyo University (1936–7) became academic director of the Japanese-German Cultural History Research Institute (1938) and lecturer at St Thomas's Philosophical College (1946–7) in Kyoto.

On his return to Germany after the war he supported himself as a freelance writer. In 1954 he completed his *Habilitation* with a work on the *Kokonchomonshū* at the Freie Universität, Berlin, where he became lecturer, supernumerary professor (1958) and professor of Japanese (1964) and devoted his energies to building up a department of East Asian studies. Concurrently he directed the Japanese section of the International Institute for Comparative Musical Research and Documentation in Berlin. Eckardt's thorough and comprehensive knowledge of Chinese and Japanese sources and his sympathy with their milieu enabled him both to give illuminating accounts of Japanese classical music and to gauge the impact of modern European music on East Asian culture. In his teaching of modern East Asian history he contributed to a reorientation of East Asian studies in Germany.

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RUTH SMITH

Eckel, Matthias (*fl* early 16th century). German composer. A few isolated facts are known of his life: in 1516 he was associated with the Dresden ducal court as *Rentschreiber*; he was paid for a motet on '39. cap. Ecclesiastici' by the Leipzig city council; notations in a Budapest manuscript (*H-BA* 22) indicate the dates of three of his compositions as 1518, 1529 and 1537, the last bearing a dedication to Duke Henry of Saxony which suggests that Eckel was active in the duke's court in Freiberg. According to Albrecht, the piece was probably written for a visit to the duke by the German humanist and reformer Georg Spalatin.

He is represented in several contemporary published anthologies of German polyphonic song (by Schoeffer and Apiarius, Hans Ott, Georg Forster) as well as in various manuscript collections. However, his chief contribution as a composer was to the music of the Reformed Church, particularly as seen in the publications of Georg Rhau (*Selectae harmoniae*, 1538; *Symphoniae iucundae*, 1538; *Sacrorum hymnorum liber primus*, 1542; *Bicinia*, 1545) and manuscripts which were devoted primarily to use in this church. The quality of his works, which show considerable Franco-Flemish influence, would place him high among his contemporaries: pervading imitation is handled with a high degree of vitality; the tendency to write in simple chordal counterpoint with accented declamation, however, is a late feature of the second generation of German polyphonists.

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VICTOR H. MATTFELD

Eckelt [Eckoldt], **Johann Valentin** (*b* Werningshausen, Erfurt, bap. 8 May 1673; *d* Sondershausen, 18 Dec 1732). German organist, composer and theorist. Although orphaned at the age of nine, Eckelt had a good grammar school education in Gotha and Erfurt. In the latter place he studied briefly with Johann Pachelbel. He became organist of the Liebfrauenkirche in Wernigerode in 1697. Andreas Werckmeister, who had connections with the town, may also have influenced his development. In 1701 or 1703 he moved to the Holy Trinity Church in Sondershausen and remained there until shortly before his death. Johann Friedrich Eckelt succeeded his father as Stadtorganist in 1732. One of his successors at Sondershausen was the court organist and lexicographer Ernst Ludwig Gerber, who subsequently acquired Eckelt's library.

In the monograph about Eckelt, Gerber cited three theoretical works which later disappeared: *Experimenta musicae geometrica* (1715), *Unterricht eine Fuge zu formiren* (1722) and *Unterricht, was ein Organist wissen soll*. A fourth study, the *Prolegomena de musica in genere*, attempted to justify Eckelt's theories about music with proof from the scriptures, an attitude typical in some Lutheran musical circles of the time. Although he gave himself the title 'componista' early in his career, it is virtually impossible to assess Eckelt's compositional skill. Gerber knew a Passion setting of his, as well as sacred arias and instrumental pieces, but none of these survives. Except for his youth, Eckelt might be the composer of the anonymous pieces in the anthology he copied in 1692. This *Tabulaturbuch* (missing since World War II) was also an important source for Pachelbel and Froberger.

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HUGH J. McLEAN

Eckerlin [Echerlin, Ekerlin], **Fanny** [Frantiszka] (*b* Milan, 1802; *d* Milan, 1842). Italian contralto of Polish-Italian parentage. Her precocious talent gained her early admission to the Milan Conservatory; she graduated in 1817. Her début, as Isabella in Rossini's *Italiana in Algeri*, took place the following year at the Teatro S Benedetto, Venice, and she also sang in Donizetti's *Enrico de Borgogna* at the S Luca. A successful first season (1819–21) at La Scala, Milan, helped affirm her technical mastery and interpretative skill, with the creation of several roles including Susanna in Carafa's *I due Figaro*. In 1822 Rossini composed an aria for her appearance as Emma in *Zelmira* at the Kärntnertortheater, Vienna; this attested to her place among Rossini's foremost interpreters. More successes in Vienna, including the title role of Mercadante's *Doralice* (1824), and in Italy, were followed by several seasons in Barcelona. A critic wrote of her performance in Rossini's *La Cenerentola* in Madrid in 1831 that 'her reception was of the most favourable description', and she also sang in Paris and London. Although some sources mistakenly refer to her as a mezzo and even a soprano, Eckerlin was a contralto, of international reputation, with a repertory similar to that of her contemporary Pisaroni. Eckerlin's extensive vocal range and agility led to her great popularity in masculine *musico* roles. She was highly educated, reportedly temperamental and fluent in five languages.

RICCARDO LA SPINA

Eckhardt-Gramatté, S(ophie)-C(armen) [Fridman-Kochevskoy, Sonia de; Friedman(-Gramatté), Sonia] (*b* Moscow, 25 Dec 1898/6 Jan 1899; *d* Stuttgart, 2 Dec 1974). Canadian composer, pianist and violinist of Russian and French parentage. As an infant she was placed with foster-parents in England for four years before her mother, a pupil of Nicholas Rubinstein, took her to Paris in 1904 and began to teach her the piano. She started to compose her first piano pieces in Paris in 1905, and in 1910 her *Etude de concert* was published there. From 1908 to 1913 she studied the piano and violin at the Paris Conservatoire. A child prodigy, she made her début at the age of 11, playing the violin and piano in Paris, Geneva and Berlin. She moved to Berlin in 1914 and studied the violin with Bronisław Huberman; by 1919 she was performing concertos on both the violin and piano as well as becoming increasingly drawn towards composition, particularly of larger-scale works. She married the Expressionist painter Walter Gramatté in 1920 and from 1924 to 1926 lived in Spain, where Pablo Casals was her mentor. In 1925 she took part in a concert tour as duo pianist with Edwin Fischer. After the death of her husband in 1929, she toured the USA, performing to critical acclaim her compositions for piano and violin with Leopold Stokowski in Philadelphia and Frederick Stock in Chicago. She gave up her performing career in 1930 to devote herself to composition.

In 1934 Gramatté married the art historian Ferdinand Eckhardt, and from 1936 she studied in Berlin with Max Trapp at the Preussische Akademie. She moved to Vienna in 1939 and in 1945 became a member of the group that reopened the Austrian branch of the ISCM. She left Vienna in 1954 for Winnipeg, where she continued to work relentlessly at her composition. In 1970 she was awarded the honorary doctorate from Brandon University, Manitoba, as well as the title 'professor' by the Viennese minister of education; in 1974 she was the first Canadian composer to receive the Diplôme d'honneur of the Canadian Conference of the Arts. Her life was the subject of a two-hour CBC documentary in 1974. Some of her music and old performances are included in Radio Canada International's *Anthology of Canadian Music*. A project that she had initiated to encourage young musicians to study and play contemporary music was only realized posthumously, in 1976, with the first annual Eckhardt-Gramatté competition for the performance of Canadian music.

As a composer Eckhardt-Gramatté was largely self-taught. She learned much from the virtuoso music she performed on both the piano and the violin, and her compositions from the 1920s in particular reflect this. By the late 1930s her unique contrapuntal idiom had reached full maturity, and in the following decade her style veered towards neo-classicism and bitonality with some use of jazz idioms. In 1950, with the Piano Sonata no.5, she began to adopt serialism, and by 1955 her use of metric manipulation showed similarities to that of Olivier Messiaen and Boris Blacher. She retained a lifelong admiration for the music of Bach – the ending of the 1955 Concerto for Orchestra reworks the prelude from his Partita in E – and, like Bartók, she also had a preference for the interval of the fourth as a structural device. Her music is dark, dense and dramatic, with relentless forward drive; although she admired the First Viennese School, her brand of counterpoint is individual and its dissonance owes much to the post-Romantics. Despite her use of modern techniques, she remained a Romantic in spirit. In addition to writing music, she developed a piano teaching method, the 'E-gré Piano Technique', whose basis is the use of rotary movement.

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(*selective list*)

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GAYNOR G. JONES

Eckhardt, Mária (*b* Budapest, 26 Sept 1943). Hungarian music historian and choir director. She trained as a secondary school music teacher and choir director at the Liszt Academy of Music, Budapest (1961–6), where her teachers were Zoltán Vásárhelyi, István Párkai, György Kroó and Zoltán Gárdonyi. She was librarian and associate scholar of the music section of the National Széchényi Library (1966–73) and continued to be director of the library's choir. She was a member of the Hungarian music history department at the Institute of Musicology of the Hungarian Academy of Sciences (1973–87), her field of speciality being 19th-century Hungarian music. In 1986 she became director of the Liszt Memorial Museum and Research Centre. In this capacity she co-ordinates Liszt research within Hungary and maintains contact with Liszt research abroad, being a member of the American and British Liszt Societies, and on the board of directors of the Weimar Liszt Society. In 1985 she received the Award of Excellence of the American Liszt Society. Her research work is among the foremost Hungarian literature on Liszt. Aside from her writings and editions of Liszt's music, she has also edited works by Michael Haydn, Dittersdorf and Vanhal.

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ZSUZSANNA DOMOKOS

Eckoldt, Johann Valentin. *See* ECKELT, JOHANN VALENTIN.

Eckstein, Pavel (*b* Opava, 27 April 1911). Czech music critic and administrator. He studied law at Prague University (JUDr 1935) and learnt music privately. He was imprisoned during the German occupation (1941–5), and after the liberation worked as an organizer and popularizer in the secretariat of the Prague Spring Music Festival (1948–52). As a member of the Union of Czechoslovak Composers he was secretary of the secretariat (1952–71) and also directed the foreign section for many years; he did much for the growth of wider international cooperation and for the cause of Czech music abroad. He has written many informative articles about contemporary and older Czech music for various periodicals, including *Opera*, *Musical America*, *Opera News*, *Opernwelt*, *Oper und Konzert* and *Musik und Gesellschaft*. In *Hudební rozhledy*, of which he was an editor (1950–56), he published articles about important premières abroad and gave regular accounts of the domestic musical scene, especially opera. He was a member of the ISCM presidential committee and secretary of the national committee of the International Music Council (1969–71). His experience and his thorough understanding of opera led to his appointment as artistic adviser of the National Theatre, Prague, in 1969. There he initiated the Prague premières of *Peter Grimes*, *Arabella* and *Simon Boccanegra* and new productions of *Das Rheingold* and *Die Walküre*. Although his publication activities were forbidden during the 1970s and 80s, he revived the National Theatre Yearbook and edited it under the pseudonym Petr Slezák (1969–88). When the State Opera was established (1992) he became its chief Dramaturg and head of the Department of Foreign Contacts, a position he held until his retirement in 1994.

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'Zemlinského poslední opera' [Zemlinsky's last opera], *HRo*, l/2 (1997), 26–7

JOSEF BEK

Eckstine, Billy [Eckstein, William Clarence; Mr B] (*b* Pittsburgh, 8 July 1914; *d* Pittsburgh, 8 March 1993). American popular and blues singer and jazz bandleader. As a singer he worked his way to Chicago in late 1937, where in 1939 he became the principal vocalist in Earl Hines's big band. He remained with Hines until 1943, learning to play the trumpet while on the band's tours. From 1944 to 1947 he led an unsuccessful but now highly acclaimed bop big band. Thereafter he returned to a career as a solo singer. Following the success of *Everything I have is yours* (1947, MGM), he became the country's most popular vocalist in 1949–50 (celebrated in a photo spread in *Life* magazine) and gained a lucrative five-year contract with MGM. Although his popularity waned from 1951, he and Bobby Tucker (his accompanist from June 1949) continued to fill major night clubs in the USA and abroad for several decades.

Eckstine's achievements were inconsistent: on the one hand he supported young avant-garde jazz musicians, on the other he sang conservative popular ballads. He was instrumental in bringing Dizzy Gillespie, Charlie Parker and Sarah Vaughan (among others) into Hines's band, and while with Hines he recorded a blues hit, *Jelly, Jelly* (1940, Bb); he also introduced new songs (such as *Skylark*, 1942, Bb) over network radio, being the first black singer allowed to do so because of his impeccable diction. For his own band he hired at different times Vaughan, Gillespie, Parker, Tadd Dameron, Fats Navarro, Miles Davis, Dexter Gordon, Sonny Stitt, Art Blakey and other young virtuosos. However, the band's experimental hop sounds are only hinted at in performances such as *Blowin' the Blues Away* and *Opus X* (both 1944, De Luxe), the remainder of its recordings being largely romantic ballads featuring Eckstine's strong, vibrant baritone. His recordings for MGM are sung to the accompaniment of a studio orchestra with strings. In the 1950s Eckstine developed his night-club routine, in which he sang ballads, undertook impersonations, performed soft-shoe dances and also played the trumpet.

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BARRY KERNFELD

Eclisses (Fr.). *See* RIBS.

Eclogue (from Gk. *eklogē*; Ger. *Eklog*). A piece of a pastoral nature. In classical literature the word originally referred to a selection of particularly interesting passages from an author's work, but it later came to be associated exclusively with the pastoral genre of Greek poetry developed by Theocritus. In Latin literature the most famous examples are the *Bucolics* of Virgil. In the Renaissance such poems were given a dramatic form, and the *egloga*, a pastoral play with music related to the zarzuela, was important in Spain in the 16th and 17th centuries. By the end of the 18th century the form was firmly established in European literature.

The term was applied to piano pieces in the 19th century, first by Tomášek, who wrote seven sets of eclogues, the earliest of which (op.35) appeared in 1807. Most are in binary form. The pastoral sweetness is heard at its best in no.8, a 6/8 piece in F, but the variety of mood found in these pieces is wide and deliberate: no.9, for instance, is in two parts marked 'giocoso' and 'malinconico'. Among later examples are eclogues by Franck (op.3, 1842), Liszt (no.7 of the first book of *Années de pèlerinage*, 1848–54), Dvořák (op.52 no.4, 1880, and four others of the same year published posthumously as op.56), and sets by Vítězslav Novák (op.11, 1896) and Wellesz (op.11, 1911).

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MAURICE J.E. BROWN/KENNETH L. HAMILTON

ECM [Editions of Contemporary Music]. German record company. It was founded in Cologne in 1969. By 1971 it was recognized for its excellent recordings of free jazz played by such artists as Paul Bley, Jan Garbarek and Marion Brown; by the late 1990s over 600 recordings had been issued on ECM and about 15 on its affiliated label Japo. ECM has a readily identifiable house style, uniting two previously disparate genres, jazz-rock and free jazz. Musicians who have recorded frequently for the company include Garbarek, Gary Burton, Chick Corea, Jack DeJohnette, Egberto Gismonti, Keith Jarrett, Pat Metheny, Terje Rypdal and Ralph Towner.

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BARRY KERNFELD

Ecole d'Arcueil. A group of young French composers, formed by Milhaud around Henri Sauguet in 1923, with Satie as their mascot. As Satie always maintained that 'a

Satie school could never exist', his home suburb of Arcueil was wisely chosen to denote the group. The other members were Henri Cliquet (later Cliquet-Pleyel), Roger Désormière, Maxime-Benjamin Jacob and Baron Jacques Benoist-Méchin. Only Benoist-Méchin was not a pupil of Charles Koechlin, and he left the group before its first joint concert at the Collège de France, Paris, on 14 June 1923, where Satie's presentation ensured an enthusiastic reception. In the wake of Les Six, musical expertise counted for less in launching careers than publicity, a corporate identity and high-level avant-garde support. Other concerts soon followed, notably on 25 October 1923, when works by the group featured alongside those of Satie, Koechlin and Cole Porter at the Théâtre des Champs-Elysées, and Satie publicly dissociated himself from Les Six. As a result of their initial success, Désormière became a conductor for the Ballets Suédois in 1924, Sauguet was commissioned to write an *opéra-bouffe*, *Le plumet du colonel*, and Jacob (the organizing force behind the group) was invited to compose music for Achard's *Voulez-vous jouer avec moâ?* Satie and Cocteau continued to publicize their activities in the press in 1924, though after the death in 1925 of 'le Maître d'Arcueil' (as Satie was derisively known by his enemies), the group, having served its purpose, drifted apart and Jacob became a monk.

The focus of the Ecole d'Arcueil was on youth and spontaneity, and therein lay their appeal to Satie. Like Les Six, they had no common aesthetic other than simplicity, and like Satie they were actively non-conformist, anti-academic, anti-Wagnerian and utterly Parisian. Their inexperience and desire for absolute freedom occasionally led to banality, but Sauguet, in particular, soon proved himself to be a musical poet with a neo-Romantic bias of which Satie would surely not have approved.

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ROBERT ORLEDGE

Ecole Royale de Chant. School founded in Paris in 1784; in 1795 it was absorbed into the newly founded Conservatoire. *See* PARIS, §VI, 5.

Ecorcheville, Jules (Armand Joseph) (*b* Paris, 17 July 1872; *d* Perthes-lès-Hurlus, 19 Feb 1915). French musicologist. He studied composition with César Franck (1887–90) and while studying literature at the Sorbonne (licencié ès lettres 1894) and history at the Ecole de Chartes, his interest in musicology was fostered by Lionel Dauriac; he participated in founding the ISM (1899) and, with Dauriac and Prod'homme, its French section (1904) before studying musicology with Riemann in Leipzig (1905). He took the doctorate at the Sorbonne in 1906 with two dissertations on 17th-century French music (the Kassel Manuscripts and contemporary aesthetic doctrines).

In 1907 he transformed the ailing journal *Mercure musical* into the *Mercure musical et bulletin français de la S.I.M.*, which numbered Debussy and Ravel among its contributors and quickly became an important mouthpiece for the modern school of composition. The Académie des Beaux-Arts accepted his plan (1909) for a catalogue of the earlier material of the Bibliothèque Nationale, which eventually contained over 10,000 incipits, and awarded him the Prix Debrousse. He succeeded Charles Malherbe as president of the Paris section of the ISM (1911), and his ideas on the internationalism of music provided the central theme of the 1914 Paris Congress, attended by over 600 musicologists of all nations. During this period he was also active in organizing concerts for subscribers to his journal, forming a federation of French music teachers, and planning to edit the complete Corpus Scriptorum de Musica and set up a commission to investigate musical iconography. He enlisted in September 1914 and died while leading his infantry company on an assault in Champagne.

Ecorcheville is remembered chiefly for his penetrating intellect, his contribution to the development of editorial practice, his dedication to scholarship, his support of new music and, above all, his devotion to the ISM (which occupied his thoughts even in the trenches). His valuable library, sold after his death, contained rare editions of early French violin and lute music.

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JOHN TREVITT/JEAN GRIBENSKI

Ecossaise (Fr.: 'Scottish'). A kind of contredanse that was popular during the first part of the 19th century. It was quick and energetic, and the music was generally in 2/4 time. There were usually four figures danced in progressive

combinations by the couples involved; in its later stages waltz-like turns were introduced (*see* SCHOTTISCHE).

The history of the écossaise is obscure. On the one hand it has been argued that its prototype was among the oldest Scottish dances performed to bagpipe accompaniment, originally of serious character and moderate movement. On the other hand Scottish origins have been denied and it has been described simply as a French conception of what a Scots dance ought to be. The écossaise was familiar in 18th-century France as one of the favourite contredanses adopted by fashionable society. It came to rival even the minuet in popularity, but its character changed, and by the 19th century the quick form had replaced the earlier moderate-paced variety.

As a ballroom favourite in Vienna it elicited music from such composers as Beethoven, who wrote a number of écossaises for piano, orchestra and wind band between 1806 and 1810, and from Schubert, who contributed many sets for piano, including those in the dances published as opp.18, 33 and 67. Weber dedicated his set of six écossaises (1802) 'to the beautiful sex of Hamburg'. Six was the usual number of dances in a set, each a binary movement of two balanced eight-bar strains. Beethoven unified his E♭ set (WoO83) by making the second strain of each of the six dances identical. Chopin's three écossaises (op.72 no.3) are structurally somewhat exceptional.

The word 'écossais(e)' also appears in titles simply to indicate that a piece is supposedly Scottish in origin or in some feature of style (e.g. Glinka's *Thème écossais varié*, based on the Irish tune *The Last Rose of Summer*, and John Field's *Rondeau écossais*). The écossaise in Jeremiah Clarke's Suite in D, however, simply belongs to the popular post-Restoration genre of the Scotch tune.

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MICHAEL TILMOUTH

Ecuador. Country in South America.

I. Art music. II. Traditional music.

I. Art music

There is substantial documentary evidence of relatively important musical activity in colonial Ecuador, but no polyphonic work by musicians active in Quito, Cuenca and Guayaquil has yet been found. In view of the splendid development of colonial architecture, painting and sculpture related to the church, it is likely that there were similar accomplishments in music.

The transplanting of European music to Ecuador began with the establishment in Quito in 1535 of a Flemish Franciscan order (by the monks Josse de Rycke of Mechelen and Pierre Gosseal of Leuven) in which the teaching of music was important. Amerindians were taught plainchant, mensural notation and performance on the main families of European instruments, particularly at their Colegio de S Andrés (founded 1555), where the standard was such that by 1570 even Francisco Guerrero's difficult four- and five-part motets could be performed. The mestizo Diego Lobato (*c*1538–*c*1610), was appointed *maestro de capilla* at the cathedral in 1574; documentary evidence suggests that he composed *motetes* and *chanzonetas*, but none has been found. Gutierre Fernández Hidalgo (*c*1547–1623), considered the paramount South American Renaissance composer, came from Bogotá to succeed Lobato as *maestro de capilla* in 1588, but his stay in Quito was too short to be of lasting significance in the cathedral's musical life. In 1682 the chapter appointed another distinguished composer, Manuel Blasco, from Bogotá; his works (now in the Bogotá Cathedral archive) include an eight-part *Confitebor–Laudate Dominum–Magnificat*, a 12-part *Dixit Dominus*, a 12-part *Laudate Dominum* (1683), a 12-part *Magnificat* and an *Officium defunctorum* (1681), all incomplete; two polyphonic villancicos (one from 1686), and *Versos al organo, con duo para chirimias* (1684). Blasco left his post at the cathedral in 1696 and was succeeded by José Ortuño de Larrea (*d* 1722).

There is little information about 18th-century church music in Ecuador; the city of Guayaquil seems to have superseded Quito, but no primary source remains.

After independence (1822) attempts to establish a professional musical life resulted in the foundation of a school of music in Quito, which was for a time under the direction of Agustín Baldeón (*d* 1847), a composer of symphonies and other orchestral pieces. This music school became the Sociedad Filarmónica de S Cecilia which lasted until 1858. Only in 1870, under the stimulus of the educational policy of the García Moreno regime, was the Conservatorio Nacional de Música founded and put under the direction of Antonio Neumann (1818–71), of German descent, the author of the national anthem and founder of the Philharmonic Society in Guayaquil. The Italian Domenico Brescia came from Santiago, Chile, to direct the conservatory in Quito, and during his years there (1903–11) established music education in Ecuador on a sounder base than had previously been possible. He was an early advocate of musical nationalism in Ecuador, with such works as *Sinfonia ecuatoriana* and *Ocho variaciones* (based on indigenous sacred songs). Several of his students adopted the nationalist style. Of these, Segundo Luis Moreno (1882–1972) wrote many works with indigenous elements, and Luis Humberto Salgado (1903–77) was the leading figure of his generation. His symphonic suite *Atahualpa* (1933), his *Suite coreográfica* (1946), the ballets *El amaño* (1947) and *El Dios Tumbal* (1952) and other works show strong nationalist feeling. Salgado also wrote two operas, *Cumandá* (1940, rev. 1954) and *Eunice* (1956–7), that were never produced. Salgado ws not an exclusively nationalist composer, as the varied style of his eight symphonies shows. In his later years, he even relied on atonality and tried his hand at 12-note composition.

Pedro Pablo Traversari (1874–1956), a prolific composer and musicologist, combined a neo-Romantic style with some native characteristics. He wrote 22 dances in the style of the highlands, hymns (including the *Pentatonic Hymn of the Indian Race*), the tone poem *Glorias andinas*, and melodramas such as *Cumandá*, *La profecía de Huiracocha*, *Los hijos del sol*, all based on native legends. His teaching in the chief institutions of Ecuador, including the Central University, was influential. His important collection of native and foreign instruments is the basis of the instrument collection at the Casa de la Cultura Ecuatoriana in Quito.

Spanish Franciscan monks have also contributed greatly to 20th-century Ecuadorian music. Francisco María Alberdi (1878–1934) and Agustín de Azkúnaga (1885–1957) have produced much church music, as well as secular music in native styles. Later Manuel J. Mola Mateau (1918–91), another Franciscan composer, directed the conservatory in Quito, held the position of cathedral organist and founded a school of church music.

More advanced techniques of composition appeared in some of the works of Gerard Guevara (*b* 1930), and especially of Mesías Maiguashca (*b* 1938), a student of Ginastera at the Di Tella Institute, Buenos Aires, who settled in Cologne, Germany and cultivated atonality and electronic and computer music media. Notable composers of the following generations include Milton Estévez (*b* 1947), Arturo Rodas (*b* 1951), Diego Luzuriaga (*b* 1955), the last two residents of the UK and the USA, respectively. *See also* QUITO.

II. Traditional music

Ecuadorian traditional music has a distinct regional character, yet with clear instances of musical borrowing. Within a single region there are related musical genres that, though given different names by different ethnic groups, are clearly musical cousins. Each of the three major cultural-ecological zones – the mountainous Highlands, the Oriente region to the east and the coastal region – may be defined by certain musical genres and dances, by characteristic musical instruments and by distinctive music rituals and festivals. At the same time, there are certain Roman Catholic festivals that are observed not only in different zones of Ecuador but in many other parts of predominantly Roman Catholic Latin America.

1. Highlands: (i) Musical genres (ii) Instruments (iii) Rituals and festivals. 2. Oriente. 3. Coastal.

1. HIGHLANDS.

(i) Musical genres. The highland inhabitants of the volcanic regions include Quechua-speaking Amerindians, Spanish-speaking mestizos and, in the Chota Valley, Spanish-speaking Afro-Ecuadorians. Certain musical genres are strongly regional: the dance-song *sanjuanito*, for example, is associated with Imbabura province, northern highland Ecuador, where it may be heard in Afro-Ecuadorian households in the Chota Valley, as well as in Iberian-Ecuadorian and Quechua homes. Other genres are more clearly products of a particular culture; examples include the *bomba* dance-song of the Chota Afro-Ecuadorians, or the dance-form *pareja* and instrumental *vacación* of the Otavalo Valley Quechua.

The contemporary Quechua *sanjuán* is the prominent vehicle for the musical and textual creativity of Otavalo Quechua. *Sanjuanes* exist in the hundreds; often evincing a condensed ballad character, they may be autobiographical, history-recounting or enumerative. Examples recorded by the author in 1979–80 and 1990 enact musical vengeance on a wife-beating guitarist-rival of the composer, allude to lamenting at the death of the last Ecuadorian Inca, Atahualpa, and recount in consummate detail the features of a critical member of the local fauna, the sheep.

The *sanjuán*, performed in both ritual and non-ritual contexts, is in complex litany form where, notably in performances involving the Imbabura diatonic harp, amidst the regular repetition of a single, primary motif, one new break or secondary motif may be inserted. Quechua *sanjuán* harmony (when played on harp or guitar, for example) is typically bimodal, exploiting the ambiguity between the minor and its relative major mode. The majority of Imbabura province Quechua *sanjuanes* are anhemitonic pentatonic; some may be tetratonic, a few hexatonic.

Mestizos of the highlands compose *sanjuanitos*, which, though in a similar character and tempo to the Quechua *sanjuán*, manifest certain differences. Dating back at least 70 years, mestizo *sanjuanitos* are in 2/4 metre and often display the phrase structure *AABB(C)*, where *A* and *B* are always of the same length (either four or eight beats) and alternate regularly, unlike Quechua *sanjuán*, where the primary motif dominates. A number of different ensembles may be employed to perform both *sanjuán* and *sanjuanito*: solo *bandolín*, harp or *quena* or larger instrumental ensembles may be used; or solo or multiple voices either unaccompanied, or accompanied by solo harp or one or two guitars.

A highland example of the 'musical cousin' phenomenon alluded to above is the relationship between the mestizo *albazo*, Chota Afro-Ecuadorian *bomba* and Quechua *pareja*. Similarities of tempo, metre, rhythm and lively character link these three regional genres, despite their differing labels (Moreno, 1930). Perhaps one of the most cherished of highland genres, the sesquialtera-metric *albazo* (sometimes referred to as *chilena*, *cachullapi* or *saltashka*) carries some of the same symbolic weight for highland Ecuador, particularly for the Mestizos, as does the *bambuco* for highland Colombia, or the *cueca* for Chile. The highly evocative *albazos* extol praise for one's region (*Aires de mi tierra* [Cotacachi, Imbabura], *Qué lindo es mi Quito*, *El Tungurahua Querido*) or for a beloved musical instrument (*Arpita de mis canciones*). Also sharing in the character of regional praise is the mestizo duple-metric *pasacalle* dance-song form, akin to the Spanish *pasodoble*; examples include *Ambato, tierra de flores* ('Ambato, Land of Flowers') and *Balcón Quiteño* ('Quito balcony').

The *bomba* of the Chota Valley is the label for both a highland Afro-Ecuadorian music of Chota and a principal membranophone of the same region; the latter was described as early as the 1860s by Hassaurek. The dance-song *bomba* emerged from the culture of the sugar mill, a colonial-era institution introduced to Chota by the Jesuits; the extant *bomba Mete caña al trapiche* refers to this way of life. In 1980 Coba Andrade published texts for 56 Chota *bombas*. Among the finest interpreters of the *bomba* and other Chota Valley musics are the brothers Eleuterio, Fabián and Germán Congo, together with their colleague, Milton Tadeo. Recordings of *bombas* have appeared both in primary-source regional LPs and in anthologies or derivatives (Peñín, Velasquez and Coba Andrade, 1990; Schechter: 'Tradition and Dynamism', 1996). The allegro *bomba* may evince call-and-response texture, repetitive melody, simple duple or sesquialtera metre, bimodal harmony (relative minor/major) and rigorous syncopation; where traditional *bombas* addressed themes of love or land, contemporary *bombas* are concerned with political issues, such as the growing disillusionment with governments' unfulfilled promises. Just as *sanjuán* may be considered emblematic of northern highland Quechua, so *bomba* carries the same deeply ingrained, symbolic weight for Afro-Ecuadorians of Chota (Schechter: 'Los Hermanos Congo', 1994). The *pareja* is

slightly faster than the *sanjuán* and in simple duple or compound duple metre. Characterized more by its function than by particular titles, *pareja* is associated with children's wakes and Quechua newly-weds' dancing, particularly at dawn (Schechter, 1982).

The mestizo dance-song form *tonada* is waltz-like, in a moderate triple metre and manifests a characteristic Ecuadorian minor- relative major bimodality, with a cadence in the minor dominant. *Tonadas* may particularly be heard performed by ensembles of the central and southern highlands; these ensembles might incorporate harp, violins, *bandolín*, guitar and flute.

The mestizo highland *pasillo*, with its enormous repertory, is a particularly popular genre, attracting amateur and professional composers; *pasillo* recordings probably sell in greater volume than most, if not all, other types of Ecuadorian popular music. 798 *pasillos* have been identified by poet or composer (Carrión, 1975). Godoy Aguirre's anthology contains composers' scores (with texts underlaid or set apart from score) for about 40 *pasillos*, with texts alone for dozens more.

The unmistakable quality of the deliberate, triple-metre character of the *pasillo*, and its elegance of expression, its inevitable reference to a (sometimes denied) love of the past, or to some other sadness of the past have been noted (by the central highland harpist César Muquinche, interview with the author). Ecuadorian *pasillos* may reveal an adoration or idealization of female beauty, set in terms of an intense nostalgia or melancholy often laced with autobiographical segments. Pride in local geography, seen already in *albazo* and *pasacalle*, is also a feature of many *pasillos*, such as *Oh, mi Cuenca*, *Riobamba* and *Quiteñita*. Theoretical analysis of the *pasillo* addresses the parameters of rhythm, metre (always 3/4), mode (usually minor) and structure (typically bipartite); the Ecuadorian *pasillo* can be traced back to the 19th-century Austrian waltz, with 20th-century descendants, including not only the Ecuadorian *pasillo* but also the *vals criollo* of Venezuela, the *pasillo* of Colombia and the *vals peruano* of Peru.

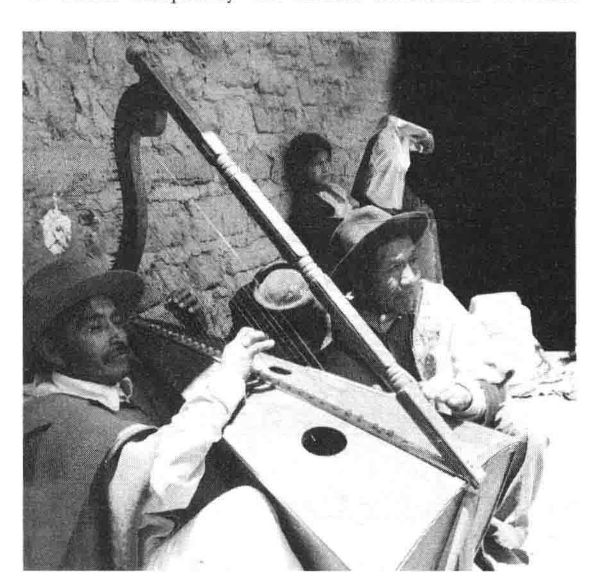
The *yaraví*, an elegiac vocal form of the northern and southern Andes, dates back to the colonial period and displays moderately slow tempo, triple or multi-metres, binary or rounded binary form and a regular phrase structure. Ecuadorian *yaravís* date back more than 100 years, to the collection published by Marcos Jiménez de la Espada in 1884. The dance form *danzante* is in an allegro or allegretto 6/8 metre, marked by a distinctive inverted-trochaic quaver-crotchet rhythm. Melodic contour is typically disjunct and angular, often with a distinctive descending leap of a 6th at the ends of certain phrases. A large collection of Ecuadorian *coplas*, four-line verses with *ABCB* rhyme, has been assembled on a historical basis, organized by thematic category (Carvalho-Neto, 1975).

(ii) Instruments. Ecuadorian organology benefited from the publication of Coba Andrade's two-volume study of Ecuadorian musical instruments, encompassing idiophones (1981) and membranophones, chordophones and aerophones (1992). The history, modern traditions, configurations and performing practices of the harp, both in Ecuador and in Latin America as a whole have also been the subject of investigation (Schechter, 1992). A representative sampling of a broad range of sierra musical instruments includes diatonic harp, *bandolín* (mandolin), *rondador* (panpipe), *tunda* (transverse flute), *pingullo* (duct flute) and *bombo* (double headed drum).

Indigenous harpists proliferated in 18th-century northern highland Ecuador (Recio, 1773, p.426); harps were also used in processional performance at the festival of St John, in June 1863, near Otavalo (Hassaurek, 1867). Turn-of-the-century Ecuadorian harps are depicted in the paintings *Velorio de indios*, *Paisaje* and *Ciego Basilio* by Joaquín Pinto (1842–1906) of the Quito School (Schechter, 1992; Samaniego Salazar, 1977: no.40). Today Ecuador has at least two major harp traditions, with hybrid forms of the instrument. In Imbabura province, in the northern sierra, the harp played by Quechua male musicians is made of cedar, with three soundbox holes, arched soundbox, straight forepillar and uncarved neck; it is used at Quechua weddings and children's wakes, largely as a solo instrument, to perform *sanjuanes*, *parejas* and *vacación* (see (iii)). One of the finest of Imbabura province Quechua harpists is Elías Imbaquingo; fig.1 shows him performing with his father at a Quechua wedding celebration in October 1990.

In Tungurahua province, central sierra, the instrument is larger, made of cedar, walnut and other woods, with three soundbox holes, straight forepillar and an elaborately carved neck. Performed either solo or in an ensemble (as described in (i) for the performance of *tonadas*), it is used at festive events to play *albazos*, *pasacalles*, *pasillos* and other genres. Both highland harp traditions employ a second musician, the *golpeador*, who beats the rhythm on the soundbox (ex.1). As played by Quechua musicians of Imbabura, the *bandolín* is a type of mandolin with flat back and five courses of triple strings (fig.2). The guitar, of course, is ubiquitous in both mestizo and, increasingly, Quechua cultures.

The *rondador* is a traditional panpipe of Ecuador, distinguished from the double-rank, hocketing panpipes of the southern Andes of Peru and Bolivia by its single rank and the absence of hocketing in its performing practice. Made of cane, condor or vulture feathers, highland Ecuadorian *rondadors* may have from eight to 43 tubes. Frequently the chosen instrument of blind



1. Quechua harpist Elías Imbaquingo playing at a Quechua wedding, 1990

and/or mendicant musicians, and played by night-time neighbourhood watchmen at the turn of the 20th century (Samaniego Salazar, 1977), the *rondador* is notable for its staggered tube-arrangement (not staircase-fashion) and for players' propensity to sound two adjacent tubes simultaneously, at the ends of phrases.

The *tunda* is a transverse flute of the highlands, taking its name from the cane of its manufacture. Quechua of Imbabura and Pichincha provinces play the instrument during the June festivities for St John and Sts Peter and Paul. The *pingullo* is an end-blown duct flute existing both in the northern and southern Andes. Individual musicians play the three holed *pingullo* with large *bombo* drum in pipe and tabor fashion at annual Corpus Christi and harvest festivals of central highland Tungurahua and Cotopaxi provinces (Coba Andrade, 1992, pp.606–8; Schechter: 'Corpus Christi', 1994). The *kena* notched flute, prominent in the southern Andes, can also be found in highland Quechua ensembles such as Conjunto Ilumán, directed by guitarist-singer Segundo Galo Maigua. Today, ensembles of Ecuadorian-Andean (as well as Peruvian- and Bolivian-Andean) musicians are seen and heard in urban centres throughout the world.

The double-headed *bombo* drum, found widely in South America, appears in both the pipe and tabor context at Corpus Christi and in hundreds of other local Quechua ensembles. The *bombos* of the central-highland Salasaca are known for having one head painted with a design which is sometimes reflective of the elaborate dress of the *danzantes* (costumed indigenous dancers) of this region. Quechua-speaking Salasaca also play a cherry-leaf idiophone (*hoja de capulí*); this tradition, with musical transcriptions, analysis and discussion of performance practice, is described in Casagrande and Stigberg.
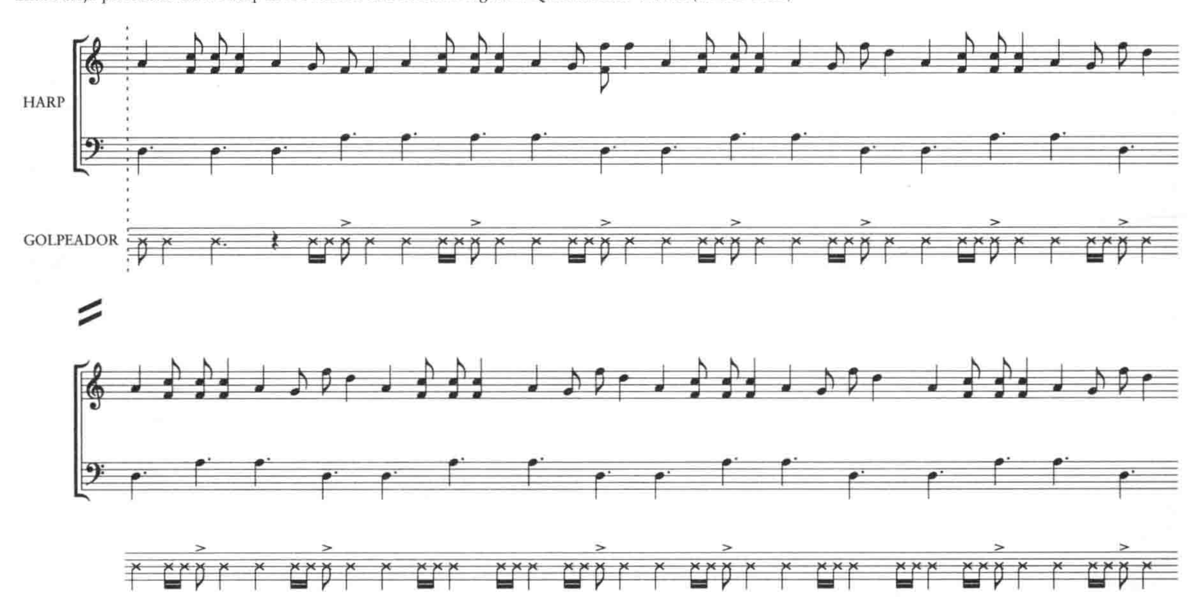
(iii) Rituals and festivals. In the Ecuadorian highlands, these include the child's wake (known among northern Quechua as *wawa velorio*), Holy Week and Corpus Christi, among others. Celebrated in Roman Catholic Latin America from the 18th century, an infant's wake is also a festive rite in highland Ecuador. As in other countries, the Quechua of the northern Ecuadorian highlands mark the passage of the deceased infant into the realm of the angels with local music, in this case that of the harp (with *golpeador*), playing *sanjuanes*, *parejas* (ex.1) and *vacación*. *Vacación* is a percussive, ametrical music without sung text, played on the harp without *golpeador* or dancing; its performance is reserved for the opening of the wake and for moments when the child is moved from its open coffin (Schechter, 1983, p.23; transcription, pp.56–7).



2. *Bandolín (mandolin) player, Imbabura Province, Ecuador, 1980*

Holy Week processions in Ecuador date back to the 16th century; they have been documented in varying detail for 19th- and 20th-century Quito and various other localities within the country (Carvalho Neto: *Diccionario*, 1964). The Quechua of Cotacachi, Imbabura, are known

Ex.1 *Pareja* performed on the harp in the context of a northern highland Quechua child's wake (10 Feb 1980)

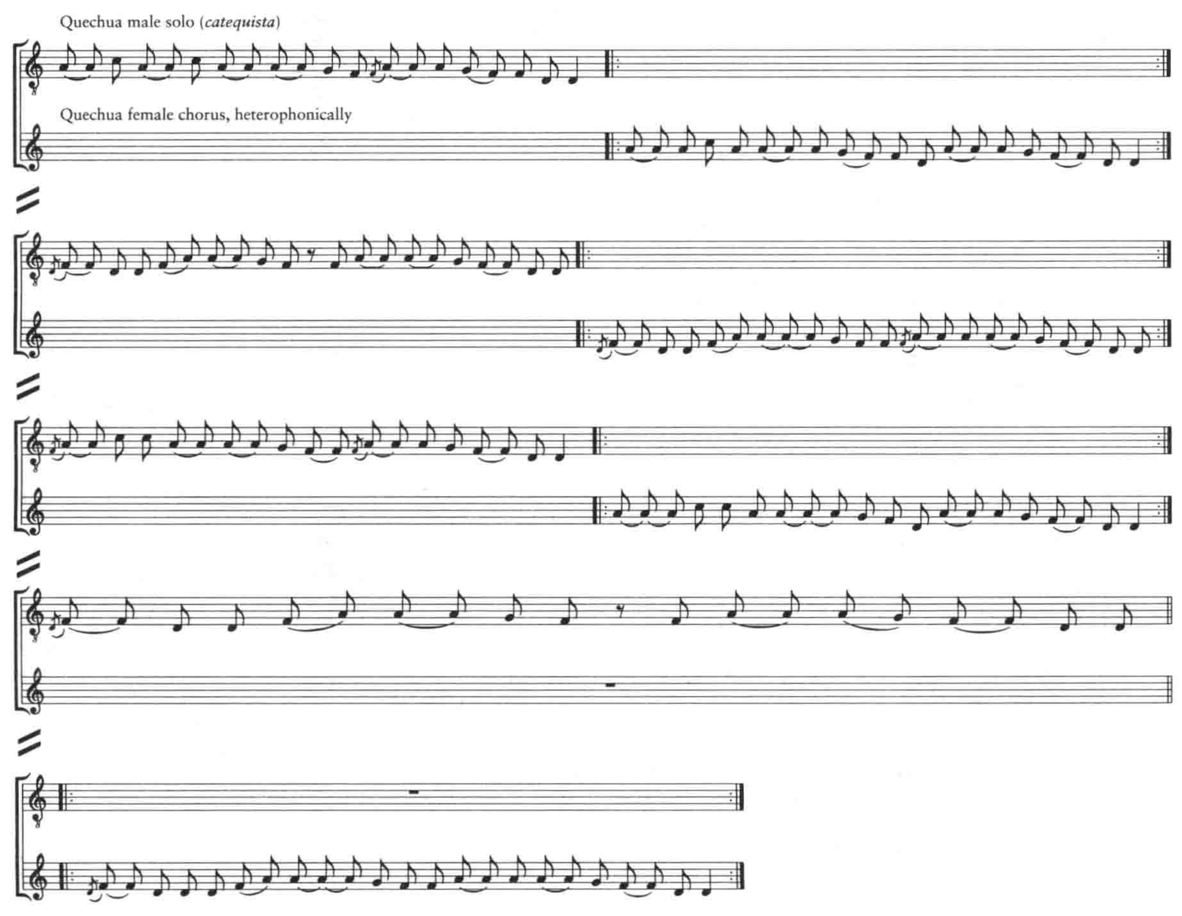


for their liturgical chants, intoned in the course of Holy Week processions. This writer documented two types of musical performance in the Cotacachi Holy Week processions of March–April 1980: on the one hand duos or trios of cane transverse flutes and on the other the responsorial chanting of the Passion(s) in Quechua, with the solo part executed by a specially trained local male Quechua *catequista* (prayer-specialist) and the choral response provided by local Quechua females (ex.2). Lead and choral singers performed this essentially arhythmic, ametrical music with fixed text, without vibrato and with the same rhythmic freedom of phrase with which Gregorian chant is performed in cathedral. The clear neumatic style of this chant (akin to that of the Marian antiphons), its ambitus, melodic style and character of its melodic contour are decidedly closer to Gregorian chant than to local Quechua musics such as *sanjuán* or *pareja*, which are highly rhythmic, metrically orientated, and often involve the improvisation of texts. It would appear that the Cotacachi Quechua Passion chant is composed by clergy and set intentionally in pentatonic modes to conform with the prevailing gamut of the local melos.

The Ecuadorian celebration of Corpus Christi and its octave juxtaposes European and native Andean elements. The festival's Roman Catholic nature, its elaborate processional aspect and the inclusion of harp, pipe and tabor and outdoor theatre at various places and times since the late 18th century, point to its European heritage. The celebration's local Andean roots are apparent in its orientation to the solstice period, its prominent display of the fruits of the harvest, the elaborate dress of the Corpus *danzantes* and the instrumentation and character of the pipe and tabor (*pingullo* and *bombo*) music accompanying them.

2. Oriente. Shuar (or Jívaro, Jíbaro) shamanic chant, social dance singing, love songs, war songs, lullabies and planting ceremony chants have frequently revealed a pitch gamut of a tritone or sometimes a major triad. Other Shuar musical aspects include emphasis of the tonic through repetition, the use of dotted rhythmic figures, frequent dual metrical patterns and song formation through variation of short motifs of clearly circumscribed tonal material, often observing an incomplete-repetition form. The 1990 recording *Música etnográfica y folklórica del Ecuador* includes *Tono de Uwishin* performed by a shaman on the *tumank*, a musical bow played with the fingernail; a detailed discussion of the *tumank* also appears in Coba Andrade's 1978 essay. Young Shuar men perform love songs on this instrument at sunset, with the desire that their beloved women think of them, despite the distance that separates them. Shuar women sing *anents* (love songs) in their homes, accompanied by men playing the *pinkui*, a transverse flute with one mouth-hole and two finger-holes, or *puem*, similar to the *pinkui*, but with five finger-holes.

Ex.2 Responsorial Passion chant in Quechua, sung during Holy Week 1980



At the time of manioc planting Shuar women sing chants to the souls of the manioc plants and subsequently to the earth mother, Nungüi. Shuar women also sing *arrullos* (lullabies), using a trilled-lip vocal technique and based on the major triad (a recorded example is featured in Peñín, Velasquez and Coba Andrade, 1990). These lullabies may often be sung not by the mother but by a female child, imploring the mother to return from the garden to care for the baby (Harner, 1973, pp.85–6). At Shuar festive events, pairs of men and women sing contrapuntal songs while dancing (*hansematä*); these courting songs, sometimes improvised on individual texts, have a flirtatious and ironic content (ibid., 108–9). The Shuar *keer*, or *kitiar*, a two-string violin, is used for shamanic chanting as well as for accompanying love songs. A highly rhythmic example from Harner's 1972 Folkways recording displays a tonic drone and prominent 2nd overtone (the 12th above).

The Shuar also play a large wooden slit-drum, the *túntui*, or *túnduy*. This instrument sends signals of war, death or other particular events; its penetrating sound (which can be perceived over a five-kilometre radius) is taboo for women.

Recordings made among the Shuar from 1955 to 1958 and transcriptions published in 1935 show a major-triad contour in women's agriculture-related songs (List, 1965), suggesting that in general, Shuar vocal music seems to exhibit both triadic and anhemitonic pentatonic structures. An analysis of Shuar melodies (Muriel, 1976) using melodies collected by the Ecuadorian missionary priest Raimundo M. Monteros (published in 1942) and melodies recorded by Philippe Luzuy for the Musée de l'Homme, Paris, in 1958, also identified major-triadic structure. Among the Shuar in the vicinity of the evangelical mission at Macuma, in Morona-Santiago province, *nampesma* appears to be the broadest category of song, excluding only shamanic curing chants and some sacred feast chants (Belzner, 1981). The Macuma Shuar sing three types of *nampesma*: love songs, gardening songs and *cantos populares* (social or public songs). The Macuma missionaries have sought to develop an indigenous hymnody: a body of traditional songs with Shuar texts which express Christian concepts.

In addition to Shuar culture, lowland Quechua music culture has also been recorded and studied. Quechua women's songs of this region exhibit themes of both physical abuse and self-assertiveness (Harrison, 1989). Lowland Quechua women's *llakichina* (Quechua: 'to make [one] sad') songs are performed in order to enchant as well as to induce love or nostalgia. Canelos Quechua women, while decorating pottery, will 'think-sing' songs that belong to the special named souls or spirits, whose substance the women are seeking to impart through their designs (Whitten, 1976).

Soul Vine Shaman is a vivid in situ recording made in the Napo region of eastern Ecuador in November 1976; the music is performed by a Napo Quechua shaman (*yachaj*) in his home, while attending to an ill woman. The LP includes multiple excerpts of solo violin, bird-bone flute, leaf-bundle shaking plus whistling and male (shaman) song with leaf-bundle self-accompaniment. The violin examples are pentatonic, though emphasizing pitches of the triad; the bird-bone flute extracts are arhythmic and are based around a minor triad, whereas the whistling and leaf-bundle shaking examples are pentatonic. It would appear that, in addition to similar underlying aetiological beliefs and behavioural aspects of the shamanic curing complex, lowland Quechua and Shuar peoples share certain music-stylistic aspects. These include use of tritonic and pentatonic tonal structures for different musics in their cultures, or, as in certain Shuar shamanic song, even within the same performance medium in a single context; syllabic settings for shamanistic song; heavy emphasis on the final, which is often approached via the third scale degree, and use of dotted rhythms.

The recording *Lowland Tribes of Ecuador* contains one example from the small Waorani population of the oriente, as well as excerpts from the Amerindian Cofán, Siona and Secoya peoples inhabiting the region near the border with Colombia.

3. Coastal. Analysing the music culture of Afro-Americans of the Pacific littoral of Esmeraldas, Ecuador, as well as coastal sectors of Nariño, Cauca and Valle departments, Colombia, Whitten (1968) isolates five musical contexts: *currulao* (marimba dance), *chigualo* (child's wake), *alavado* and *novenario* (wake and post-burial rituals for a deceased adult), the *arrullo* for a saint and the dance hall.

Danced in a marimba house, the *currulao* is a *baile de respeto* (dance of respect), taking place within a tense atmosphere in which, according to some, dancers are not supposed to touch. Instruments used include a two-person marimba, *guasás* (tube rattles), *cununos* (conical, single-headed drums) and double-headed *bombos*. Suspended from the rafters of the marimba house or mounted on legs, this marimba is a xylophone with bamboo resonators and 20 to 28 keys of chonta palm. One man plays the *bordón*, a lower part consisting of an ostinato phrase repeated with slight variations; the other (usually the leader of the ensemble) improvises an upper part (*tiple* or *requinta*), following the ground bass of the *bordón*. The *bombo* player uses two sticks: one, cloth-wrapped, is used on the head of the drum, the other, unwrapped, on the shell or rim. The call-and-response vocal ensemble comprises the *glosador*, (lead male singer), answered by female singers, the *respondedoras*. The verses allude to difficulties between the sexes deriving from the regional practice of serial polygyny. There are at least nine types of marimba dance: *caderona*, *fuga*, *torbellino*, *agua larga*, *amanecer*, *bambuco*, *caramba*, *patacoré* and *andarele*, with the *bambuco* being the best known. Perhaps in the process of disappearing, marimba dancing has increasingly become a tourist-orientated activity which has led to changes of instrumentation to sustain tourists' images of the sound of their music.

The *chigualo* is the Afro-Ecuadorian coastal version of the child's wake discussed above. The words of the spirituals or *arrullos* sung during this coastal rite, express the conviction that the deceased 'little angel' will travel directly to heaven, and that the child's soul will ascend into glory in angelic form, to the accompaniment of these *arrullos*. In this case the music is created by three to eight women *cantadoras* (singers) with male drummers; call-and-response occurs both within the small *cantadoras* group and within another, larger group of female singers. The term *chigualo* is also used in the Manabi coastal region to refer to a Christmas celebration during which the dance-song form *villancico* is performed (Cornejo, 1959). Although *cantadoras* also sing, the absence of drumming and a more solemn atmosphere mark regional

adult Afro-Ecuadorian wakes. The first wake is called *alavado* or *alava'o*, though the critical rite in this instance is the *último alabado* or *novenario*, held after a week or nine days. Here, at this second wake, all perform dirges (*alabados*) emphasizing the dismissal of the deceased and the conclusion of his/her spirit's sojourn in the earthly realm. Females are responsible for organizing and performing *arrullo* music for local saints' days; these are somewhat informal performances by women, singing in call-and-response form and playing *maracas* and/or *guasás*; marimba may also be present. In the saloon or dance hall, popular music such as *cumbia* or *merengue* is provided by live ensembles or recordings.

The music of the Chachi (or Cayapa) from the humid tropical region of Esmeraldas province is also represented on the recording *Música etnográfica y folklórica del Ecuador*. The principal instruments are the same as found among coastal Afro-Ecuadorians of the same province: marimba, with bamboo resonators, played by two men; double-headed *bombo* drum and single headed *cununo* drums. Clearly Chachi culture today employs a significant variety of musical tone-systems and performance media.

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GERARD BÉHAGUE (I), JOHN M. SCHECHTER (II)

Eda-Pierre, Christiane (*b* Fort de France, Martinique, 24 March 1932). Martinique soprano. She studied in Paris, making her début in 1958 at Nice as Leïla (*Les pêcheurs de perles*). She sang Pamina at Aix-en-Provence (1959), Lakmé at the Opéra-Comique (1961) and made her début at the Paris Opéra (1962) as Fatima (Rameau's *Les Indes galantes*). In 1964 she took part in the first public performance of Rameau's *Les boréades* at La Maison de la Radio, Paris. In Chicago (1966–76) she sang Leïla, Stravinsky's Nightingale and Antonia (*Les contes d'Hoffmann*), and at Wexford Lakmé (1970) and Imogene in *Il pirata* (1976). Having sung Countess Almaviva with the Paris Opéra at the Metropolitan (1976), she made her début with the Metropolitan company as Konstanze (1980), and in Brussels (1982–4) sang three further Mozart roles: Electra, Vitellia and Donna Elvira. She created the Angel in Messiaen's *Saint François d'Assise* at the Opéra in 1983 (a part she later recorded) and sang the title role in Schumann's *Genoveva* on its French stage première at Montpellier (1985). With an attractive stage personality and a highly flexible voice, Eda-Pierre excelled above all in coloratura roles such as Konstanze (of which she made an admired recording with Colin Davis), the Queen of Night, Zerbinetta, Olympia, which she sang at Salzburg (1980), and Catharine Glover (*La jolie fille de Perth*), which she recorded for the BBC. She was also a fine interpreter of modern music and created several works specially written for her: Pierre Capdevielle's *Les amants captifs* (1960); Gilbert Amy's *D'un espace déployé* (1973); Charles Chaynes's cantata *Pour un monde noir* (1978) and his monologue *Erzébet* (1983).

ELIZABETH FORBES

Eddy, (Hiram) Clarence (*b* Greenfield, MA, 23 June 1851; *d* Chicago, 10 Jan 1937). American organist. He studied with Dudley Buck in Hartford, Connecticut; in 1867 and for two and a half years from 1871 with Karl August Haupt and Carl Albert Loeschhorn in Berlin. Following an extended European tour, he returned to the USA and took up a series of positions as organist: in Chicago at the First Congregational Church (1874–6); at Temple Beth El, New York; and later at the First Presbyterian Church, Oakland, California (1916–19). Between 1895 and 1903 he was resident in Paris. Eddy travelled widely in the USA, Canada, and Europe, and gave hundreds of recitals; he quickly established a reputation as the leading American concert organist of his time. He was the first American organist to give concerts extensively in Europe. He was important in elevating the standard of American organ playing and in extending its repertory; his programmes included most of the standard German repertory, including nearly all of Bach's works, and much American music. He designed three instruments, including the three-manual Johnson & Son organ in Hershey Music Hall, Chicago, on which he gave a notable series of 100 recitals with no repetitions of literature. He was also active as a teacher and composer, and compiled several anthologies of organ music (1881–1909) and an organ method (1917–20). He published an important series of reminiscences in *The Diapason* (April 1932 to May 1933).

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R.L. Fox: *Clarence Eddy; his Life and Works* (DMA diss., U. of Michigan, 1987)
W. Osborne: *Clarence Eddy: Dean of American Organists* (Richmond, VA, 1999)

WILLIAM OSBORNE, BARBARA OWEN

Eddy, Duane (*b* Corning, NY, 26 Apr 1938). American rock guitarist. He learned to play guitar at the age of five and moved to Coolidge, Arizona, in his early teens. On leaving high school (1955), he joined Al Casey's combo (Casey, guitar; Larry Knechtel, piano; Steve Douglas, tenor saxophone). With the local disc jockey Lee Hazlewood, the group produced a series of instrumental recordings. Hazlewood convinced Eddy to adopt a style that emphasized the melody, played on the bass strings, yet maintained the blues and country influences of Chet Atkins. The result was a series of hit singles, notably *Rebel Rouser* (Jamie, 1958), all with a distinctive pattern: short bursts of lead guitar and saxophone over a loping bass line and rhythm-guitar riffs. The recordings were enhanced by Hazlewood's imaginative use of various types of electronic echo. Both the production and Eddy's guitar style heavily influenced the succeeding generation of rock guitarists, notably Bruce Springsteen. Eddy went on to make recordings for RCA and other labels without Hazlewood but with less aesthetic and commercial success. He maintained a select following through successive years of touring, but only regained chart prominence with *Play me like you play your guitar* (1975) and a cover version of his own *Peter Gunn*, performed with the synthesizer group Art of Noise (1986).

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D. Rogers: *Rock 'n' Roll* (London and Boston, 1982)
D. Menn, ed.: 'Duane Eddy', *Secrets from the Masters: Conversations with Forty Great Guitar Players* (New York, 1992), 55–9

DAVE MARSH

Eddy, Nelson (*b* Providence, RI, 29 June 1901; *d* Miami Beach, FL, 6 March 1967). American baritone and actor. He moved with his family in 1915 to Philadelphia, where he studied singing with David Bispham. He made his début in a musical play (*The Marriage Tax*) at the Philadelphia Academy of Music in 1922, and also sang roles with the Philadelphia Civic Opera and the Philadelphia Operatic Society before appearing at the Metropolitan Opera House in 1924. He spent the years 1928 to 1933 giving concert tours throughout the USA. He made his first film in 1933 and achieved fame two years later when he starred with Jeanette MacDonald in *Naughty Marietta*, the success of which led to their appearing together in seven further film musicals, including *Rose Marie* (1936), *Maytime* (1937), *New Moon* (1940) and *Bitter Sweet* (1940). Eddy made several recordings and continued to perform on radio, television and in concerts up to the time of his death.

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ROBERT SKINNER

Ede, Gilles [Aegidius] **van den.** *See* VAN DEN EEDEN, GILLES.

Edel, Yitzhak (*b* Warsaw, 1 Jan 1896; *d* Tel-Aviv, 14 Dec 1973). Israeli composer and teacher of Polish birth. He was brought up in his grandfather's Hassidic home, where he absorbed Jewish folk and liturgical music and learnt to play the violin. A period in cosmopolitan Russia (1913–22) caused him to doubt the significance of his Jewishness, but back in Warsaw he regained his faith through Zionism. He taught music in Hebrew high schools and the Janusz Korczak orphanage, conducted the Hashomer Hatza'ir Choir, for which he arranged Jewish folksongs and composed, and founded the Hevrat Dorshei Musika Ivrit (Society for the Promotion of Hebrew Music) in 1928. In the previous year he had graduated from the State High School of Music, where he studied composition with Szymanowski, though the violin was his principal subject. He moved in 1929 to Palestine. In Tel-Aviv he worked as a teacher and choir director at the Lewinsky Teachers' Seminary until 1965, and then in the Kibbutzim seminar at the Tel-Aviv Conservatory, his aim being to develop Jewish consciousness among his many pupils. From the 1930s on, most of Edel's works were vocal, usually setting biblical texts and Israeli poetry. A deep attachment to Jewish musical traditions is evident in almost all of his modal themes, and is fully expressed in the hazanic recitatives of his major work, the folk cantata *Lamitnadvim ba'am* ('To the People's Volunteers'). His skill in developing and transforming these favourite materials into unified classical structures is also exemplified in *Capriccio*, *Israeli Dance* and *Tehilim* ('Psalms').

WORKS
(*selective list*)

Orch: Hora: Paraphrase on Arise Brother, 1943; Capriccio [arr. pf work], 1946; Israeli Dance, pf/orch, 1950; Sinfonietta rusticana, 1969

Choral: Mourning La'ben (cant.), 1956; Lamitnadvim ba'am [To the People's Volunteers] (folk cant., H.N. Bialik), 1957; Eternal Love (cant.), cantor, SATB, org, 1963; *c*20 songs, *c*100 folksong arrs.

Chbr and solo inst: Galut, str qt, 1931; Divertimento, wind qnt, 1935; Sonatina, ob, pf, 1943; Capriccio, pf, 1946; Israeli Dance, pf/orch, 1950; Suite in memoriam the Polish Victims of the Holocaust, vn, vc, pf, 1947 [also arr. ob, cl, bn, pf]; Madrigal, vn/vc, pf, 1949; Caprice, vn, pf, 1950; Mixolydian Str Qt, 1957; Triptyque, pf, 1965

Solo vocal: Tehilim [Psalms], S, str qt, 1965; *c*20 songs with pf/orch

Principal publishers: Dvir, Israel Music Institute, Levinsky Teachers' Seminarium, Merkaz Letarbut Ulechinuch, Trans-Continental

WRITINGS

Hashir ha'eretz Israeli [The Palestinian song] (Tel-Aviv, 1946)

Yessodot hamusika [The elements of music] (Tel-Aviv, 1953)

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A. Tischler: *A Descriptive Bibliography of Art Music by Israeli Composers* (Warren, MI, 1988)

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NATHAN MISHORI

Edelawer, Hermann. *See* EDLERAWER, HERMANN.

Edelinck [Elinck, Elinc], **Pieter** (*fl c*1500). North Netherlandish composer. He was choirmaster at the Nieuwe Kerk in Delft from 1504 to 1506 (his son Cornelis was a chorister at the same church 1500–06). His four known songs, all with Middle Dutch texts, are ascribed to him only in the Segovia choirbook (*E-SE*) as 'Petrus elinc' (often misread as 'Petrus eline'); all are for three voices and have the same G-Dorian tonal structure. *Verlanghen ghij* is also ascribed to Jannes Agricola, a singer active at 's-Hertogenbosch between 1486 and 1496.

WORKS
all for 3 voices

Adieu natuerlic leven mijn; ed. in Baker [on famous text and melody known from other contemporary settings; see Bonda]

Dat ic mijn lyden aldus helen moet; ed. in Smits van Waesberghe (from Maastricht fragments) and in MRM, vii (1973) (from *I-Fn* B.R.229, ascribed to Jannes Agricola); music also in *I-Bc* Q17

Hoert hier mijn liver gheselle; ed. in Baker

Verlanghen ghij doet mijnder herten pijn; ed. J. Wolf, *25 driestemmige Oud-Nederlandsche Liederen* (Amsterdam and Leipzig, 1910) (from *GB-Lbl* Add.35087) and in Smits van Waesberghe (from Maastricht fragments)

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N.K. Baker: *An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia: its Provenance and History* (diss., U. of Maryland, 1978)

M.A. Vente, ed.: *Bouwstenen voor een geschiedenis der toonkunst in de Nederlanden*, iii (Amsterdam, 1980)

V. de Lama de la Cruz: *Cancionero musical de la Catedral de Segovia* (Valladolid, 1984)

J.W. Bonda: *De meerstemmige Nederlandse liederen van de vijftiende en zestiende eeuw* (Hilversum, 1996)

ROB C. WEGMAN

Edelmann, Jean-Frédéric [Johann Friedrich] (*b* Strasbourg, 5 May 1749; *d* Paris, 17 July 1794). Alsatian composer. He studied law at Strasbourg University under the patronage of Baron de Dietrich, together with the baron's son, Philippe-Frédéric Dietrich. In about 1774 Edelmann went to Paris where he became famous as a composer, harpsichordist and teacher. Méhul and Jean-Louis Adam, father of Adolphe Adam, were among his students. 15 volumes of piano music with string accompaniment, published between 1775 and 1786, as well as his activities composing and arranging at the Paris Opéra, bear witness to his success. In 1789 Edelmann returned to Strasbourg and was appointed administrator of the Lower Rhine. At first he worked side-by-side with Philippe-Frédéric Dietrich, who was elected mayor of Strasbourg in 1790 and who played host to C.-J. Rouget de Lisle's first rendering of the *Marseillaise* in 1792. In the same year Dietrich and Edelmann joined rival political factions. Edelmann's testimony contributed to Dietrich's execution under the guillotine on 28 December 1793. Following various accusations as traitors Edelmann and his brother, the organist and keyboard maker Geofrey-Louis [Gottfried Ludwig] Edelmann (1753–94), were also guillotined on 17 July 1794, though their names were officially cleared during the subsequent reaction against the Reign of Terror. Edelmann's historical position has been tainted, however, by his political activities during the Revolutionary period. He was survived by Claudine Marcelline, née Caire, whom he had married on 18 June 1793, and their two sons, of whom Jean Frédéric (*b* 17 Feb 1795) became an influential musician in Havana.

All of Edelmann's instrumental music was written for harpsichord with string accompaniment ad libitum. While the accompanying parts remain totally dependent on the

keyboard in so far as they shadow its melodic line or support its harmony, they add an expressive dimension to the performance as evidenced by numerous dynamic devices which could not be executed on a harpsichord. The evocative titles of sonata movements, such as *Les adieux d'E* (op.2 no.3), *La capricieuse* (op.7 no.1), *Avec énergie* (op.9 no.1), *Les regrets d'Herminie* (op.15 no.3), indicate Edelmann's interest in the tradition of the character piece in the manner of Couperin, his awareness of *Empfindsamkeit* as exemplified by C.P.E. Bach, and his search for instrumental representation of dramatic scenes. However, his instrumental compositions are devoid of memorable thematic invention or decisive harmonic planning. His themes are often set out in triadic figuration or in scales, while phrases are treated sequentially. The left hand usually features an Alberti bass and the overall harmonic rhythm is slow. The development sections sometimes contain unusual harmonic progressions and continuous diminution of phrases. Occasionally the recapitulation of the original theme is delayed until the end, or is omitted altogether.

Among his works for the stage, *Ariane dans l'isle de Naxos* was performed almost every year between 1782 and 1801. In the first part of the work Theseus's psychological conflict is interspersed with choruses of soldiers urging him to depart from Naxos, and in the second part Ariadne's mourning comprises a dialogue with a chorus of nymphs. Edelmann set these two dramatic scenes as short, interwoven recitatives, arias and choruses; the characters' perturbed feelings are expressed through chromatic alterations and frequent dynamic changes. The work bears stylistic similarities to Gluck's *Orphée* and *Iphigénie en Aulide* which Edelmann arranged for the piano; it falls historically into the period after Gluck's departure from Paris and before Salieri's arrival, when the success of Piccinni had reached its peak.

WORKS

printed works first published in Paris

VOCAL

La bergère des Alpes (scène lyrique, P.-J. Moline), Paris, Tuilleries, 20 July 1781; as op.11 (*c*1781)
Esther (orat), Paris, Concert Spirituel, 8 April 1781; lost
Ariane dans l'isle de Naxos (drame lyrique, 1, Moline), Paris, Opéra, 24 Sept 1782 (*c*1782)
Feu (ballet, 1, from P.-C. Roy: Les éléments), Paris, Opéra, 24 Sept 1782; airs (*c*1782)
Diane et l'amour (opéra-ballet, Moline), Paris, Jeunes-Elèves, 1802, mentioned in *FétisB*

ed., with J.-L. Adam: airs by other composers, 1v, hpd, vn, in *Délices d'Euterpe* (1778–84)

INSTRUMENTAL

for list of various editions with thematic index, see Benton, FAM

Hpd, vn ad lib: 6 sonates, op.1 (1775); 6 sonates, op.2 (1776), nos.1–2 ed. in DTB, xxviii, Jg.xvi (1915/*R*); [2] Divertissements, op.3 (1776); 4 sonates, op.5 (1777); 3 sonates, op.6 (1778); 2 sonates, op.7 (1779); 3 sonates, op.8 (1779), no.2 by Edelmann's sister, no.1 ed. in *MGG1*; 4 sonates, op.10 (1782)
Others: Sinfonie, hpd, acc. 2 vn, 2 hn, b ad lib, op.4 (1776); 4 quatuor, hpd, 2 vn, va, op.9 (1781); Concerto, hpd, orch, op.12 (1782); 4 sonates en quatuor, hpd, acc. 2 vn, b ad lib, op.13 (1784); 3 concerts, hpd, 2 vn, va, op.14 (1785); 4 divertissements, hpd, 2 vn, va, op.15 (1786); Airs, hpd/pf, op.16 (1788)
Kbd/harp arrs.: excerpts from C.W. Gluck: Orphée et Euridice, Iphigénie en Aulide; chaconne from E.-J. Floquet: L'union de l'amour et des arts, vn ad lib

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R. Benton: 'The Instrumental Music of Jean-Frédéric Edelmann: a Thematic Catalogue and List of Early Editions', *FAM*, xi (1964), 79–88

MICHAEL FEND

Edelmann, Moritz (*b* Greiffenburg [now Gryfów Ślaski], Silesia; *d* Zittau, 6 Dec 1680). German composer and organist. His first documented position was as organist at Torgau between 1660 and 1663. From the latter year he lived at Halle, first as organist of the Ulrichskirche, then, from 1672, as organist to the court of Duke Albrecht as well as at the Liebfrauenkirche and the cathedral. Although his duties included the composition of a considerable amount of church music, only a single work by him seems to survive, *Triumph! denn Jesu lebt*, for five voices (in *D-Z*). In 1676 he moved to Zittau, near his birthplace, to succeed Hammerschmidt as organist of the Johanniskirche. While at Zittau he composed the incidental music (now lost) to the school plays of Christian Weise. Mattheson stated that in 1673 he wrote a treatise, *Vom Gebrauch der Con- und Dissonanzen*, but this too seems not to have survived.

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W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1 (Halle and Berlin, 1939/*R*)

GEORGE J. BUELOW

Edelmann, Otto (*b* Brunn am Gebirge, nr Vienna, 5 Feb 1917). Austrian bass-baritone. He studied in Vienna with Lierhammer and Grüner Graarud, making his début in 1937 at Gera as Mozart's Figaro. From 1938 to 1940 he was engaged at Nuremberg. In 1947 he joined the Vienna Staatsoper, where he made his début as the Hermit (*Der Freischütz*). At the first two postwar Bayreuth festivals (1951, 1952) he sang Hans Sachs, recording the role in 1951 with Karajan; he again sang Sachs at the Edinburgh Festival (1952, with the Hamburg Opera) and at his Metropolitan début (1954). He sang Ochs in the first opera performance in the new Grosses Festspielhaus, Salzburg, in 1960. His repertory also included Leporello, Rocco, Amfortas, King Henry (*Lohengrin*), Gurnemanz, Plunkett (*Martha*) and Dulcamara. Apart from his genial Hans Sachs, his recordings include an exuberant Ochs in Karajan's famous 1956 *Rosenkavalier* and Pizarro in Furtwängler's 1953 *Fidelio*.

HAROLD ROSENTHAL/ALAN BLYTH

Eden, Gilles [Aegidius] **van den.** *See* VAN DEN EEDEN, GILLES.

Eden-Tamir Duo. Israeli piano duo. It was formed in 1952 by Bracha Eden (*b* Jerusalem, 15 July 1928) and Alexander Tamir (*b* Vilnius, 2 April 1931). They both studied at the Rubin Academy of Music, Jerusalem (Tamir with Schroeder, Eden with Schroeder and Tal), graduating in 1952; in 1955 they continued studies with Vronsky and Babin at the Aspen Music Festival. They made their début in Israel in 1954, then appeared in New York (1955) and Rome (1956), where they won the 1957 Vercelli Competition; in 1957 they also appeared in London and Paris. They are directors of the Fannie and Max Targ Music Centre, Jerusalem, and senior professors at the Rubin

Academy. During the 1990s they began to perform and teach regularly in China, Russia and Poland, and in 1997 they became directors of the International Duo Piano Seminary, established as a joint project of the Warsaw Academy of Music and the Rubin Academy. The duo have had considerable influence on the development of the repertory and have made an important contribution to the revival of neglected works for two pianos and piano duet, including works by Czerny, Clementi, Dussek and Hummel, and the original two-piano version of Brahms's Piano Quintet in F minor. Their many recordings include the complete music for two pianos and piano duet of Mozart, Schubert and Rachmaninoff, and works by Bach, Brahms, Debussy, Ravel, Bartók, Poulenc and Lutosławski. Besides many works from the standard repertories they play much contemporary music: in 1955 they gave the American première of Lutosławski's Paganini Variations, and in 1968, with Stravinsky's permission, gave the first public performance of the piano duet version of *The Rite of Spring*, which they subsequently recorded. Tamir has made several transcriptions for piano duo and duet (including those of Weinberger's *Schwanda* and Rachmaninoff's Symphonic Dances), and has written a few works for piano duo, generally using electronic and *musique concrète* elements.

WILLIAM Y. ELIAS/R

Eder, Helmut (*b* Linz, 26 Dec 1916). Austrian composer and conductor. He began to study music seriously after World War II; his principal teachers included Heinrich Schiff, Orff, Fritz Lehmann and Johann Nepomuk David. From 1950 to 1967 he taught at the Linz Conservatory, where he also conducted and organized concerts of avant-garde music. He was appointed to a professorship in composition at the Salzburg Mozarteum in 1967, a post he held until his retirement in 1986. While in Salzburg, Eder was in close artistic contact with many distinguished visiting soloists and ensembles. His honours include the Salzburg music prize (1992) and commissions from the Salzburg Festival, the Easter Festival and the Mozart Week of the Internationale Stiftung Mozarteum.

A versatile and prolific composer, Eder has written in a wide range of genres and styles. In the late 1940s and early 1950s he was influenced by the neo-classicism of Hindemith and David. This was followed by a period of dodecaphonic composition that lasted into the 1960s. Later, he became preoccupied with *Klangflächen* music, writing works concerned with the depth and density of planes of sound. His openness to new techniques has been demonstrated by his electronic music experiments of 1959 and his television opera *Der Kardinal*.

WORKS
(*selective list*)

for complete list see Gruber and Kraus (1988)

Stage: Das Teehaus (ballet), 1954, frag.; Moderner Traum (ballet), 1957, Linz, 29 Sept 1957; Oedipus (op, H. Weinstock, after Sophocles), 1958, Linz, 30 Sept 1960; Der Kardinal (op, 1, E. Brauner), 1962, Linz, 29 May 1965; Anamorphose (ballet), 1963, Linz, 22 June 1963; Die Irrfahrten des Odysseus (ballet, after O. Abt), 1965, Bregenz, 11 Aug 1965; Die weisse Frau (op, 1, K. Kleinschmidt, after J.L.C. and W.C. Grimm), 1966; Konjugation 3 (op, R. Bayr), 1969, Vienna, July 1969; Georges Dandin (Der betrogene Ehemann) (op, 3), 1979, Linz, 6 Oct 1979; Mozart in New York (op, 3, H. Rosendorfer), 1989–91, Salzburg, 15 Aug 1991

Orch: Pezzo sereno, 1958; Sym. no.3, 1959; Concerto semiserio, 2 pf, orch, 1960; Sym. no.1, 1962; Sym. no.2, 1962; Concerto a dodici, str, 1963; Syntagma, 1967; Org Conc. 'L'homme armé', 1969; Metamorphosen über ein Fragment von Mozart, fl, ob, str qt, orch, 1970; Sym. no.4 'Choral', 1973–5; Jubilatio, 1976; Sym. no.5 'Org', 1979–80; Haffner Conc., fl, orch, 1983–4; Notturni 'von Tänzern, Träumern und allerlei Vogelsang', fl, ob, str, 1983; Concertino, 1984; Duetto-Conc., 2 fl, orch, 1991–2; Vertraute Räume, chbr orch, 1992; Sym. no.6, 1994; Ob Conc., 1996

Vocal: Cadunt umbrae (Bayr), A, 8 female vv, orch, tape, 1974–83; Non sum qualis eram (orat, H. Vogg), S, Bar, B, chorus, orch, 1975; Divertimento, S, orch, 1976; Missa est, 3 solo vv, 2 mixed choruses, orch, 1986; many a cappella choruses; lieder

Chbr and solo inst: Str Trio, 1957; Wind Qnt, 1958; Impressioni, str qt, 1966; Septet, fl, ob, cl, bn, 2 hn, tpt, 1970; Melodia-Ritmica, 12 vc, 1972–3; Cl Qnt, 1982; Str Qt no.3, 1985; Aulodie, fl, bn/vc, db, perc, 1986; Wind Qnt no.3, 1987–8; Str Qt no.4, 1991; Qnt, str qt, pf, 1992; 4 Fantasiestücke, hn, pf, 1993; Trio, cl, va, pf, 1994; org pieces; works for solo inst, pf; other chbr works

MSS in *A-Wn*

Principal publisher: Doblinger

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G. Gruber and G. Kraus: *Helmut Eder* (Vienna, 1988)

GERNOT GRUBER

Eder, Joseph. Austrian firm of music publishers. It was founded by Joseph Eder (*b* Vienna, 26 July 1760; *d* Vienna, 17 Feb 1835), who originally sold fancy goods and cheap engravings by the Prague publisher Balzer in the provinces. He later became a partner in the Vienna branch of Balzer's firm, and in 1789 its proprietor. On 16 September 1789 he opened a fine art and copper engraving shop in the Trattnerhof, Vienna, which moved from there to the house 'Zum Goldenen Krone' in the Graben on 20 June 1792. With his first music prospectus on 19 April 1794, Eder began a series of isolated attempts at publishing, which gained considerable impetus when Ignaz Sauer became a partner (of Joseph Eder & Comp.) on 2 November 1796; the partnership ended in January 1798, when Sauer founded his own music publishing firm, Zu den Sieben Schwestern. Eder's brisk publishing activity is demonstrated by the fact that 511 works had appeared by 1808; the disturbances of war in 1809 and 1814, however, caused a standstill.

Eder's daughter married Jeremias Bermann (*b* 1770; *d* 2 Jan 1855), and Eder took his son-in-law into the firm in 1811 (from 25 April 1812 the firm was once again known as Joseph Eder & Comp.). At the time of the Vienna Congress (1815) numerous works appeared in joint publication with the Vienna firms Steiner, G. Cappi, Mollo, Mechetti, Maisch, Weigl and Traeg. When Eder retired in 1817 Bermann took over the business, adopting the name Besitzer der Joseph Ederschen Kunst- und Musikalienhandlung. The firm had been stagnating since 1816; despite a revival of activity that can probably be attributed to Joseph Czerný's collaboration, from 1828 it issued printed music only sporadically. In that year Jeremias Bermann took on his son Joseph Bermann as a sleeping partner, which legal position was recorded when the firm was renamed Bermann & Son. The firm had become unimportant as music publishers, and on 19 October 1847 Jeremias Bermann returned his licence (Joseph Bermann had obtained a licence for a music business on 11 August 1847).

The firm's output consisted mainly of compositions by minor masters resident in Vienna as well as occasional arrangements of works by Haydn and Mozart; the only original edition is Beethoven's op.10 (Beethoven's 'Pathétique' Sonata and the variations on *Tändeln und Scherzen*

were taken over from F.A. Hoffmeister, and *Das Glück der Freundschaft* op.88 from H. Löschenkohl). J.B. Vanhal is represented by 60 works from his late period.

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ALEXANDER WEINMANN

Edgcumbe, Richard. *See* MOUNT EDGCUMBE, RICHARD.

Edinburgh. Capital city of Scotland. It was the seat of government until 1707. It was also the largest town in Scotland before 1800 and its artistic capital until 1880, when these features were ceded to Glasgow. Edinburgh's main periods of musical excellence were the 16th and 18th centuries, though there have been interesting local developments since the mid-1960s. The city's modern musical reputation rests largely on its annual international festival, inaugurated in 1947. A new Scottish parliament, opened on 1 July 1999, renews Edinburgh's status as a flourishing capital city.

1. General history. 2. Festival.

1. GENERAL HISTORY. During the 16th century Edinburgh's musical life revolved around the court. King James IV patronized the composer Robert Carver, whose masses and motets were probably mostly written for the Scottish Chapel Royal. A native school of partsong and instrumental composition grew up, modelled on the French and English schools but with its own passion and delicacy. An important partsong is the anonymous *Departe, departe*, a lament for the Master of Erskine, who was killed at the battle of Pinkie on the outskirts of Edinburgh in 1547. The Reformation of 1560 brought art music into disrepute. Church music was immediately reduced to unharmonized psalm tunes. Royal music-making continued at Holyrood Palace with Mary, Queen of Scots (1560s) and James VI (1580s, 1590s), but against a background of public disapproval. When James VI removed to London in 1603, art music in Edinburgh was left without a focus. A nominal Chapel Royal was retained for some decades into the 17th century, but James brought English musicians with him for his one return visit to the city (1617), as did Charles I for his Scottish coronation (1633). An outstanding music book was published in 1635: *The Psalmes of David*, edited by Edward Millar and containing 200 harmonized metrical psalm tunes, some set in elaborate counterpoint. But the Covenantors' rise to power in 1637 prevented the book from being widely used.

After 50 years of stagnation, Edinburgh reawoke in the 1690s to the continental fashion for Italian Baroque music. The city became an important centre for private music teaching and amateur middle-class music-making, strengths it has retained to the present day. The first public concerts were probably given in 1693, and a detailed programme survives for a St Cecilia's Day concert in 1695. The Edinburgh Musical Society was formally constituted in 1728, and gave concerts weekly; it built St Cecilia's Hall in 1762. Music publishing restarted in the city in 1727, and by 1760 had grown to a significant business; notable publications at this time were Barsanti's Concerti grossi op.3 (1742), Pasquali's textbook *Thorough-bass made Easy* (1757), the Earl of Kelly's six overtures op.1 (1761), and the songbook *The Scots Musical Museum* (1787–1803), in which many of Robert Burns's songs appeared for the first time. After 1720 Edinburgh was able to support composers of considerable merit, such as William McGibbon, James Oswald, Francesco Barsanti, Charles McLean, Domenico Corri, J.G.C. Schetky, the Earl of Kelly and Robert Mackintosh.

The Napoleonic Wars reduced Edinburgh once again to a provincial musical centre. The Edinburgh Musical Society closed in 1798, and for the next 30 years promoting concerts was a risky business. Publishing was reduced to books of national songs and parlour ephemera. At the same time, transport greatly improved, making whistle-stop tours possible for visiting virtuosos and underlining the gulf between international standards and what Edinburgh could make from its own resources. This laid the foundations for a musical inferiority complex – anything good must come from outside – which lasted into the 20th century. Since the early 19th century, Edinburgh's finest native musical talent has usually fulfilled itself in other places. One example of such talent is Alexander Mackenzie, born in Edinburgh in 1847; his autobiography describes the city in the 1870s as bustling with musical activity and visiting celebrities, but with no real opportunities for locals. He later found fame in London as a composer, became principal of the Royal Academy of Music, and invented the Associated Board examination system.

Nevertheless, by the 1880s Edinburgh's musical life had definitely improved. A main cause of this was the formation of amateur choirs: music festivals were held in 1815, 1819, 1824 and 1843, the Edinburgh (Royal) Choral Union was founded in 1858, and the orchestras initially put together to accompany choirs then gave symphony concerts as well. Contemporary Scottish compositions began to be heard (though the composers mainly lived in London), particularly works by Hamish MacCunn, whose opera *Jeanie Deans* had its première in Edinburgh in 1894. Edinburgh University set up its music faculty in 1893. Music journalism became a regular part of the *Scotsman* newspaper, and a magazine, *The Scottish Musical Monthly*, appeared for a few issues in 1894.

The early 20th century was marked by the musical ascendancy of Glasgow over Edinburgh. Glasgow founded Scotland's first and only conservatory in 1890, many of its students coming from Edinburgh; Scotland's first fully professional orchestra in 1891, which gave regular seasons in Edinburgh; the BBC Scottish Orchestra in 1935 (from 1967 the BBC Scottish Symphony Orchestra); Scottish Opera in 1962; and the Scottish Music Information Centre in 1969. Edinburgh's leading musician during this period was Donald Tovey, Reid Professor of Music at Edinburgh University from 1914 to 1940. He founded the Reid Orchestra in 1917 in order to give the city a home-based ensemble. The orchestra performed with such distinguished soloists as Suggia, Hindemith, the Aranyi sisters and Casals, and gave the premières of Tovey's opera *The Bride of Dionysus* (1929) and of his Cello Concerto (1935). Tovey's programme notes for the orchestra's concerts were collected as the renowned *Essays in Musical Analysis* (1935–9); in them Tovey complains about working conditions in Edinburgh and 'the severity of its musical climate'.

The climate changed after World War II. The Edinburgh International Festival, founded in 1947 (see §2 below) put Edinburgh back on the world's musical map. The

1950s saw the establishment of the Edinburgh Quartet and the emergence of two fine composers native to Edinburgh, Robert Crawford and Thea Musgrave. In 1969 Leonard Friedman created the Scottish Baroque Ensemble, whose imaginative programmes took daring risks with public taste. This led in 1974 to the founding of the Scottish Chamber Orchestra, which has built up an enviable international reputation.

Smaller ensembles were also founded at this time, such as the New Music Group of Scotland, the McGibbon Ensemble, the Mondrian Trio and the Hebrides Ensemble. Since 1980 the Edinburgh Contemporary Arts Trust has also presented a diverse range of interesting concerts. Edinburgh's amateur musical life has continued to flourish, with regular concerts being given by such groups as the Scottish Sinfonia, Edinburgh Symphony Orchestra, Scottish Chamber Choir, Waverley Singers, and Dunedin Consort.

Buildings for music have greatly improved. In addition to the late 19th-century Lyceum Theatre and Usher Hall, St Cecilia's Hall was refurbished in 1968, the Queen's Hall in 1979, the Playhouse Theatre (3130 seats) in 1985 and the Festival Theatre (1900 seats) in 1994, so that Edinburgh now has two viable opera houses. St Mary's Music School was founded in 1972, and the state education system matched this shortly afterwards by opening special music units at Broughton High School and Flora Stevenson Primary School. Edinburgh University has attracted large numbers of postgraduate music students in recent years, and Napier University opened a school of music in 1996.

The arrival of Peter Maxwell Davies as a part-time Edinburgh resident in the late 1970s had a profound effect on the city's other composers, acting at once as a stimulus, challenge and irritant. Edinburgh, until then a comfortable provincial backwater for composers, suddenly became a working part of the competitive international scene. Adjustment to this new state was painful. The number of composers in the city nevertheless grew, notable ones being David Dorward, John McLeod, Neil Mackay and Peter Nelson (Scots), Edward Harper and Nigel Osborne (English), Hafliði Hallgrímsson (Icelandic) and Lyell Cresswell (New Zealand), as well as such younger figures as Kenneth Dempster and Jane Gardner.

2. Festival. The Edinburgh Festival – officially the Edinburgh International Festival of Music, Drama and the Visual Arts – was inaugurated in 1947. It usually begins in August and continues for three weeks. Its musical character has always been international in outlook. The idea of the festival grew from a suggestion by Rudolf Bing that an additional outlet be found for the Glyndebourne Festival (of which he had been the pre-war manager) when its opera productions were resumed after the war, and also from the desire to renew cultural contact with other countries. The first festival saw the deeply felt reunion of Bruno Walter with the Vienna PO, their first public concert together since the war. Bing was appointed artistic director and organized the first three festivals. He was succeeded by Ian Hunter (1950), Robert Ponsonby (1956), the Earl of Harewood (1961), Peter Diamand (1966), John Drummond (1979), Frank Dunlop (1984) and Brian McMaster (1991).

The festival came to be in a city imbued with a theological suspicion of display but blessed with a highly theatrical landscape. Besides its historical significance and distinctive architectural character, Edinburgh has the advantage for a festival of an adequate concert hall (the Usher Hall) and three principal theatres: the King's Theatre, the Edinburgh Festival Theatre and the independently owned Playhouse Theatre. Opera performances are a main feature each year. The Glyndebourne Festival company used to perform regularly, as do most of the British companies, and productions have also been brought from all over Europe and America. The Edinburgh Festival Opera, an ad hoc ensemble for specific productions, was first formed in 1973. In 1988 the Playhouse was used for the first British production of John Adams's *Nixon in China*.

Most of the principal European orchestras have taken part in the festival, as have several American orchestras and an annual succession of leading international soloists and ensembles. Direct commissions of new works have been few, preference being given to the repetition of contemporary works that have already made an impact elsewhere. The Edinburgh Festival Chorus was formed in 1965 (as the Scottish Festival Chorus) with Arthur Oldham as choirmaster, and has received widespread acclaim.

Some of the wider international contacts at which the festival has aimed were first established through dance: the 1950s saw performances by the Yugoslav Ballet, the first participants from Eastern Europe; the Azuma Kabuki Dancers, the first from Asia; and the Ballets Africains, the first illustration of an indigenous African idiom. Scotland's musical heritage has been represented through the *ceilidh*, programmes of Gaelic songs and pipe music. The earliest festivals included displays of Scottish piping and dancing on the Castle esplanade, a forerunner of the Military Tattoo, which has become one of the most popular fixtures of the festival. The annual fireworks display is accompanied by the Scottish Chamber Orchestra.

An assortment of amateur and professional supplementary entertainments, collectively known as the Fringe, has been given each year since the festival's founding. These have included operas by Mozart, Donizetti and Menotti (1963) and Milhaud's ballet *Le boeuf sur le toit* (1966). Since 1979 a Jazz Festival and Folk Festival have run concurrently with the main festival events. The Film Festival organized a 'Music for the Movies' competition in 1991 and showed Abel Gance's 1927 film *Napoleon* accompanied by the Wren Orchestra playing a score arranged by Carl Davis from the symphonies, piano works and theatre music of Beethoven. Although there have in recent years been some attempts to separate the 'official' festival from the other festivals and the Fringe, the success of Edinburgh's cultural autumn calendar has been largely due to the juxtaposition of amateur and professional.

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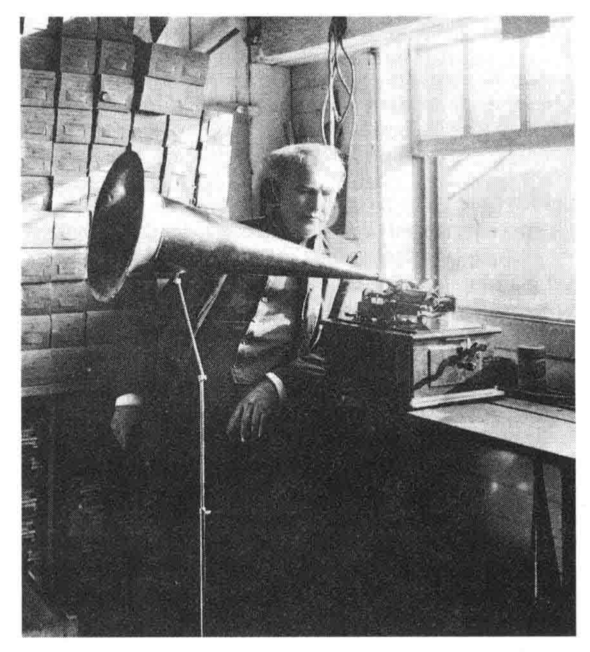
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For further bibliography see SCOTLAND.

DAVID JOHNSON (1), NOËL GOODWIN/MICHAEL T.R.B. TURNBULL (2)

Edison, Thomas (Alva) (*b* Milan, OH, 11 Feb 1847; *d* West Orange, NJ, 18 Oct 1931). American inventor. He had only a few months of formal schooling before becoming successively a newsboy, a food hawker on trains and a telegraph operator. In 1870, with money received from the sale of telegraphic inventions, he founded a research laboratory. There he constructed the carbon telephone transmitter (1876), the cylinder phonograph (1877) and the first practical electric light (1879). These devices brought him instant fame, and he spent much of the rest of his life in their improvement; he also aided the creation of the myth that surrounds his achievements. The phonograph was a badly flawed novelty when it was first introduced, and Edison abandoned it until the late 1880s when, challenged by Charles Tainter's graphophone, he organized his own recording company. Although he portrayed himself as financially naive, Edison displayed ruthlessness and skill in the subsequent battles between companies. He clung stubbornly to his original ideas, accepting such innovations as disc records and spring-driven machines only under the pressure of competition. He also held strong opinions about music, despite his congenital deafness, and these sometimes adversely affected his choice of artists. Although his vision of the phonograph as a viable recording device for music was largely realized by others, Edison continues to be regarded, in the public mind, as the creator of the recording industry.

The record company bearing his name was established in 1889. Its first catalogue, issued in 1889–90, included works for cornet and woodwind as well as music for band. Early wax cylinders gave way to 80-r.p.m. records from 1912 to 1929, with finer-grooved, longer-playing records from 1926. Except for a small number issued in 1929, Edison's recordings used a vertical ('hill-and-dale') rather than a lateral cut and thus required special playback equipment. His insistence on personally approving artists and repertory recorded by the firm resulted in an unbalanced catalogue. Singers recorded on Edison cylinders include Bonci, Bori, Galeffi, Jörn, Selma Kurz, McCormack, Van Rooy, Scotti and Slezak; later records featured Destinn, Hempel, Giovanni Martinelli, Muzio, Elisabeth Schumann, Teyte, Urlus and Zenatello. After the closure of the business in October 1929, the equipment



Thomas Edison with a cylinder phonograph in his laboratory at West Orange, New Jersey, 1906

was used for research purposes until 1957 when it was sold to the McGraw Electric Co. CD reissues of several recordings, especially of Edison Diamond Discs and Edison Needle Records, have been produced.

For further information, *see* RECORDED SOUND, §I, 2.

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WILLIAM BROOKS, GEORGE L. FROW

Editing. The preparation of music for publication, performance or study, usually by someone other than the composer. 'The ideal edition need not have all the answers but should control all the questions so that users can feel themselves in possession of the best available knowledge about this music', wrote Joel Sheveloff (1986) about the keyboard music of Domenico Scarlatti; his comment is readily extrapolated to the wider problem of editing art music in the Western tradition.

This article attempts to outline the questions editors might ask about the music they edit, and by so doing address two goals: to unmask some of the 'critically based assumptions and perceptions that usually go unacknowledged' in editing (Brett, 1988), for the benefit of users of editions, and to outline a generalized theory for the editing of Western art music, most of which is closely linked with a written tradition. Musics of other cultures, especially those in which an oral tradition predominates, pose different problems for the editor. Editors in ethnomusicology have

developed conventions of their own, particularly in regard to notation, that establish their work as an independent field.

1. Historical attitudes. 2. Principles of critical editing. 3. Towards a general theory. 4. Stemmatic filiation. 5. Procedures. 6. Types of edition.

1. HISTORICAL ATTITUDES. Musicology can claim an illustrious history of editorial practice. Since the formation of the Bach-Gesellschaft in 1850, for the production of a complete edition of the music of J.S. Bach, musicologists have produced an enormous quantity of distinguished editions, from the collected editions of most important composers to the monumental series and national collections. Much of this enterprise was driven by the sheer necessity of making the music accessible. But an element in the undertaking was the creation of a canon, a central core of repertory, whose texts carried the same philological weight as their counterparts in literature and political history. These editions constitute a statement, by the purveyors of the young academic discipline of music, of the seriousness and worthiness of their discipline within the academy. Even their presentation, in imposing folio volumes, reflects the gravity of their intent.

Guido Adler's discussion of editing (1919) highlights the concerns of this enterprise. Although he made stimulating comments about the role of style in evaluating variants, and the need for critical appraisal of sources, he devoted most of his attention to technical matters such as the modernization of notation and modes of indicating editorial intervention. Adler assumed that music editors employed philological methods borrowed from literary editing, and so focussed on problems with the scholarly presentation of music. Source study received much more prominence in a pamphlet by Max Friedländer (1922), who shows that a critical assessment of style provides the only guide for deciding between variant readings. Despite this promising start, no new contributions to the discourse appeared until after World War II, by which time the intellectual approach to editing had changed drastically. Musicologists were reacting to two trends in editing. The first was the production of 'performing' or interpretative editions, most commonly of keyboard music but also of music for solo instruments with keyboard accompaniment, and usually prepared by famous performers. Musicologists complained that the numerous performance instructions added by editors, such as tempo markings, dynamics, articulation, fingering and pedalling, obscured the original notation, and that, because little or no effort had been made to differentiate editorial marks from those in the source, users could not distinguish between them. Already in the last decade of the 19th century, the Königliche Akademie der Künste in Berlin was issuing editions that claimed to be free of such editorial intervention; their name for this type of edition was 'Urtext' ('original text').

Although that term is now largely discredited by scholars, the original conception was praiseworthy: to provide texts that allowed the composer's notation to speak for itself and to permit performers, especially students, to form their own interpretation based on that original text. The concept tended to become commercialized in the post-World War II period through the editions published by Henle and others (see Unverricht's discussion, Feder and Unverricht, 1959), of its unseemly use and the possible remedies afforded by the revision to West German copyright law of 1959.

The objections of the scholarly world to Urtext editions centre on the fact that they do not present what they purport to. One need not go beyond the two principal statements of the term's leading advocates. Günter Henle himself noted (1954) that sometimes an autograph and a first edition differ, in which case the editor must decide what to print; but such a text ceases to be the Urtext, the composer's own written text and becomes the editor's interpretation of it. Georg Feder (Feder and Unverricht, 1959) argues that Urtext editions must be critical editions, although he distinguishes them by their mode of presentation from the kinds of critical edition associated with the traditional collected editions and monumental series. Like Friedländer, he notes the necessity of source studies; and he affirms that Urtext editions are not what they aspire to be in his discussion of five common misunderstandings of the concept, when he notes that an Urtext edition superseded by subsequent scholarship is no longer an Urtext.

The second direction in post-World War II editing that provoked critical reaction centred on the new collected editions of the great composers. As research, largely enabled by the existence of the first wave of scholarly editions, contributed to a deeper knowledge of repertories and their sources, and critical appraisals of that knowledge continued, new editions were needed to keep pace with, and reflect, the latest developments. At the base of these projects lay a sharpening critical perspective. The original collected editions provided an enormous service to musical scholarship by bringing together, for the first time, the works of many important composers in a uniform edition. The post-World War II editions present substantial refinements in virtually every respect, resulting from several generations of research; these newer editions, too, already need revision and will continue to be challenged as research continues. These editions represent nodal points on the continually changing path of musical scholarship.

The initiatives of the 1950s refocussed attention on the preparation of scholarly critical editions that could also be used by performers. That approach stands in marked contrast to the attitude behind the first series of these editions, starting in the 19th century, which consisted largely of philological monuments and gave less attention to performance matters (although in many cases performing material was published in parallel). Musicologists responded to the challenges by considering the relationship between music of the past and the performer. Editors were urged to jettison some of the philological purity of their texts (old clefs, for example) in order to make editions more accessible to performers. At the same time, the need for critical intervention by the editor was recognized without, however, a detailed discussion of what that entailed.

These developments led almost incidentally to a consideration of the historical relationship between composer and performer. If that relationship affects editorial practice in the present, should editors not give weight to its nature in the past? A penetrating assessment of this issue came from Klaus Harro Hilzinger (1974), influenced by the 'genetic' editing of German philology. This approach emphasizes the processes through which a work comes into being instead of the reification of a particular state of the work. Hilzinger identified the promise this conception holds for scholarly editing in music by

recognizing that convention occupies a central place in communication between composer and performer via the score. The reconstitution of conventions that governed music of the past requires a consideration of the work's historical context. The interpretative editions, for example, that motivated, in reaction, Urtext editions become primary sources for the reception of the work, a kind of oral history. Alongside these developments, largely confined to German-speaking authors, with a concern for editing rooted in the philological issues surrounding the preparation of the monumental editions since the mid-19th century, came another in the postwar years, in English-speaking nations, associated with the performance of early music. Its pragmatic approach took as a point of departure the creation of clear, usable editions of old music originally written in notation no longer familiar to practising musicians. These editors gave clear precedence to presentation over critical issues.

The one publication from this period to address criticism in editing is Walter Emery's pamphlet *Editions and Musicians* (1957). Emery begins by condemning 'aesthetic and stylistic criticism' and characterizes editing as 'a quasi-science, and the more scientific it is, the better', based on 'palaeography and bibliography, and historical facts in general'. Some of his observations, however, arise from subjective, critical observations on musical style, rather than objective bibliographical, palaeographical or historical facts; he thereby shows that critical and aesthetic sense is essential to scholarly editing. The most important contribution to date, and the only one to consider the full range of critical issues, is Georg Feder's monograph *Musikphilologie* (1987). Two central aspects of Feder's treatment elicit discussion below; first, even though Feder realized that the entire editorial process required critical thought, he persisted in dividing the process into 'lower' (bibliographic and mechanical) and 'higher' (interpretative and critical) stages; secondly he implies throughout that the goal of editing is the determination of final compositional intentions, a view seen by literary critics as the 'intentional fallacy'.

2. Principles of critical editing. The present discussion takes the existing discourse as a point of departure for an examination of the critical aspects of editing. Because editing is critical, editions are interpretative and cannot claim to be definitive: no two editors will edit the same piece in precisely the same way. Every piece of music is created under a unique combination of cultural, social, historical and economic circumstances; an acknowledgement of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects – each piece, each source and each edition is a special case. A natural corollary is that different repertories require different editorial methods, or even that each edition calls for a unique approach. No set of guidelines could accommodate the plurality of solutions to each editorial problem. Every project generates the editorial procedures that best represent the editor's critical engagement with the subject of the edition and its sources.

There are four principles basic to the nature of editing: it is critical in nature; criticism, including editing, is based in historical inquiry; editing involves the critical evaluation of the semiotic import of the musical text, which is also a historical inquiry; and the final arbiter is the editor's conception of musical style, which again is rooted in historical understanding.

The first tenet arises from the rich tradition of textual criticism in philology. There, every editorial decision is taken in the context of the editor's understanding of the work as a whole; and that understanding can be achieved only through critical evaluation. The establishment of the text, then, far from being mechanical, forms part of the critical dialogue between scholar and work. The meaning of the work and the reading of the text are complementary and interdependent. Editing consists of a series of educated, critically informed choices, that is, the act of interpretation; it occurs at the intersection of the composer's authority and the editor's. Composers exert their authority over sources created by themselves or under their direct supervision, although it is affected and limited by the social, political and economic institutions through which the sources are produced and disseminated. It extends, at least indirectly, to sources whose production they do not directly supervise, as the act of reproduction tacitly acknowledges. When editors come to evaluate both types of source, they apply their own authority in forming judgments about what the sources transmit. In some cases, they must call into question the accuracy of a reading in a source. This is the point of interaction between the authority of the composer, as transmitted in the sources, and that of the editor in the course of evaluating and interpreting them. Editing therefore requires a balance between these authorities; the exact balance in any edition is the product of the editor's critical perspective on the piece and its sources, and that perspective is rooted in an appreciation of the piece's historical context.

The act of communicating the work to an audience is a fully integrated part of the creative process. By entering into this dialogue, artists abandon their autonomy and shape the work to accommodate and facilitate the act of communication. The context, social, cultural, political and economic, impinges on the final form and meaning of the work, which can be understood only as a social artefact. The same applies to the sources. Each source attests a particular historical state of the work; the editor assesses that evidence against the background of the larger historical context in which the piece was created, and the resulting text reflects his or her conception of the piece as it existed in its historical and social environment. Thus each source and each reading is considered as an individual piece of evidence for the work's history. Nevertheless, the piece begins from the composer's original conception, and through all its metamorphoses during the process of its socialization, it is the composer who is responsible for its shape. When textual criticism is undertaken within a historical frame of reference, it discerns the possible influences on the composer and how they are reflected in the sources.

This line of critical and historical inquiry focusses on the relationship between the text of a musical work and the work itself. A written text is not self-sufficient; text and work are not synonymous. For most of the Western art tradition, the act of creating a musical work consists of two stages, composing (usually synonymous with the inscription of the score) and performance. These two steps create a distinction between the work, which depends equally on the score and performance for its existence, and the text, either written (a score) or sounding (a

performance) that defines a particular state of the work. The work thus exists in a potentially infinite number of states, whether in writing (the score) or in sound.

The written text, however, holds a central place in our understanding of the work. It is the principal concern of editing, which begins and ends with this physical entity. The editors' critical position observes the distinctions between work and text and between written and sounding texts, and many of the editors' critical decisions depend on their understanding of the work. Nevertheless, editing depends principally on the source texts, and ultimately a text is its product.

Notation also carries a distinctive type of meaning, for the musical text addresses not the listener but the performer. This individual, even if the composer, is a second intermediary between the work and its audience through the medium of performance; and the text functions, initially, as the means of communication between composer and performer. This relationship clarifies the nature of a musical text: it contains a set of instructions to the performer for the execution of the work transmitted. The instructions vary in specificity, but in the Western art tradition at least some details remain at the performer's discretion. Trained musicians can imagine the sounds indicated, but that is not equivalent to reading: it is the aural replication of a performance, and the silent score-reader must interpret the notational symbols just as a performer does to re-create the work.

The nature of these interpretative processes emerges from consideration of the manner in which notation communicates. The individual symbol carries no independent meaning: its meaning arises solely from its context, from which it derives its semiotic import. This in turn derives from two complementary factors that form the semiotic framework for the notation. The first is convention; that is, the assignment of a particular meaning to a specific symbol is arbitrary. There is nothing intrinsic about the addition of a stem that requires a minim to last half as long as a semibreve but convention dictates it. The second factor is the system within which individual signs operate: the relationships between signs, the ways in which their meanings depend on the significance of one another. But more than one morphological system exists, and different systems operate within different conventions. In the common practice period, duple subdivision is assumed and triple must be indicated with a dot. In 15th- and 16th-century notation, however, triple subdivision is indicated by the mensuration with the result that the dot is not obligatory. These two systems, morphologically similar, employ different conventions for indicating triple subdivision; again, both conventions are arbitrary.

Each musical sign, therefore, carries a significance dependent on context and convention. Composers are aware of this and fix the text of their work within a framework. Once the moment of inscription has passed, however, the particular context and conventions are subject to change, and new observers will bring their own set of conventions to the interpretation of the signs. So the interpretation of these signs, in performance (where the investigation of performing practice seeks to provide a guide to interpretation) or in criticism (of which editing is a branch), is a strictly historical issue, one equally rooted in the semiotic import of each sign. The interpreter must re-create, as far as possible, the historical context and conventions applicable to the text of the work, to understand the meaning of each symbol.

The third tenet of this approach calls for an investigation of the semiotic nature of musical notation, also a historical undertaking. In the context of a historical and semiotic investigation of a piece and its sources, editing depends on the editor's conception of the work's style. Taken together, the notational symbols and their semiotic meaning generate a piece's stylistic attributes. Because editing amounts to the fixing of those symbols for a given piece, style ultimately governs many of the final editorial choices. But style does not reside in the notation alone. Because notation permits some discretion to performers, the variability of performance can exert influence on the work's style. Alongside the text, then, the performing options engendered by each work are an equal partner in determining its style.

Style exists within a historical context, and its study is also a historical undertaking: it is influenced by function, genre, existing practice and feasibility of performance. The elements contributing to style appear in a variety of combinations, according to time, place, composer, genre and even the individual piece. Such considerations form a part of the historical investigation of the piece and govern the editor's critical evaluation of readings in its text. Ultimately, editing is a matter of the preference of one reading over another; all readings can be classified as good, possible ones or clear errors.

However, if readings are evaluated on the basis of conceptions of style that arise from the readings themselves, a 'hermeneutic circle' exists. A point of entry, however, can be found, and it depends on the editor's critical acumen and his or her sensitivity to style. As style is defined, the position of individual readings within the developing conception continually changes. All readings are 'good readings' unless shown to be false on stylistic grounds. Good readings are not necessarily authorial; that distinction emerges from a consideration of all readings within the context of the work, the composer and related works and repertories.

Even apparently mechanical errors, such as a missing dot or an added beam that causes a bar to contain the wrong number of beats, are recognizable only because they violate conventional practices that in some measure define style. Because conceptions of style are constantly in flux, such judgments are rarely definitive or unequivocal. Moreover, there is no such thing as an 'obvious error'. Some readings will be deemed impossible within a piece's stylistic boundaries. These are 'clear' errors because, on stylistic grounds, they cannot be reasonable readings. The difference between clear and obvious errors is more than semantic: the latter apparently require no explanation, but the former do. Moreover, all these terms are relative, and a clear error for one editor may be a good reading for another with a different stylistic conception of the piece.

The final category, reasonable competing readings – that is, within the boundaries of the work's style – is often ignored. Textual critics, eager to establish an original or authorial text, have regarded all other readings as unoriginal, non-authorial and therefore errors. The common-error method of stemmatic filiation was introduced to provide a means of eliminating at least some of them. In many cases, editors simply have to choose between them, relying on their conception of the piece and its relationship with its sources.

3. TOWARDS A GENERAL THEORY. Starting from this conceptual framework, a generalized theory for editing can be proposed, within which each editor can develop a particular methodology for the project at hand. While each repertory, even each piece, presents special challenges, there is a common group of problems that underlies the process of editing irrespective of the repertory. (i) What are the nature and the historical situation of a work's sources? (ii) how do they relate? (iii) from the evidence of the sources, what conclusions can be reached about the nature and the historical situation of the work? (iv) how do this evidence and these conclusions shape the editorial decisions made during the establishment of a text? and (v) what is the most effective way of presenting the text? The remainder of this article addresses these stages in the editorial task, examining the ways in which critical thought affects each phase.

Most critical editions are founded on a thorough knowledge of the source materials. The recent collected editions of the works of Bach, Haydn and Mozart, among others, attest to the value of source studies and also confirm that further source research will only enhance our understanding of the music, its creators and practitioners. No edition, however – existing, projected or future – is definitive. New investigations, even of well-known sources, will continue to yield new insights into the music in proportion to the imagination and erudition of the investigators. All sources are both historical documents and repositories of readings. Each source, as a physical artefact, originated in a particular historical context, which directly affects the value and significance of the source for the history of the music it transmits. The authenticity of individual readings, however, still needs verification, regardless of the source's authenticity, in establishing a text: not every reading in a given source carries equal merit.

Any investigation is affected by two features of musical sources: almost all are practical, functional documents, and their production, manuscript or printed, requires specialized, technical knowledge of notation. Musical scores enable performance, and most sources are created for use as performing materials or to serve as an intermediate stage in the production of printed performing materials. There are exceptions, such as the presentation manuscripts prepared under the supervision of Guillaume de Machaut, which contain his collected works, or, some would say, the series of collected editions undertaken in the second half of the 19th century; but these are few. The functional nature of musical sources, as opposed to other types of books (literary, historical or philosophical, for example), is demonstrated by their impermanence. Scraps of music frequently turn up as binding material and endpapers in non-music books: when these sources outlived their usefulness, and their repertories became so outdated or expanded so much that a new book was needed, the obsolete books were destroyed and recycled.

Source research entails gathering the evidence, classifying the sources and evaluating the readings to establish the text. The first of these involves location, inspection, description and transcription. Circumstances usually dictate that the initial work of transcription is undertaken from microfilm or some other form of photographic reproduction; but photography can never reproduce all the details required by an editor and much of the detailed investigation, particularly inspection and description, must await examination of the source itself.

Modern bibliographic resources greatly facilitate the location of sources for the researcher. The editor will then need to determine which ones deserve closer consideration; the more he or she knows of the text's tradition, the better informed any judgment will be at the stage of establishing the text. Printed materials provide special problems, since copies from a press run (even apart from subsequent impressions or editions) may differ in some details: printers make stop-press corrections, engraved plates deteriorate, pieces of movable type shift or fall out, and sheets from different runs may be bound together. It is possible for significant variation to enter a printed text, even within copies produced at the same time. A full understanding of a print's value thus depends on the examination of as many copies as possible to determine the bibliographical status of each and to establish the variability of the text.

The tasks of inspection and description primarily concern the physical state of the source: such evidence may establish or confirm specific historical facts about the source, which can affect its significance. For example, watermarks and the dimensions of ruled staves can aid its dating and identification. Few such details can be checked in photographic reproduction; the bulk of the inspection must take place in the source's repository.

In the descriptions to be published as part of the edition's introduction, form follows function. The minimum required is the positive identification of each source so that users can locate it for themselves, with full identification: for manuscript sources this includes the city and repository where the source is held, with its shelfmark; printed sources too require full bibliographic citation. For printed materials before 1800, the citation should indicate exactly which copies were consulted. Beyond this minimum, the context of the edition and its prospective audience determine the exact form of the description. It may be preferable to publish a full codicological or bibliographical description separately, especially if this led to a fuller discussion of the source's historical circumstances; but most users would appreciate a succinct account of the historical position of the sources.

The principal task when primary sources are used in editing is transcription. If this is initially done from photographic reproductions, details can be confirmed with the originals during the main inspection of the source. In photographic reproductions, shadows cast by pin-pricks look like noteheads, bleed-through or offsets may merge with text on the page, and holes in the paper permit the next or previous page to be read as part of the current one. Inspection under ultra-violet light can only be done *in situ*, although beta-radiography facilitates the reading of erasures in photographic reproductions.

Larger problems arise in transcription. No transcription is objective; yet editors need to maintain some distance between themselves and the music they are transcribing, to enable the source to speak for itself. Scholars are apt to form and impose their interpretations as they transcribe, imputing sense, reason and logic on the notational symbols; but that, regardless of its critical value, may distort the source's evidence and make it more difficult to assess its importance in the classification of the sources and the establishment of the text. A diplomatic transcription (one that records the information in the source

exactly as it appears, with as many details as possible) alleviates the problem. Transcription, after all, is part of the process of gathering the evidence that will form the editor's conception of the work and its context. As editors gain experience with sources, they become aware of new interpretations.

4. STEMMATIC FILIATION. Stemmatic filiation can provide a powerful tool for the historical assessment of readings and sources, but it does not constitute a mechanical method for reconstructing lost archetypes. In its simplest form, the common-error method is based on the assumption that, when several witnesses agree in the same error, it is reasonable to postulate that it arose from a single common ancestor – that the error was committed once and copied into surviving witnesses, rather than made by several scribes independently. It should be emphasized that only clear scribal errors are useful for determining filiation; the sharing of good readings, no matter how rare, cannot show stemmatic relationships. Errors are most probably transmitted from the source in which they first occur (usually below the authorial original in the stemma); so shared error will signify, in most cases, common descent from that first source – a deduction central to stemmatic determinations because it can distinguish the ancestry of two (or more) sources that agree in error against others; the sources that agree in error descend from an ancestor in which the shared error was made, and was unknown to the other sources. On the basis of a few scribal errors the editor can draw up a *stemma codicum*, a 'genealogical table' of sources, with the help of which many readings, including reasonable competing readings, can be eliminated from consideration, together with entire sources that can be shown to have been copied from a surviving one; this process is called the *eliminatio codicum descriptorum* (the elimination of sources that are direct copies).

Not all problems are solved by a stemma, however. The sources may divide evenly between two reasonable competing readings; in such a case editors must select one or the other. Other complications affect this method, including 'contamination', the consultation by a scribe of more than one exemplar, and 'conjectural emendation', whereby scribes, unsatisfied with the reading of the exemplar, introduce one of their own invention. In such situations problematic readings, which could have illuminated stemmatic relationships, tend to be replaced by reasonable readings, which carry no stemmatic weight. Further, unlikely though it is, two scribes might make the same error independently. Any stemma based on textual evidence alone is built on assumption and probability. As an interpretative tool, it depends on interpretation itself, starting with deciding exactly what constitutes an error. Thus if a stemma does not represent absolute, objective truth, stemmatic filiation nevertheless provides a powerful tool for the textual critic.

The usual purpose of the method's application in philology is to determine, as closely as possible, the text of an authorial original. Many works fit this paradigm, and the reconstruction of the composer's text is an important task and one that stemmatic filiation can assist, particularly when the autograph does not survive; examples are Bach's cello suites and Haydn's String Quartets op.33 (Grier, 1996). For much music in the Western art tradition, however, it is impossible to restrict the definition of the work to a discrete compositional moment, since composers introduce flexibility of interpretation, in the form of performance, and each performance creates a new reading. A source created under these circumstances may transmit a possible text that carries no greater or lesser authority than others.

5. PROCEDURES. Because the relationship between the act of composition and the transmission of the resulting piece is infinitely variable, the procedure to be followed in treating the sources and their readings will also vary. No single editorial theory can satisfactorily accommodate the multiplicity of situations that arise in editing, even though each of the discussed theories of textual criticism has value in some contexts. Stemmatic filiation provides a useful and powerful tool, especially for the elimination of some competing readings, but does not automatically generate a fully edited text; it is simply a critical aid in sorting some of the readings. It may be possible to eradicate errors with good readings from elsewhere in the stemma. This type of reconstruction has been criticized because it creates a text that never existed, and a so-called 'eclectic text', which combines readings from two or more sources, is a historical impossibility. Adherents to this argument, principally the French philologist Joseph Bédier, devised the 'best-text' method of editing, in which one source is used except where it is patently corrupt.

Where it is corrupt, however, it must be emended. This raises the question: how should the emendation be effected? A stemma, if built on stylistically defensible criteria, may provide a firm historical basis for the emendation. Nevertheless, readings that stemmatically ascend to the archetype should not necessarily displace all unique readings in the sources. Many of them preserve substantive alterations to the text that have arisen through its performance and transmission, so represent the living tradition of the piece, and at least are typical of what would have been heard performed at the time when it was in circulation, even if they do not represent a specific performance. An edition that attempted to reproduce an 'original' or 'definitive' text, however, would have to ignore such readings in favour of the reconstructed text of the archetype, and it would not reflect the idiosyncratic musical practices each repertory exhibits.

Similarly, the theory of the copy-text, a method developed principally in modern English philology, does not generate a fully independent method of editing. The most familiar form of the theory is that proposed by W.W. Greg (1950–51) to deal with editing problems in Shakespeare, where virtually all sources are printed. Greg divided the transmitted readings into their substantive and accidental components. The former carry meaning, as for example the words of a text. The latter include such matters as spelling, punctuation and capitalization, qualities that may not in themselves carry meaning. Greg reasoned that, in publication, Shakespeare did not retain absolute control over accidentals, as printers imposed their own style and otherwise altered the text. Consequently, he suggested that the editor choose one text of the work as the copy-text and follow its accidentals faithfully. Therein lies the distinction between this method and the 'best-text' method, in which a single source supplies all readings, accidental and substantive. The choice of copy-text is determined by the editor's critical appraisal of the sources. The treatment of substantives is more flexible. Greg favoured the creation of an eclectic

text by drawing on all sources of the work directly associated with its author.

Despite the virtues of its attempt to deal with the historical circumstances of publication, however, the method does not address the difficulty of creating an unequivocal definition of substantive and accidental. The physical presentation, the bibliographic codes, of the work and text can carry significant meaning (McGann, 1983). It is therefore impossible to make a meaningful distinction between accidental and substantive. The problems are exacerbated when we try to transfer these concepts to music, because the semiotic nature of musical notation makes the distinction more difficult. Any graphic aspect of notation can convey meaning. So the idea of selecting a copy-text whose accidentals are to be incorporated into the edited text, already problematic in literature, becomes virtually meaningless in music.

The understanding of the work in its social and historical context, however, holds promise for editing either literature or music. Its theoretical content ends with the recognition of a work of art as a social and historical artefact. The historical context and circumstances of survival, rather than any single theory, guide the editor. Individual sources preserve texts that are faithful to the circumstances in which they were created and used. Their variants represent the way the work was or might have been performed when the source in question was used. Consequently, for many works, each source is a viable record of one form of the work, and can be treated as a 'best text'. All sources, however, may contain errors, readings that are impossible within the stylistic conventions of the repertory. These can be identified and adjusted only through the editor's knowledge of style, the transmission processes and the history of the work. No single theory, then, provides a fully self-contained method for editing, but within the historical approach each contributes valuable concepts and procedures.

The process of revision seen in a succession of sources, beginnings with alterations to the autograph, document the transformation of the work from its beginnings in the mind of the composer to a state in which the composer attempts to communicate it to a public. Copies prepared under the composer's direct supervision (so-called 'apographs') can be considered authentic, but the authentication of the source does not necessarily confirm the authenticity of its readings. Where the composer has entered a correction in autograph, its authenticity can be verified, but readings that are not changed do not signify that the composer checked them all carefully and ascertained their correctness. Performing materials that are contemporary with the composer can transmit a variety of information, including substantive changes to the text that arose from the circumstances of performance: this is particularly true of operas, where the original performing materials may differ substantially from the autographs (as they do, for example, for *Le nozze di Figaro* and *Carmen*). Other sources provide a window into the reception of a piece or a repertory by the musicians, scribes and performers who created the sources and for whom the sources were created. In many cases, the written versions exhibit only a few of the wealth of performing variants that surrounded these pieces. They do, however, reflect the types of variant that the performing environment permitted or encouraged to be added to the repertory. So each surviving version potentially possesses equal validity as a representation of the performing possibilities intrinsic to the tradition of the piece. The more open the processes of transmission are to contamination from the oral, performing tradition and scribal independence, the more likely the editor is to rely on a single source as a 'best text', using the stemma to illuminate the historical relationship between it and the other sources.

In the final stage of establishing a text, editors may find passages where no preserved reading is convincing; they may then proceed to emend by conjecture. Even though the likelihood of recovering the composer's original reading is slight, an emendation that arises from detailed knowledge of the composer's and the piece's style might well be an improvement over an engraving, typesetting or copying error. Even compositional autographs may not be free from error (Feder, 1990; Herttrich, 1990), as Heinrich Besseler shows in his edition of J.S. Bach's Brandenburg Concertos for the Neue Bach-Ausgabe (see Grier, 1996). On the other hand, the opposite extreme, the temptation to improve on the composer, holds equal danger. An editor should not be open to the charge of printing the piece the composer would have written had he or she known as much as the editor. The editors' guide in assessing these situations is their critical acumen, their sensitivity to style and historical possibility. To their knowledge they join the synthetic ability to see relationships, not necessarily of cause and effect, between various aspects of the composer's history, his or her environment, the piece's history and environment and the source's history.

6. Types of edition. That critical and historical engagement persists into the shaping of the presentation of the text for the edition's audience. Four types of edition should satisfy the needs of most potential users of music editions: the photographic facsimile; the edited print that replicates the original notation; the interpretative edition; and the critical edition. Many of the major sources of Western music, including works of the 20th century, are already available in photographic facsimile. All or most of the visual information presented in the source is retained and presented in the facsimile in a greater degree of detail than could possibly be reproduced by verbal description or printed replications of the original notation. Many nuances of the notation and, especially, the disposition of the notational symbols on the page, are thus clearly depicted for the benefit of those unable to consult the original sources. Moreover, some manuscripts have deteriorated and become difficult to read; earlier photographs may preserve a state of the source that is easier to read, as in the case of the autograph of Bach's Mass in B Minor.

There are, however, limitations. Photography rarely reproduces all the details of the original document, and the variables of lighting, film speed and contrast, exposure and processing ensure that two photographers are likely to create two quite different photographic records of the same source. No matter how clear the photography is, facsimiles do not completely replace the actual sources. Other problems make facsimiles unsuitable for general use as editions. Manuscripts are often difficult to read by anyone but specialists because the handwriting is not easily legible. With early music in particular an additional complication is that aspects of the notation are unfamiliar. Such reasons make the publication of facsimiles

indispensable for the further enlightenment of the musically literate public, scholarly and otherwise, but they cannot normally be used as performing materials.

The printed edition that replicates the original notation not only permits the enhancement of legibility but also allows editors the opportunity to revise and correct the text according to their critical investigations of the work and its sources. The procedure by which the text is established is a matter for the individual editor to decide. Because editions in this category constitute a form of facsimile (using printed fonts rather than photographs, as in the previous type), and because musical notation tends to be idiosyncratic from source to source, many editors will choose to base their edition on a single principal source, applying the 'best text' method. It is not easy to read these early notations and the suggested approach would surely alienate, at least initially, many prospective users of such an edition. The potential benefits, nevertheless, are significant. The performing nuances in the notation of early, non-measured music can be incorporated in the print. In mensural music, the editor need not impose the limitations of a modern rhythmic and metrical notational system that was never designed with the subtleties of perfect and imperfect values, coloration or proportions in mind. It is true that, if the music is presented in parts, as in the sources, the simultaneities between the voices of polyphony are not easily visible. This, however, might actually serve to focus more attention on the melodic aspects of the individual lines, arguably the most important aspect of these repertories.

The interpretative edition generates a certain amount of controversy. There will always, however, be a demand for editions that record aspects of the performing style of important performers, and they play an important role in the communicating of much great music to students and to the editor's peers and colleagues. Moreover, these editions constitute repositories of information about the performance and interpretation of the work. Some scholars maintain that they transmit a kind of oral tradition of the style of performance: great performers study with great teachers, who pass on insights into the work from previous generations.

In the past, it would seem that the chief problem with these editions lies not in the addition of editorial performing indications, but that the performer/editor expends little effort to ensure that the printed text is faithful to the testimony of the sources. Occasionally, such an editor rewrites the piece to conform to his or her taste. More performers today have academic training, and exhibit a greater interest in the source materials of the repertory they perform. Ultimately, these circumstances will be reflected in any editions they may prepare.

These three classes of editions appeal to specialized audiences who require particular types of information for their specific needs. The audience for the critical edition is the general musically literate public: performer, student, scholar, and the informed amateur. A priority for such an edition is clarity in the presentation of many different types of information to the user, including pitch, rhythm, metre, instrumentation, tempo, dynamics, articulation, and even bowing, pedalling, registration, breathing or, in vocal music, literary text.

The editor must consider when to retain notational elements used in the original sources, where they differ from modern usage. The choice will depend on a balance between fidelity to the substance of the music and ease of comprehension. The availability of the photographic facsimile or the edited printed replica makes it unnecessary to retain archaic notational features from the original source. On the other hand, there will continue to be a need for modernized editions of early music, which should not be regarded as a misrepresentation of the original if the editor indicates the principles of the modernization. Such factors affect the decision as to where to place the critical apparatus and commentary. Placing them at the foot of the page makes them readily accessible to the user, but can disrupt the flow of the text by reducing the amount of space available (such is the case with the edition of Beethoven's piano sonatas prepared by Artur Schnabel, or Alfred Cortot's editions of the piano music of Chopin). Some editors present information of immediate concern to the performer on the page with detailed textual commentary in a separate appendix.

Similarly, the mode of indicating editorial intervention in the text depends on the editor's perception of the audience's needs. When they are distinguished – for example, parenthesized or presented with typographical differentiation – the user can comprehend at a glance what is added by the editor. The disadvantages are that there exists no uniform system for making such distinctions, and that any system may disrupt the visual flow of the music and distract the user. Another alternative is not to mark editorial contributions at all, a policy followed by the Neue Mozart-Ausgabe in cases where the text does not depend on 'authentic' sources; instead, all interventions by the editor are entered in the critical report. The text is thus relieved of clutter to facilitate reading and comprehension; the disadvantage is that the edition's users may not look in the critical report. Further, some users may take the suppression of editorial signs as an attempt to lend the editor's text a spurious authority by presenting it as if it were the composer's; the text of any critical edition, however, is strictly the editor's. So long as editors inform their audience of their policies and procedures, and apply their system consistently, they cannot seriously be accused of misleading.

The critical apparatus offers editors the opportunity to explain and defend their choice of readings. There is no need to reproduce all the notational nuances of a particular source; these are more efficiently conveyed by a facsimile. Most editors primarily report readings from the sources they have rejected in favour of conjectural emendation; and where the reading of one source is selected over others of nearly equal merit or clear errors, they defend their choice by recording the rejected readings.

An important part of any critical edition is the critical (or textual) commentary, a section often lacking in music editions and, when present, it often resembles an apparatus, including little more than an account of variant readings. In many cases, the reasoning behind the editor's decisions is not self-evident from a simple listing of variants, no matter how detailed or complete that list is. A detailed discussion of the issues and interpretative thinking that led to those decisions may benefit members of every constituency in the edition's audience – scholars, performers and the musically literate public. The critical commentary is the place for editors to explain their course of action: they may discuss their choice of readings and their emendations together with specific points of interpretation that arise in the text.

Finally, in the introduction, the editor establishes the historical context of the piece or repertory under consideration. Detailed historical discussion might be deferred to independent studies, but any user of the edition can benefit from a brief note on the place of the piece within its composer's output, its genre or its era. This will usually be followed by a description of the sources, and a discussion of their classification and use (the inclusion of sample pages in facsimile can be useful). Then the editors can introduce a general account of the editorial method employed, presenting the point of view and the approach they have adopted. A statement about what the edition contributes to the state of knowledge about the piece and its relationship to previous editions could also find a place in the introduction.

Every aspect of editing involves the critical engagement of the editor with the piece or repertory being edited. The need for the adoption of a critical attitude derives from the fact that, in humanistic studies, there is no such thing as objectivity. In every stage of editing, including transcription, questions will arise for which there are no clear-cut answers. Editors who attempt to maintain a cool objectivity can follow one of two paths: they can merely present all the ambiguous evidence and let the user decide or they may attempt to resolve with finality every such question. The former may be a dereliction of duty; the latter may lead to the misrepresentation of evidence that is genuinely ambiguous, or does not permit a definitive interpretation. This emphasizes the need to retain a critical attitude towards the piece, the composer or the repertory, based on the kind of intimate study necessary for the preparation of an edition.

The advantage a critical edition offers its users is guidance from a scholar who has devoted time, energy and imagination to the problems of the piece and whose opinion is therefore worth considering. It should not purport to exempt users from thinking for themselves; they do not need to agree with the editor in every particular. But a critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth within the music's historical context.

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JAMES GRIER

Editio Musica Budapest (EMB). Hungarian firm of music publishers. It was founded by the state on 1 July 1950 as Zeneműkiadó Vállalat, the successor to the Hungarian music publishing companies Rózsavölgyi és Társa, Rozsnyai, Kálmán Nádor, Ferenc Bárd, Magyar Kórus and Imre Cserépfalvi. Following the reintroduction of capitalism and multi-party democracy to Hungary in 1989–90, Editio Musica was transformed into a limited company in 1993 and was then privatized.

The first publication under socialism was Book 1 of Bartók's *Gyermekeknek* ('For children'), which represented the guiding principle of the enterprise: 'to serve Hungarian music, particularly music for the training of musicians and the education of the common man wishing to improve and advance his or her knowledge'. The first managing director, László Korvin, and the artistic director, András Rékai, had to rely on 'outworkers' for editorial and similar work; but in 1953 the firm acquired its own printing works and thus was able to make long-term plans and cooperate with music publishing companies outside Hungary. In 1955 Béla Tardos, a professional pianist and composer, was appointed director; he organized the editorial side into two separate departments, one for music and another for music literature, and encouraged the employment of professional musicians with practical ability and theoretical knowledge. From the 1960s connections were established with similar undertakings abroad, and in 1961 László Eösze was appointed deputy director and artistic manager. After the death of Béla Tardos (1967) László Sarlós was appointed director until his retirement in 1986, when the musicologist István Homolya succeeded to the post.

EMB's publications so far amount to around 13,000 items; 5000 are continually available. It publishes annually between 50 and 60 new editions, which include contemporary music (mostly Hungarian). Important series include the new collected edition of works by Liszt, a critical edition of the complete lute works of Valentine Bakfark, Urtext editions of works by Bach, Beethoven, Corelli, Handel and Scarlatti, study scores, series of piano music and violin music, and *Early Chamber Music*. Much of EMB's present publication concentrates on pedagogical requirements, including instrument tutors, collections of repertory pieces, and music for ensembles and amateur orchestras

EMB has arrangements abroad with Boosey & Hawkes (London, New York and Artarmon, Australia), Edition Kunzelmann (Zürich), Leduc (Paris), Ricordi (Milan and Munich), Broekmans and von Poppel (Amsterdam), Real Musical (Madrid) and Buffet Crampon (Tokyo).

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JOHN S. WEISSMANN/PAUL MERRICK

Edition Russe de Musique [Russicher musikverlag; Russkoye Muzïkal'noye Izdatel'stvo]. Russian music publishing firm. It was founded in 1909 by Sergey Koussevitzky and his wife Nataliya with the aim of subsidizing the propagation of new Russian music. Any losses were borne by the Koussevitzkys, and all profits accrued to the composers. The venture was highly successful, both artistically and financially. To ensure copyright protection the firm was first legally established in Berlin as the Russischer Musikverlag, with offices in Moscow and St Petersburg, and later in Paris, London, New York and Leipzig. The main office was moved to Paris in 1920. Originally, to ensure artistic integrity, selection of works was determined by majority vote of a jury composed of Skryabin, Rachmaninoff, Medtner, Ossovsky, Struve and Koussevitzky. However, their rejection of Stravinsky's *Petrushka* was reversed when Koussevitzky threatened to withdraw from the jury. Such conflicts were obviated when, in 1914, Koussevitzky purchased the firm of Gutheil, which became an autonomous branch of Edition Russe under his control. Gutheil's catalogue, begun in Moscow in 1859, already contained important works by Prokofiev and Rachmaninoff, and, at a purchase price of 300,000 rubles, it also included valuable unpublished manuscripts by Glinka, Dargomïzhsky and others. From its beginning, Edition Russe offered substantial advances and profit sharing both to promising young Russian composers and to established Russian masters. Among the most noteworthy publications are Skryabin's *Prométhée* (1911, with a pictorial title-page by Jean Delville), Stravinsky's *Petruskha* (1912), *The Rite of Spring* (piano duet, 1913; full score, 1921), *Oedipus rex* (1927) and Symphony of Psalms (piano-vocal score, 1930; full score, 1932), as well as works by Medtner, Prokofiev, Rachmaninoff and Taneyev. Other composers well represented include Arensky, Balakirev, Berezovs'ky, Catoire, Konyus, Vernon Duke, Grechaninov, Lopatnikoff, Nabokov and Ziloti. The firm also published Rimsky-Korsakov's *Principles of Orchestration* (1913; Fr. trans., 1914, Ger. and Eng. trans., 1922) and Ravel's orchestration of Musorgsky's *Pictures from an Exhibition* (1929), which was commissioned by Koussevitzky. On 1 March 1947 the catalogue of Edition Russe de Musique was purchased by Boosey & Hawkes.

ROBERT S. NICHOLS/NIGEL SIMEONE

Editions, historical. The term 'historical edition' may be applied to any music publication that is devoted to a past repertory. The class of historical edition most valuable for the study of original versions of past music is the 'scholarly' or 'critical' edition. Prepared on the basis of a critical evaluation of all known primary sources, this class of edition is designed to present the most authoritative authentic version of its contents, with editorial material clearly distinguished from the original. The scholarly edition may be contrasted with the 'practical' or 'performance' edition, which is usually produced from unstated or secondary sources and may incorporate additions or changes designed to help the modern performer.

Historical editions are subdivided here according to content. 'Collected editions' refer to those publications that present a complete repertory, either the complete works of a single composer (also known as a 'complete edition' or 'Gesamtausgabe') or those multi-volume series in which the majority of individual volumes present a unified musical repertory derived from the same or from closely related original sources (also known as 'Denkmäler' or 'monuments').

'Anthologies' refer to historical publications of selections and excerpts from a variety of musical sources; these are subdivided into 'extended anthologies' (containing five or more volumes published over a period of five or more years) and 'small anthologies'.

Facsimile series (not, strictly speaking, editions), in which sources are reproduced with or without additional editorial comment, are included under collected editions of music.

See also ANTHOLOGY.

For a comprehensive list of historical editions, see vol.28 (APPENDIX D).

1. Introduction: to *c*1850. 2. *c*1850–*c*1950. 3. After *c*1950.

1. INTRODUCTION: TO *c*1850. Until the second half of the 18th century music publications were devoted principally to new or nearly new works. When an older work was printed, it was almost certainly one that was sufficiently popular to have remained in the performing repertory of the locality of the publication: for instance, works of Palestrina were still printed in 1689 in Rome (RISM 1689[1]), and Tudor church music was published as late as 1641 in London (1641[5]). The awakening interest in music of the past which produced the first modern histories of music also led to the first true historical editions, and it is significant that early writers of music histories also edited historical music collections (Burney's La Musica che si canta ... nella Cappella Pontificia, 1771 and Martini's Esemplare, ossia Saggio ... di contrappunto, 1774–5). Paralleling this interest in the revival of forgotten music was the recognition that music of the past still in use ought to be presented accurately in its own terms, and editors began to search out original sources in order to produce authentic readings. Early examples of such editions are Boyce's Cathedral Music (1760–63) and Arnold's publication of the same name (1790). The same interest in an accurate musical text also led to efforts to produce uniform editions of the entire musical works of favourite individual composers. The first of these, also edited by Arnold, was intended to comprise the works of Handel, but was never completed (1787–97). Other early complete-works editions similarly remained unfinished: Mozart (1798–9 and 1798–1806), Haydn (1802–43), Clementi (1803–19), Beethoven (1828–45), Schubert (*c*1835) and again Handel (1845–58).

Apart from these unsuccessful attempts at complete editions, most historical editions of this period were small anthologies containing vocal polyphony from the 16th century onwards. Instrumental anthologies began to appear around the turn of the century in smaller quantity; they include Cartier's L'art du violon (1798) and Clementi's Selection of Practical Harmony (1801–15). By the early 19th century the success of the small historical anthology was such that more extensive publications and series began to appear, such as Latrobe's Selection of Sacred Music (1806–25) and the Auswahl vorzüglicher Musik-werke in gebundener Schreibart, published in 16 volumes under the auspices of the Königliche Akademie der Künste in Berlin (1835–41).

A few early editors prepared anthologies with quite specific limitations, thereby foreshadowing the future development of the historical edition. Burney's collection cited above presents only music performed in the papal chapel during Holy Week, and Vincent Novello's The Fitzwilliam Music (1825) confines itself to works of Italian composers found in manuscript in the Fitzwilliam Museum. A geographically selected repertory is presented in Cichocki's Chants d'église ... des anciens compositeurs polonais (1838–9), and a special and cohesive repertory is singled out in F.H. von der Hagen's Minnesinger (1838–61). The second volume of Crotch's Specimens of Various Styles (*c*1807–9) may be considered the first history of music in examples.

Editorial criteria did not, properly speaking, exist during this early period. Each editor followed his own judgment, which was often tempered by an assumption that the integrity of the source could be superseded by his own more advanced musical knowledge. For instance, having made an agreeable piano accompaniment from a figured bass line, an early editor could see no reason to encumber his edition with the now unnecessary figuration. He was also likely to accept a single source as authoritative in attributions, and rarely sought out concordant sources. Furthermore, many aspects of early notation were clarified only by later scholars. For these reasons, early historical editions are useful today less for their content than as illustrations of the history of music scholarship.

2. *c*1850–*c*1950. A second phase in the development of historical editions may be said to have started around the mid-19th century, characterized by the publication of large collected editions in which completeness became the rule rather than the exception, and by publications in which the criteria of modern editing began to be established. The new phase was first apparent in collected editions of single composers. In 1851 the Bach-Gesellschaft issued the first volume of a critical edition of Bach's complete works, inaugurating an era of vigorous activity in complete editions that lasted until World War II. A very large number of these were published by Breitkopf & Härtel in Leipzig, with initiation dates as follows: Bach (1851), Handel (1858), Palestrina (1862), Beethoven (1862), Mendelssohn (1874), Mozart (1877), Chopin (1878), Schumann (1880), Grétry (1884), Schubert (1884), Schütz (1885), Lassus (1894), Berlioz (1899), Schein (1901), Victoria (1902), Haydn (1907) and Brahms (1926). Other sets attaining completion or substantial proportions during this period are: Purcell (1878), Sweelinck (1894), Rameau (1895), Obrecht (1908), Josquin des Prez (1921), Scheidt (1923), Monteverdi (1926), Monte (1927), Musorgsky (1928), M. Praetorius (1928), Lully (1930), Byrd (1937) and Pergolesi (1939), as well as several smaller complete presentations, such as Adam de la Halle (1872) and Machaut (1926). While some series failed to attain their goal of completeness (such as the Lassus edition of 1894–1926, which ceased before publishing any masses, and the Haydn edition of 1907–33, abandoned after 11 volumes), most are at least reasonably complete, and many remain the standard reference editions of today.

Collected editions of other kinds also first appeared during this period. An early example of the new type which became a model for later publications is Chrysander's Denkmäler der Tonkunst (1869–71). Two features of this edition that have become standard in later large-scale publications are the preparation of individual volumes by different editors, coordinated by a general editor, and sub-series (in this case, the complete works of Corelli, proposed, but not completed in this series). Eitner's more extensive Publikationen älterer Praktischer und Theoretischer Musikwerke (1873–1905) shows the same tendency to completeness within individual volumes or sub-series. Less praiseworthy is his double numbering system (volume and Jahrgang), a practice used widely in later collected editions and one that has created confusion for both librarians and researchers.

The repertory of collected editions is generally limited, often to a specific geographical region. Denkmäler deutscher Tonkunst, initiated in 1892 by a committee of German musicians including Chrysander, Brahms, Spitta, Joachim and Helmholtz, with the support of the German government, was the first major national series. It was soon followed by the Denkmäler der Tonkunst in Österreich (1894), also supported by government funds, under the general editorship of Guido Adler. So predominant did the geographical orientation of series become that many bibliographic lists of historical editions observe a subdivision by country (as in the excellent listing by Basso cited below).

Multi-volume anthologies, even those not attempting to present complete works, sources or repertories, continued to appear, exemplified by the well-known publication of Maldeghem (Trésor musical, 1865–93). This and other anthologies remained for decades the only modern sources of a sizable body of music, particularly the Renaissance repertory, not then available in complete works or collected editions.

Apart from these more scholarly publications, a tremendous growth in music publication to fill the needs of amateur music-making became evident in the second half of the 19th century, after the introduction of wood pulp paper and a period of expansion for the middle class. One or more major publishers in each country (e.g. Breitkopf & Härtel, Ricordi and Schirmer) created millions of inexpensive copies of original works or arrangements. Transcriptions of whole operas for voice and piano, for example, were issued simultaneously with first performances. Such publications are exemplified in the first half of the 20th century by various multi-volume series edited by A.E. Wier.

The growing awareness in this period that a modern edition should mirror the composer's intention in terms of his own time rather than repaint it in terms of the editor's time is demonstrated by the development of more sophisticated techniques of editing. Although the individualistic and intuitive approach continued to be used, particularly in peforming editions, editors increasingly felt it important to indicate original notation (such as ligatures and continuo figures) as well.

Because some works became so overburdened with editorial marks, professional musicians and serious amateurs began to rely on the new 'Urtext' editions, which provided close readings of the original source. Whether Urtext or not, editors often included commentary in prefaces, footnotes and sometimes in separately bound pamphlets (in German 'Kritischer Bericht' or 'Revisionsbericht'). The need for supplementary material such as translations of texts in obsolete languages, evaluation of multiple sources, thematic lists of related works, performing problems, biographies of obscure composers, related music (e.g. the model of a parody mass), and facsimiles of original sources, varies with the nature of the music concerned.

3. After *c*1950. A new phase in historical editions started shortly after World War II with a strong upsurge in the number of new publications and a renewal of activity in many dormant series. This growth can be attributed partly to the solid foundation laid by earlier historical editions, which had to some extent stimulated an interest in the study of historical musicology. Equally important were the advances in reprographic techniques, which enabled scholars to consult a variety of widely distributed sources by means of relatively inexpensive microfilms or prints, and publishers to produce editions and facsimiles more economically and reprint important earlier editions for wider distribution.

An important trend in this period has been the reassessment of many older complete-works sets, leading in some cases to revisions of existing editions (e.g. the works of Purcell, 2/1961–, and Victoria, 2/1965–) and in others to the appearance of supplementary series containing material previously omitted (e.g. Hess's 14-volume supplement to the old Beethoven edition and the Leipziger Ausgabe of Mendelssohn's works). But the most important result of critical re-examination has been the commencement of entirely new complete editions under the direction of international committees of scholars, such as the new complete works of Bach (initiated in 1954), Handel (1955), Mozart (1955), Beethoven (1961), Chopin (1967), Corelli (1976), Rossini (1979) and Vivaldi (1982). Most of these new editions propose a broader coverage than their predecessors, including such material as the composer's arrangements of other works, early versions, sketches, documentary or pictorial biographies, and facsimiles.

Numerous other complete-works series have been launched in this period for composers whose works have not previously been published in this way; these include the complete works of Telemann (1953), Schoenberg (1966), Hindemith (1975), Grieg (1977), Janáček (1978), Elgar (1981), J.C. Bach (1984), Berg (1984), Debussy (1985), C.P.E. Bach (1989) and Gade (1995). Many are extensive separate publications (e.g. the complete editions of several Russian composers published by the Moscow State Music Publishers), while others are embedded in other series, distributed over several volumes (e.g. the Morales edition in volumes of Monumentos de la Música Española published from 1952 to 1971) or in actual subseries (e.g. the Berwald edition in Monumenta Musicae Svecicae). Extremely important in this last category is Corpus Mensurabilis Musicae, a collected edition devoted mainly to complete editions of medieval and Renaissance composers whose extant output is generally small.

Activity in the publication of other collected editions has paralleled that in complete-works editions. A high proportion of these cover a specific geographic or chronological repertory: there are several new national sets as well as a growing number devoted to smaller local divisions, such as territories, counties or cities.

Three types of publication previously found only occasionally have appeared after 1950 in great quantity. The first is the edition that includes both editorial information needed by the scholar and that required for a modern performance, while retaining the relatively inexpensive format of the typical performing edition. Early examples of this type (such as Das Chorwerk initiated in 1929 and Hortus Musicus in 1936) are in this period joined by Diletto Musicale (1955), the various Recent Researches in Music series (beginning with those for the Renaissance and the Baroque in 1964), Le Pupitre (1967), Musica da Camera (1973) and Early Music Library (1987). A second type of modern publication which was rare in earlier periods is the extended series devoted exclusively to music theory (e.g. Corpus Scriptorum de Musica, 1950–) or translations (e.g. Music Theory Translation Series, 1963). The third type of publication

that grew very rapidly in the 1960s with the increased access to primary sources, technical improvements in the industry, and the low cost of production was the facsimile series. Before this time, only Paléographie Musicale (1889) had attained substantial size. Examples of a field that has become dominated by a few major publishers, particularly in the USA, are Broude's Monuments of Music and Music Literature in Facsimile (1965), Garland's Italian Opera 1810–1840 (1977) and Renaissance Music in Facsimile (1986).

In the late 1980s several factors precipitated a reduction in the number of scholarly editions. In addition to the high cost of producing limited editions and fierce competition in the industry, libraries and academic institutions – the main customers for scholarly sets – have seen the withdrawal of governmental support for the arts in general and been affected by budget restraints. Reductions in the funding for acquistions of this kind (particularly with the shift in American colleges and universities towards ethnomusicological studies) as well as in the staff and student populations that would possibly buy such editions for themselves have led to delays in some series and the demise of others.

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G.R. Hill and N.L. Stephens: *Collected Editions, Historical Series, &Sets & Monuments of Music: a Bibliography* (Berkeley, 1997)

SYDNEY ROBINSON CHARLES/GEORGE R. HILL, NORRIS L. STEPHENS, JULIE WOODWARD

Edler, Arnfried (*b* Lüdenscheid, 21 March 1938). German musicologist and organist. After completing a diploma in church music and music pedagogy at the Musikhochschule, Saarbrücken (1963–4), he studied musicology at the universities there and at Kiel, where he took the doctorate in 1968 with a dissertation on the interpretation of myths in 19th-century music. He continued as an assistant lecturer and organist at Kiel, where he completed the *Habilitation* in 1978. He was professor of musicology at the Musikhochschule in Lübeck (1979–89) and was appointed professor at the Hochschule für Musik und Theater in Hanover in 1989. His *Habilitationsschrift*, which examines the changing relationship between social conditions and the history of composition from the Reformation until the 20th century as regards organists of northern Germany, marks a departure from the methodology of his dissertation, which followed 19th-century traditions of scholarship. His other writings include a monograph on Schumann (1982) and a detailed history of keyboard music (1997); he has also edited the piano concertos of A.C. Kunzen, J.W. Hertel (*Norddeutsche Klavierkonzerte des mittleren 18. Jahrhunderts*, Denkmäler norddeutscher Musik, v-vi, Munich, 1994) and C.P.E. Bach. His wide interest in diverse topics and methods of enquiry is documented in his numerous writings.

WRITINGS

Studien zur Auffassung antiker Musikmythen im 19. Jahrhundert (diss., U. of Kiel, 1968; Kassel, 1970)
Der nordelbische Organist: Studien zu Sozialstatus, Funktion und kompositorischer Produktion eines Musikerberufes von der Reformation bis zum 20. Jahrhundert (Habilitationsschrift, U. of Kiel, 1978; Kassel, enlarged, 1982)
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'Das Charakterstück Carl Philipp Emanuel Bachs und die französische Tradition', *Studien zur deutsch-französischen Musikgeschichte: Saarbrücken 1981*, 219–32
Robert Schumann und seine Zeit (Laaber, 1982)
'Zwischen Händel und Carl Philipp Emanuel Bach: zur Situation des Klavierkonzertes im mittleren 18. Jahrhundert', *AcM*, lviii (1986), 180–221
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ed., with F. Krummacher: *Dietrich Buxtehude und die europäische Musik seiner Zeit: Lübeck 1987* [incl. 'Buxtehude und die norddeutsche Choralphantaisie', 275–88]
ed., with H.W. Schwab: *Studien zur Musikgeschichte der Hansestadt Lübeck* (Kassel, 1989) [incl. 'Der bürgerliche Konzertbetrieb in 18. Jahrhundert', 103–13]
'Ton und Zyklus in der Symphonik Schumanns', *Probleme der symphonischen Tradition im 19. Jahrhundert: Bonn 1989*, 187–202
'Mythische und musikalische Struktur bei Wagner', *Musik und Dichtung: neue Forschungsbeiträge: Viktor Pöschl zum 80. Geburtstag*, ed. M. von Albrecht and W. Schubert (Frankfurt, 1990), 331–50
'Organ Music within the Social Structure of North German Cities', *Church, Stage, and Studio: Music and its Contexts in Seventeenth-Century Germany*, ed. P. Walker (Ann Arbor, 1990), 23–41
'Arnolt Schlick: musicus consumatissimus ac organista probatissimus', *Von Isaac bis Bach: Festschrift Martin Just*, ed. F. Heidlberger, W. Osthoff and R. Wiesend (Kassel, 1991), 115–26
'Das Collegium Musicum als Forum des Theorie-Praxis-Bezuges', *Akademie und Musik: Erscheinungsweisen und Wirkungen des Akademiegedankens in Kultur- und Musikgeschichte: Festschrift Werner Braun*, ed. W. Frobenius and others (Saarbrücken, 1993), 107–22
ed., with P. Becker and B. Schneider: *Zwischen Wissenschaft und Kunst: Festgabe für Richard Jakoby* (Mainz, 1995) [incl. 'Wilhelm Langhans und der Begriff des musikalischen Urteils: ein musikpädagogisches Kapitel aus den Gründerjahren des Zweiten deutschen Reichs', 49–65]
Gattungen der Musik für Tasteninstrumente, i: *Von den Anfängen bis 1750* (Laaber, 1997)

FRIEDHELM KRUMMACHER

Edlerawer [Edelawer, Erdelawer, Edlerauer], **Hermann** (*b c*1395; *d c*1460). German composer, active mainly in Austria. A clerk of the diocese of Mainz, he matriculated at the University of Vienna, 1413–14, where in 1445 he delivered an address by Aeneas Sylvius Piccolomini. From 1439 or 1440 until perhaps as late as 1449 he was Kantor of the collegiate church of St Stephan, Vienna. Legal documents and payments of expenses suggest that he was a civic dignitary with a wide range of extra-musical

responsibilities and an extensive local network of patrons; his coat of arms is preserved on his seal attached to a number of letters patent. In 1457 he became supervisor of the watch on one of the city gates.

Edlerawer's surviving music is all preserved in *D-Mbs* Clm 14274, with whose main scribe and compiler, Hermann Pötzlinger, a student at the University of Vienna from 1436 to 1439, he may have been closely connected. Much of the music is unelaborate and survives in only two parts, though fauxbourdon should be added to *Verbum bonum* and probably also to the Credo and *Que corda nostra*, a setting of alternate verses of the Pentecost sequence *Sancti spiritus*. *Lauda Syon* is a more ambitious work in three parts (except for the verse 'In figuris', which is in fauxbourdon); sections of the contratenor missing from *D-Mbs* Clm 14274 are present in the unattributed concordance in Trent manuscript 93 (*I-TRcap*), and vice versa.

WORKS

all appear with ascriptions in D-Mbs Clm 14274

Kyrie dominicale, 2vv (superius paraphrases either Kyrie XV, 'Dominator Deus', or XVI)
Credo dominicale, 2vv (superius closely follows Credo I: the following 'Amen', 3vv, is unrelated)
Lauda Syon, 3vv (sequence; also in Trent MS 93, *I-TRcap*; superius paraphrases chant, with migration to T)
Que corda nostra, 2vv (sequence, text by Notker; superius paraphrases chant, with migration to T)
Verbum bonum, 2vv (sequence; chant in T marked 'Faulx bourdon', with migration to superius)
Beata viscera, 2vv (superius closely follows chant)
[textless on f.103], 2vv (form like that of a rondeau)

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I. Rumbold: 'The Compilation and Ownership of the "St Emmeram" Codex (Munich, Bayerische Staatsbibliothek, Clm 14274)', *EMH*, ii (1982), 161–235

IAN RUMBOLD

Edle van Ghelenschen Erben. Austrian firm of music publishers, founded as VAN GHELEN.

Edlund, Lars (*b* Karlstad, 6 Nov 1922). Swedish composer, teacher, conductor and harpsichordist. After attending the Ingesund Music School and the Stockholm Musikhögskolan (1942–7) he went to study at the Basle Schola Cantorum and elsewhere. He was a church organist (1948–60) and was then appointed to the Stockholm Musikhögskolan as teacher of aural training, the subject of his internationally known *Modus novus* and *Modus vetus*. In 1967 he founded the Camerata Holmiae, an ensemble of vocal soloists, which he conducts.

Initially a composer only of liturgical music, after his move to Gotland in 1971 he produced a number of original and intense pieces, both sacred and secular. His melodic lines on carefully chosen texts are often built in long cantilenas, oscillating between Gregorian-inspired elements and early Baroque polyphony, and, in particular, taking inspiration from the music of Monteverdi, whom he reveres.

WORKS

(selective list)

Stage: Flickan i ögat (chbr op, U.-B. Edberg), 1979
Choral: Elegi (G. Ekelöf), chorus, 1971, rev. 1972; Saligprisningarna [The Beatitudes], youth/children's chorus, chorus, fl, elec gui, vc, db, org, 1971; Körstudier I–III, chorus, 1972–3; Triad (D. Hammarskjöld), chorus, wind orch, 1973; Cirkus – 4 Serious Songs (A. Vazyk, H. Martinson, U. Torhamn, N. Ferlin), Bar, pf, 1974; La cigale et la fourmi (La Fontaine), S, A, T, B, chorus, 1975; Nenia (Lasciatemi morire), chorus, 1975; 4 ordspråk av Kung Salomo, male chorus, 1975; Missa Sancti Nicolai, solo vv, chorus, perc, 1979; Magnificat, S, chorus, 1980; Adonai (Bible: *Jeremiah* xx), Bar, chorus, org, 2–3 perc, 1983; Respicite volatilia caeli (*Matthew* vi.26–9), girls' choir, 1987; Giftas (O. von Dalin), male chorus, 1990; Paradiso: 3 canti (Dante), chorus, 1995; Ikoner (T. Tranströmer)
Other works: Tracce, hpd, 2 perc, chbr orch, 1972; A Cappella, 2 hn, 4 tpt, 2 trbn, str orch, 1976; Str Qt 1981 'Kära vänner ...', 1980–81; Sonata, fl, pf, 1984; Str Qt 2: reflexer från en hymn, 1993

Principal publishers: Gehrman, Nordiska musikförlaget

WRITINGS

Modus novus: lärobok i fritonal melodiläsning (Stockholm, 1963)
Om gehörsutbildning (Stockholm, 1963)
Modus vetus: gehörstudier i dur/moll-tonalitet (Stockholm, 1967)
with A. Mellnäs: *Det musikaliska hantverket* (Stockholm, 1968)
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P.-G. Alldahl: 'Ett porträtt av Lars Edlund', *Nutida musik*, xxv/2 (1981–2), 62–9
I. Bengtsson: 'Lars Edlund', *Operan* (1981–2), no.4, pp.10–14 [on Flickan i ögat]
P.-A. Hellquist: 'Starka känslor – abstrakt tonspråk', *Konsertnytt*, xx/2 (1984–5), 6–10

ROLF HAGLUND

Edlund, Mikael (Bengt Olof) (*b* Tranås, 19 Jan 1950). Swedish composer, son of Lars Edlund. He played in rock and jazz groups before studying musicology in Uppsala (1970–72). In 1972–5 he studied composition with Lidholm and Mellnäs at the Royal College of Music in Stockholm. From 1975 to 1979 he was a board member of Fylkingen, and their producer between 1979 and 1980. In 1978 he became a board member of the Swedish section of the ISCM. He established the Kammarmusikgruppen in Stockholm in an attempt to bring together the best musicians in the country to perform new music.

He formulates his own music slowly and carefully and demands similar care on the part of the musicians in an endeavour to make the music sensually tangible and clearly structured. He already showed maturity in the work that marked his breakthrough, *The Lost Jugglery*, performed at the ISCM Festival in Stockholm in 1978; it is a musical role-play with built-in conflicts between a dominant composer, a neurotic piano soloist, a clown figure as percussionist, a cellist lacking in independence and a motherly singer. International success came with Edlund's string quartet *Brains and Dancin'* (1981), which again set nervous intensity against sensual intoxication in brilliantly structured form. His orchestral début came in 1991 with the dramatically structured *Ajar*.

WORKS

Orch: Vad är emellan och emellan vad [What is between and between what], big band, 1973–4; Ajar, 1988–91; Upplöst fönster [Dissolved Window], str, 1986–96
Chbr: Trio sol, cl/s sax, bn/t sax, pf, 1980; Brains and Dancin', str qt, 1981; Jord [Earth], 5 perc, 1982; Små fötter [Small Feet], gui,

1982; Music, double wind qnt, 1983–4; Orchids in the Embers (Tango for Y. Mikhashoff), pf, 1984; Fantasia (över en stad), pf, 1982–6; Blå trädgård [Blue Garden], pf trio, 1992–4; Fanfara, tpt, 1995; Un punto nel cortile, fl, 1997; Violinsolo, 1998

Vocal: The Lost Jugglery, Mez, 2 perc, pf, vc, 1974–7; Leaves, 4 S, 4 Mez, pf, elec pf, hp, 7 perc, 1977–81

Incid: Ombudsnationalen, music for an exhibition, 1975; Bostadslösa, TV-film music, 1980, collab. P. Lindgren; Terra nova, theatre music, vv, insts, 1980, collab. Lindgren

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L. Reimers: 'Mikael Edlund, en *ton*sättare', *Nutida musik*, xxxi/4 (1987–8), 32–43

S. Dahlstedt: 'Sinnlighet och tid: ett perspektive på Mikael Edlunds musikskapande', *Artes*, xvii/2 (1991), 112–20

M. Strömberg: 'Mikael Edlund håller dörren på glänt', *Konsertnytt*, xxvii/8 (1991–2), 14–17

ROLF HAGLUND

Edmund (*fl* 1396–7). English composer. The song *Thys yol the beste red* for two voices in *GB-Cu* Add.5943 is ascribed 'Quod Edmund'. The probable provenance and date of the manuscript strongly support identification with the Edmund who was *informator choristarum* at Winchester College in 1396–7. The 14th-century motet *Sub Arturo plebs* commemorates 'Edmundus de Buria' as an excellent tenor and a favourite at court; he is recorded in Edward III's household from 1359 to 1370, but is probably not identifiable with the composer.

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B. Trowell: 'A Fourteenth-Century Ceremonial Motet and its Composer', *AcM*, xxix (1957), 65–75

E.J. Dobson and F.Ll. Harrison: *Medieval English Songs* (London, 1979)

R. Rastall, ed.: *Two Fifteenth-Century Song Books* (Aberystwyth, 1990)

DAVID FALLOWS

Edmunds [St Edmunds], **John** (*b* San Francisco, 10 June 1913; *d* Berkeley, 9 Dec 1986). American composer. He was educated at the University of California, at the Curtis Institute with Rosario Scalero, at Columbia University and at Harvard (MA 1941); subsequently he studied privately in England with Arnold Goldsbrough and Thurston Dart. Among his awards are the Joseph H. Bearns Prize (1937), a Fulbright scholarship (1951), a grant from the Italian government (1954–6), a Folger Shakespeare Library grant (1967), a fellowship from the American Council of Learned Societies (1968) and a Guggenheim Fellowship (1969). He taught briefly at Syracuse University and at the University of California, Berkeley. With his wife Beatrice Quickenden and a colleague, Leonard Ralston, he founded the Campion Society in San Francisco (1946–53). From 1957 to 1961 he was in charge of the Americana collection in the New York Public Library. From 1968 to 1976 he worked in England, returning in 1977 to San Francisco, where he concentrated on arranging and transcribing English song and poetry of the 17th century.

Edmunds is himself a songwriter of the first rank: Varèse noted his 'happy combination of sensibility and technique', and other composers to have valued his work include Cowell, Rorem, Flanagan and Bacon. English and Irish poetry have inspired most of his songs, especially Middle English poetry and the work of W.B. Yeats. His awareness of the past gives to many of his own works a special, otherworldly quality. Eight of the songs from *Hesperides* (1935–60) are built on ground basses as are his *Psalms of David* (1960), which includes *The Lord is my Shepherd* set to a 16th-century pavan rhythm (3/2+2/2+3/2). Surpassing all others of Edmunds's songs is perhaps *The Drummer*, a requiem for a young soldier. After 1960 Edmunds wrote mainly choral works and ballets. (*GroveA*, J. Behrend)

WORKS
(*selective list*)

STAGE

The Pastoral Kingdom (The Shepherd's Maze) (masque, Middle Eng.), nar, boys'/female chorus, fl, va, kbd, perc, 1963, rev. 1974; Jehovah and the Ark (children's ballet), nar, 2 pf, solo dancers, 1968, rev. 1973 as The Voyage to Ararat, collab. E. Bacon, rev. 1979; The Parliament of Fowls (children's ballet), 1974, rev. 1976 as Rookmaster, collab. Bacon

CHORAL

The Sandison Hymnal, 1957–62; The Adams Book of Carols, 1957–72; The Urban Muse [after tunes of 1400–1700] (J.M. Neale, I. Watts, J. Ruskin and others), Bar, chorus, org, perc, 1965, rev. 1975 as The Cities of Heaven and Earth, spkr, chorus, org; Hymns Sacred and Profane (H. Vaughan, J. Clare, H. Melville, others) [after tunes of 1400–1700], nar, Mez, chorus, org, perc, 1966, rev. 1975 as The Praise of the Created World

SONG SETS

The Curlew (W.B. Yeats), 1935–6; The Fortunate Isles (J. Lydgate, W. Shakespeare, J. Dryden and others), 1935–60; Greenbuds (A.E. Housman), 1935–7; Hesperides (R. Herrick, Shakespeare and others), 50 songs, 1935–60 (1975), rev. 1983; The Phases of the Moon (Yeats), 1935–52; The Faucon (Middle Eng., W. Blake, Housman, Yeats and others), 24 songs, 1939–44 (1978), rev. 1983 [songs from previous collections]; The Rising of the Sun (Middle Eng.), 1939–60; The Tower (Yeats), 1945–6; Byzantium (Yeats), 1948; 7 Pss of David, Mez/Bar, pf, 1960, incl. The Lord is my Shepherd; Boreas, 32 songs, 1983, incl. The Drummer (T. Hardy)

Folksong arrs.: The Parson's Farewell, 12 Amer. songs, 1v, pf, 1936–65; An Acre of Land, 24 Eng. songs, 1v, pf, 1939–65; Die friesche Welt, 24 Ger. songs, 1v, pf, 1958–65; Fleur-de-lis, 12 Fr. songs, 1v, pf, 1959–63; The Williamsburg Cycle, 10 18th-century Virginian songs, S, Bar, B, obbl vv, insts, 1964; The Flowers of the Field (Amer., Eng., Irish, Fr., Ger.), 64 songs, 1v, pf, 1978

EDITIONS

The Major Epoch of English Song: the 17th Century from Dowland to Purcell (MS, 1940–76, *Lbl*)

Venetian Operatic Arias in the mid-17th Century (MS, 1956–76, *GB-Lbl*)

The Garden of the Muses (New York, 1985)

Many arias, cants., and songs by J.S. Bach, A. Scarlatti, Vivaldi and others; many other unpubd edns

Principal publishers: Concordia, C. Fischer, Lawson-Gould, R.D. Row, World Library of Sacred Music

WRITINGS

with A. Mann: *Steps to Parnassus* (New York, 1941, rev. 2/1965 as *The Study of Counterpoint*) [part trans. of J.J. Fux: *Gradus ad Parnassum*, Vienna, 1725]

with G. Boelzner: *Some Twentieth Century American Composers: a Selective Bibliography* (New York, 1959–60)

A General Report on the New York Public Library's Americana Music Collection and its Proposed Development in Lincoln Center for the Performing Arts (New York, 1961)

JEANNE BEHREND/MICHAEL MECKNA

Edo [Now Tokyo, Japan]. *See* Tokyo.

Edomites, music of the. *See* Jewish music, §II, 3.

Edson, Lewis (*b* nr Bridgewater, MA, 22 Jan 1748; *d* Mink Hollow, NY, 1820). American composer. A blacksmith by trade, he was teaching singing schools as early as 1769. Shortly after the start of the American Revolution his family moved to Lanesboro, Massachusetts, where he served as chorister in the Anglican church and became

widely known in the area as 'the great singer'. His whereabouts are unknown between 1791, when he sold his Lanesboro property, and 1806, when he turned up in Mink Hollow. Edson's 26 known compositions were introduced in a variety of tunebooks, including *The Social Harmonist* (New York, 1801–3) of his son Lewis Edson jr, also a composer. The first collection to include Edson's music was Simeon Jocelyn and Amos Doolittle's *The Chorister's Companion* (New Haven, 1782); his three fuging tunes published there, 'Bridgewater', 'Greenfield' and 'Lenox', would prove to be the most frequently printed American pieces in tunebooks issued up to 1810. The sturdy vigour of their melodies and the apt way in which they set their texts surely contributed to their popularity. Lewis Edson jr's music manuscript, at the New York Public Library, includes two tunes by his father, one of which, 'Resurrection', was never published.

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K. Kroeger, ed.: *Three New York Composers: the Collected Works of Lewis Edson, Lewis Edson Jr., and Nathaniel Billings*, MNAN, iii (1995)

NYM COOKE

Education. *See* MUSIC EDUCATION, CLASSICAL; CONSERVATORIES; SCHOOLS; and UNIVERSITIES.

Edvina [Martin], **(Marie) Louise (Lucienne Juliette)** (*b* Montreal, 1880; *d* London, 13 Nov 1948). Canadian soprano. She studied with Jean de Reszke in Paris. She made her début as Marguerite (*Faust*) in 1908 at Covent Garden, where she sang every season until 1914, and again in 1919, 1920 and 1924. She was the first London Louise, Thaïs, Maliella (*I gioielli della Madonna*), Francesca da Rimini (Zandonai) and Fiora in *L'amore dei tre re* (Montemezzi). Her repertory also included Tosca, Desdemona and Mélisande. She sang with the Boston Opera (1911–13), appearing also in its Paris season in 1914; in Chicago (1915–17); and once at the Metropolitan (1915) as Tosca. Her last operatic performance was in that role at Covent Garden in 1924. Her pure, refined singing was enhanced by her attractive stage personality. Among her recordings, her 'Depuis le jour' from *Louise* stands out for its delicacy and imagination.

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H.H. Harvey: 'Maria Louise Edvina', *Gramophone*, xxx (1952–3), 7 [with discography]

HAROLD ROSENTHAL/ALAN BLYTH

Edwards (i) (*fl c*1520). English composer. Four parts of his five-part setting of *Terrenum sitiens regnum*, commemorating the Holy Innocents, survive (*GB-Cu* Peterhouse 471–4); it is notable for the dramatic setting of the phrase 'Vindica, Domine, sanguinem sanctorum tuorum' which occurs three times in the course of the text in the manner of a burden. Edwards must be distinguished from Edward Martyn, whose setting of *Totius mundi domina* occurs in the same manuscripts. Since so many musicians named Edwards are known in this period no plausible attempt at identification can be made.

ROGER BOWERS

Edwards (ii) [Mrs Mozeen; first name unknown] (*fl* 1737–53). English soprano and actress. A pupil or protégée of Kitty Clive, she appeared first as a child in a pantomime at Drury Lane (1737) and was principally associated with that theatre until 1748. She had two seasons with Handel: 1740–41 at Lincoln's Inn Fields, where she created the parts of Clomiris in *Imeneo*, and Achilles in *Deidamia*, and sang in revivals of *L'Allegro, il Penseroso*, *Acis and Galatea* and *Saul*; and 1743 at Covent Garden, where she played one of the Philistine and Israelite Women at the première of *Samson* and sang 'I know that my Redeemer liveth' in the first London performance of *Messiah*. The parts Handel composed for her indicate a flexible light soprano with a compass of *d'* to *b''*.

Miss Edwards was very active in London theatres, especially in works by Arne and Samuel Howard, and in pantomimes and songs between acts; she also acted in straight plays, including Shakespeare; like Mrs Clive, she sometimes included specially composed songs. About April 1746 she married a Drury Lane actor, Thomas Mozeen (*d* 1768). In 1748 she was engaged for the Smock Alley Theatre, Dublin, and sang there until 1752, appearing in William Boyce's *Chaplet*, Handel's *Acis and Galatea*, and often as Polly in *The Beggar's Opera*. She separated from her husband soon afterwards, and in February 1753 was acting in a play by Mrs Centlivre at Bath. She is said to have had a charming voice and manner, but to have been hampered by timidity on the stage.

WINTON DEAN

Edwards, F(rederick) G(eorge) (*b* London, 11 Oct 1853; *d* London, 28 Nov 1909). English organist and writer on music. While a student at the RAM he was organist of the Surrey Chapel, migrating in 1876 with the pastor and congregation to the newly built Christ Church, Westminster Bridge Road. In 1881 he transferred to St John's Wood Presbyterian Church, where he remained as organist until 1905; during this period he produced several editions of Nonconformist church music and wrote programme notes for oratorios. Edwards's most lasting contribution, however, was as a music historian. Besides books on hymn tune origins, London musical places and Mendelssohn's *Elijah*, he wrote important articles on cathedrals and on the English Bach revival for the *Musical Times*, some 21 entries on 19th-century musical figures for the *Dictionary of National Biography*, and further articles for the second edition of *Grove's Dictionary*. In all his work, but especially as contributor to the *Musical Times* from 1891, and its editor from 1897, he showed considerable care in searching out original sources and witnesses. The British Library holds 13 volumes of his papers; among the correspondents are Elizabeth Mounsey, Marie Benecke, Stanford, Parry, Elgar, Stainer, Sullivan and Grove.

WRITINGS

with R.E. Welsh: *Romance of Psalter and Hymnal: Authors and Composers* (London, 1889)

'Mendelssohn's Organ Sonatas', *PMA*, xxi (1894–5), 1–16

Musical Haunts in London (London, 1895)

The History of Mendelssohn's Oratorio 'Elijah' (London and New York, 1896)

Many contributions to *MT* (1891–1909 passim), *DNB* and *Grove2*

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LEANNE LANGLEY

Edwards, George (Harrison) (*b* Boston, 11 May 1943). American composer. He was a student of Richard

Hoffmann at Oberlin College (BA 1965), Milton Babbitt and Earl Kim at Princeton University (MFA 1968) and Donald Martino at the Berkshire Music Center. He taught theory at the New England Conservatory (1968–76) before joining the music department at Columbia University (Chair 1996–9; MacDowell Professor from 1997). His honours include a Rome Prize Fellowship (1973), a Naumberg Recording Award (1974) for *Kreuz und Quer*, two Guggenheim fellowships and five residencies at the MacDowell Colony. His Second String Quartet was a winner of the 1983 League of Composers–ISCM National Competition. His music, most of which is for small ensembles, is highly polyphonic, chromatic, motivically developed and challenging to performers. Its textures range from the dense and eventful, as in *Kreuz und Quer* (1971), to the attenuated and lacy, as in *Exchange-Misère* (1974). These two works, his First String Quartet (1967) and *Veined Variety* (1978), have been recorded. He has written articles on contemporary music and Haydn string quartets.

WORKS

Orch: 2 Pieces, 1964; Giro, 1974, Moneta's Mourn, 1983; Heraclitean Fire, str qt, str orch, 1987; Pf Conc., 1990

Vocal: The Captive (M. Proust), S, 14 insts, 1970; 3 Hopkins Songs (G.M. Hopkins), 2 S, 2 pf, 1972; Wild Air (Hopkins), Ct, 4 rec, 1975; Veined Variety (Hopkins), S, 4 players, 1978; The Leaden Echo and the Golden Echo (Hopkins), 3 female vv, 9 insts, 1979; A Mirth but Open'd (G. Herbert), song cycle, S, pf, 1986; The Resurrection of the Wheat (W. Whitman), S, pf, 1993

Chbr and solo inst: Bits, 11 insts, 1966; 2 Pieces, pf, 1967; Str Qt no.1, 1967; Double Play, 2 pf, 1970; Kreuz und Quer, 5 insts, 1971; 2 Bagatelles, pf, 1972; Suspension Bridge, vc, 1972; Monopoly, 17 ww, pf, perc, 1973; Exchange-Misère, fl + pic + a fl, cl + b cl, vn + va, vc, pf, 1974; Sonda, fl, pf, 1975; Draconian Measures, pf, 1976; Gyromancy, 7 insts, 1977; Northern Spy, 9 insts, 1980; Str Qt no.2, 1982; Suave mari magno, pf, 1984; 5 Etudes, pf, 1985; Trio, hn, vn, pf, 1987; Parallel Convergences, 11 insts, 1988; Plus ça change . . ., 7 insts, 1992; Czeched Swing, pf, 1994; The Isle Is Full of Noises, 6 insts, 1995; Trio, cl, va, pf, 1999

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R. Black: '. . . and Each Harmonical has a Point of its Own . . .', *PNM*, xvii/1 (1978–9), 126–30

DAVID WRIGHT

Edwards, Henry Sutherland (*b* Hendon [now in London], 5 Sept 1828; *d* London, 21 Jan 1906). English writer and critic. He had some early success as author or collaborator for several farces, extravaganzas and pantomimes (*Noureddin and the Fair Persian*, 1849, *Little Red Riding Hood*, 1858, and *The Goose with the Golden Eggs*, 1859). He also wrote novels, which were not successful, and miscellaneous journalism, political as well as musical. In the 1850s he contributed to Henry Vizetelly's *Illustrated Times* and was sent to Russia as its correspondent for the coronation of Aleksandr II in 1856. Later, for *The Times*, he was correspondent in Poland (1862 and 1863) and wrote reports on the Franco-Prussian War in 1870.

Edwards's later journalism was often on musical subjects, and by the 1860s he was part of the circle of critics associated with the powerful J.W. Davison, music critic for *The Times* and the *Musical World* (William Howard Glover, Desmond Ryan, Campbell Clarke, Joseph Bennett). He followed Glover as music reviewer for the *Morning Chronicle* and also wrote notices of operatic performances for the *Pall Mall Gazette* and, later, the *St James's Gazette*. Among his many books were *The Russians at Home and the Russians Abroad* (1861), *History of the Opera* (1862), *The Germans in France* (1874), *Rossini and his School* (1881) and *The Prima Donna: her History and Surroundings* (1888). His *Personal Recollections* were published in 1900.

ROBERT BLEDSOE

Edwards, Julian (*b* Manchester, England, 11 Dec 1855; *d* Yonkers, NY, 5 Sept 1910). English conductor and composer. He studied in Edinburgh under Herbert Oakeley and in London under George Macfarren. The Royal English Opera Company hired him as conductor in 1880. He immigrated to the USA in 1888 and became an American citizen in 1900. In New York he worked mainly as a conductor of operettas, and composed almost two dozen of his own. His *Brian Boru* (1896) became popular, causing him to be compared to Michael William Balfe. Of his five serious operas only *King René's Daughter* (1893), on the same plot as Tchaikovsky's *Iolanta*, had much success. His books and scores were given to the New York Public Library by his widow in 1914. (*DAB*, A. Elson)

WORKS
(*selective list*)

all published in vocal score

Victorian (op, 4, J.F.R. Anderson, after H.W. Longfellow: *The Spanish Student*); Sheffield, 6 March 1883 (London, 1883)

Jupiter, or The Cobbler and the King (comic op, 2, H.B. Smith); New York, 14 April 1892 (Cincinnati, 1892)

Friend Fritz (after Erckmann-Chatrian); New York, 26 Jan 1893 (Cincinnati, 1893)

King René's Daughter (lyric drama, 1, J. Edwards, after H. Herz); New York, 22 Nov 1893 (Cincinnati, 1893)

Madeline, or The Magic Kiss (comic op, 3, S. Stangé); New York, 31 July 1894 (Cincinnati, 1894)

Brian Boru (romantic op, 3, Stangé); New York, 19 Oct 1896 (Cincinnati, 1896)

The Wedding Day (comic op, 3, Stangé); New York, 8 April 1897 (Cincinnati, 1897)

Dolly Varden (comic op, 2, Stangé, after C. Dickens: *Barnaby Rudge*); London, 1901 (New York, 1901)

The Patriot (tragic op, 1, Stangé); Boston, 1907 (New York, 1907)

4 sacred cants., incl. Lazarus (G. Newman), solo vv, 4vv chorus, orch (New York, 1907)

2 secular cants.; many songs, incl. Sunlight and Shadow, 9 songs, lv, pf (Cincinnati, 1894)

MSS in *US-NYp*, *WC*

ERIC BLOM/JUNE C. OTTENBERG

Edwards [Edwardes], **Richard** (*b* Somerset, Feb or March 1525; *d* London, 31 Oct 1566). English poet, dramatist and composer. He was admitted to Corpus Christi College, Oxford, in May 1540 and joined the newly founded Christ Church in 1546. By 1557 he was a member of the Chapel Royal. In 1561 he was appointed Master of the Children; several of his plays were performed by the Children. At his death he was succeeded by William Hunnis.

Edwards's great reputation in the 16th century (he was mentioned with approval in a number of sources from 1563 to 1600) was based less on his music than on his activities as a poet, dramatist and courtier. His posthumous poetical miscellany *The Paradyse of Daynty Devises* (1576), including about 20 of his poems, was the most popular of the Elizabethan miscellanies. Its contents were described by the printer as 'aptly made to be set to any song in .5. partes, or song to instrument', and several settings of poems from it are known. Edwards's only surviving play, *Damon and Pithias* (performed 1564), is of interest as an early example of English tragi-comedy and of the choirboy play. It called for the use of instruments, including trumpets and regals, and both it

and the lost *Palamon and Arcite* (performed 1566) contained songs.

Edwards's extant compositions are few. The Mulliner Book contains a keyboard arrangement of a song, *O the syllye man*, with an attribution to him; the words, by Francis Kinwelmarsh (beginning 'By painted words'), are in the *Paradyse*. Two anonymous pieces in the Mulliner Book, *In goinge to my naked bedde and When grypinge griefes*, are usually attributed to Edwards on the strength of his authorship of the words, as are two manuscript settings, *When May is in his prime* (with viols) and *In youthlye yeeres* (with lute; perhaps originally with viols). *When grypinge griefes* was quoted in part by Shakespeare (in *Romeo and Juliet*, Act 4 scene v). A song from *Damon and Pithias*, 'Awake, ye woeful wights', exists in a manuscript arrangement for voice and lute; in the play it was accompanied by regals. There is a setting of the Lord's Prayer by Edwards in Day's Psalter of 1563; the tune is the 'Vater unser', melody later used by Bach (first printed in Valentin Schumann's *Geistliche Lieder*, 1539; first English printing in *Psalmes of David*, 1560). A motet, *Terrenium sitiens*, at Peterhouse, Cambridge, is possibly by Edwards.

In goinge to my naked bedde has been famous since Hawkins printed it in 1776. It has a markedly melodic top line and a well developed 'modern' tonality, like many contemporary consort songs, and it may well have been sung as such. Its texture, in which simple harmonic writing alternates with imitation, is of a type found in Italian and Dutch pieces of the time. Some of the attractive sequences are stock Italian material, but the rhythmic effect is distinctive and English because of the masculine rhymes. *When May is in his prime* is a lively, tuneful piece with clever, complex rhythms; the 'poulter's measure' of the verse is reproduced in the music with unusual accuracy. The surviving song from *Damon and Pithias* is an interesting early example of a type of play song whose function is analogous to that of the rhetorical set speech.

WORKS

SACRED

Lord's Prayer, 4vv, 1563[8] (on 'Vater unser im Himmelreich')

Terrenium sitiens, motet, 5vv, *GB-Cp* (inc., doubtful, possibly by Edwards)

SECULAR

O the syllye man; In goinge to my naked bedde; When grypinge griefes: partsongs arr. kbd, *GB-Lbl* (anon.); 1 ed. in EM, xxxvi (1924, rev. 2/1961); 2 ed. in MB, i (1951, rev. 2/1954)

Awake, ye woeful wights (Edwards: *Damon and Pithias*, 1564); In youthlye yeeres, anon.: 1v, lute, *Lbl*; 1 ed. P. Warlock (London, n.d.)

When May is in his prime, 1v, 4 viols, *Och*, *Lbl* (anon., inc., T only); ed. in MB, xxii (1967)

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H.E. Rollins, ed.: *The Paradyse of Daynty Devises* (Cambridge, MA, 1927)

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J.H. Long: 'Music for a Song in "Damon and Pithias"', *ML*, xlviii (1967), 247–50; see also *ML*, xlix (1968), 98–100, 304–6

E.J. Dent: 'The Sixteenth-Century Madrigal', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 33–95

N. Fortune: 'Solo Song and Cantata', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 125–217

T.R. Waldo: 'Music and Musical Terms in Richard Edwards's "Damon and Pithias"', *ML*, xlix (1968), 29–35

MICHAEL SMITH

Edwards, Ross (*b* Sydney, 23 Dec 1943). Australian composer. After attending the NSW Conservatorium, Sydney, he enrolled at the University of Sydney, studied composition with Meale and worked as assistant to Sculthorpe, and then studied with Maxwell Davies and Veress at the University of Adelaide. His music was heard at the ISCM festivals at Stockholm (1966) and Basel (1970), and he moved to Britain for further studies with Davies in 1970. This was followed by a period living in a farmhouse in Yorkshire, and he returned to Australia in 1972. From 1973 he taught at the University of Sydney (taking the DMus in 1991), but he has chiefly been a freelance composer, filling commissions for the ABC orchestras, the major Australian contemporary ensembles and occasionally ensembles such as the Fires of London. He was Australia Council Don Banks fellow (1989–90), then an Australia Council creative arts fellow (1990–93 and 1995–7)

Edwards at first wrote music using the acerbic, atonal techniques favoured by his teachers in the late 1960s; these early works are for solo or chamber groups, such as the *Monos* series for solo instruments (1970–72). But in isolation in Yorkshire during 1971 he crafted a more independent and distinctive language, seeking its sources in nature or in techniques beyond the constraints of European serialism, and aimed at more effective communication with the listener. His language came to espouse two principal styles. The first is characterized by a mood of serenity and meditation, at times influenced by the static patterns of certain Asian musics, as in *Mountain Village in a Clearing Mist* (1973) and *The Hermit of the Green Light* (1979). The second is a more vibrant, rhythmically energetic mood, often drawing its materials from coastal NSW, as he became interested in the arrangement into abstract patterns of natural elements such as the sounds of insects. *The Tower of Remoteness* (1978) and *Yarrageh* (1989) are examples, as are, best known, the *Maninyas* series (1981–8), which began with a set of nonsense syllables and appealing melodic fragments, from which he produced works of great gaiety and rhythmic buoyancy. 'I've evolved a highly subjective method of topographical symbolism', he has written. 'The art of composition has come to represent a ritualistic search for the life force underlying our sterile, material society'. His orchestral works, including the widely played Piano Concerto (1982), the *Maninyas* Violin Concerto (1988) and the Symphony 'Da pacem Domine' (1990–91) have gained him wide attention. Austere and compelling, his has become one of the most convincing voices of Australian music.

WORKS

(selective list)

Stage: Christina's World (chbr op, 1, D. Hewett), 1983, rev. 1989; Sensing (dance), 1992–3

Orch: Mountain Village in a Clearing Mist, 1973; Pf Conc., 1982; Maninyas (Vn Conc.), 1988; Yarrageh (Nocturne), perc, orch, 1989; Aria and Transcendental Dance, hn, str, 1990; Sym. 'Da

pacem Domine', 1990–91; Conc., gui, str, 1994–5; Enyato III, 1995

Choral: 5 Carols from 'Quem quaeritis', SSAA, 1967; Antifon, SATB, brass sextet, org, 2 perc, 1973; Ab estatis foribus, SATB, 1980; Flower Songs, SATB, 2 perc, 1986–7; Dance Mantras, 6vv, drum, 1992

Chbr: Shadow D-Zone, fl, cl, perc, pf, vn, vc, 1977; The Tower of Remoteness, cl, pf, 1978; Laikan, fl, cl, perc, pf, vn, vc, 1979; Maninya II, str qt, 1982; 10 Little Duets, 2 high insts, 1982; Maninya III, wind qnt, 1985; Reflections, pf, 3 perc, 1985; Maninya IV, b cl, trbn, mar, 1985–6; Ecstatic Dances, 2 fl, 1990; Ecstatic Dance II (va, vc)/(2 vn)/(2 va)/(vn, va), 1990; Prelude and Dragonfly Dance, perc qt, 1991; Black Mountain Duos, 2 vc, 1992; Enyato I, str qt, 1993; Veni Creator Spiritus, double str qt, 1993; 4 Bagatelles, ob, cl, 1994; Enyato IV, b cl, perc, 1995; Binyang, cl, perc, 1996

Solo inst: Monos I, vc, 1970; Marimba Dances, 1982; Ulpirra, rec/pic/cl, 1993; Enyato II, va, 1994; Gui Dances, 1994; Raft Song at Sunrise, shakuhachi, 1995

Kbd: Monos II, 1970; 5 Little Pf Pieces, 1976; Kumari, 1980–81; Etymalong, 1984; 3 Children's Pieces, 1986–7; Pond Light Mantras, 2 pf, 1991; 3 Little Pf Duets, 1992; Sanctuary, 2 pf, gongs, 1995

Solo vocal: The Hermit of the Green Light, C/Mez, pf, 1979; Maninya I, C/Mez, vc, 1981; Maninya V, C/Mez, pf, 1986; Nos qui vivimus, T, vc, 1995

Film: Paradise Road, 1996

Principal publishers: Albert Publishing, Boosey & Hawkes, Currency Press, Universal

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M. Hannan: 'Ross Edwards: a Unique Sound World', *Australian Performing Rights Association Journal* (Mar 1986)

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R. Edwards: 'An Emotional Geography of Australian Composition', *Sounds Australian*, no.34 (1992)

A. Ford: *Composer to Composer* (Sydney, 1993), 97–100

P. Stanhope: 'Ritual in the Music of Ross Edwards: an Introduction', *Sounds Australian*, no.37 (1993), 21–4

WARREN BEBBINGTON

Edwards, Sian (*b* West Chiltington, West Sussex, 27 May 1959). English conductor. After gaining her diploma at the RNCM she studied conducting in London with Charles Groves and Norman Del Mar, and later in Leningrad with Ilya Musin. Her other teachers included Neeme Järvi. In 1984 she won first prize in the Leeds International Conducting Competition, which led to engagements with various British orchestras, and two years later she made her operatic début with Scottish Opera, in Weill's *Mahagonny*. Edwards conducted *La traviata* at Glyndebourne in 1987, and the following year became the first woman to conduct at Covent Garden, with a rare production of Tippett's *The Knot Garden*. She subsequently opened the 1989–90 Covent Garden season with *Rigoletto*. In 1988 she conducted the world première of Mark-Anthony Turnage's opera *Greek* at the Munich Festival, with further performances at the Edinburgh Festival. Her first appearance at the ENO was in Prokofiev's *The Gambler* in 1990; three years later she was appointed the company's music director. She left this post in December 1995, at a time when the ENO was suffering management problems, and has since maintained her activities as a freelance conductor with many orchestras in Europe and America. Her recordings include Judith Weir's *Blond Eckbert* and orchestral works by Mozart, Tchaikovsky and Michael Berkeley.

JESSICA DUCHEN

Eeden, Gilles van den. *See* VAN DEN EEDEN, GILLES.

Eeden, Jan [**Jean Baptiste**] **van den** (*b* Ghent, 26 Dec 1842; *d* Mons, 4 April 1917). Belgian composer and pianist. The son of a shoemaker, he first studied the piano, singing and music theory at the Ghent Conservatory, and in 1864 continued his composition studies at the Brussels Conservatory, where he was taught counterpoint by Fétis. He came second in the Belgian Prix de Rome in 1865 with a cantata *De wind* and in 1869 won the competition with *Fausts laatste nacht*, using the prize money to visit France, Germany, Italy and Austria; as a result, his music became strongly influenced by Wagner. On his return to Belgium he was one of the first musicians to join Peter Benoit's cause in pressing for a Flemish national music culture and music education. In 1878 he succeeded Gustave Huberti as director of the music academy at Mons, which under his administration was promoted to the status of conservatory (in 1884). He was elected to the Belgian Royal Academy in 1911. With the outbreak of World War I he moved to England, but returned to Mons in September 1915 to resume his post at the conservatory.

WORKS
(*selective list*)

many MSS in B-Bc

Stage: Numance (op, 4, M. Carré, C. Narrey), Antwerp, 1898; Rhéna (op, 4, Carré), Brussels, 1912 (Brussels, 1912)

Large choral: De wind (cant.), 1865; Jacques Van Artevelde (orat), *c*1865; Le jugement dernier (Het laatste oordeel) (orat), 1867; Fausts laatste nacht (cant.), 1869; Brutus (orat), 1874; Roland de Lassus (cant.), 1894

Other vocal: De oogst [The harvest], chorus (Brussels, 1877); Le rêve, chorus (Brussels, 1894); songs

Inst: Suite, E♭, orch, 1874; De geuzenstrijd der XVIe eeuw [The Dutch Protestant Uprising of the 16th Century], sym. poem, 1876; chbr and kbd works

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P. Bergmans: 'Notice sur Jean van den Eeden', *Annuaire de l'Académie royale des sciences, des lettres et des beaux-arts de Belgique*, xc (1924), 375–435 [incl. list of works]

M. Delsaux: *Jean van den Eeden et son oeuvre* (Mons, 1925)

PATRICK PEIRE

Effective length. *See* SPEAKING LENGTH.

Effinger, Cecil (*b* Colorado Springs, CO, 22 July 1914; *d* Boulder, CO, 22 Dec 1990). American composer and inventor. He studied mathematics at Colorado College (BA 1935), harmony and counterpoint with Frederick Boothroyd (Colorado Springs, 1934–6) and composition with Boulanger in Paris (1939). He played first oboe in the Colorado Springs SO (1934–41) and Denver SO (1937–41). He taught at the Colorado College (1936–41, 1946–8), served as conductor of the 506th US Army Band (1941–5) and taught at the University of Colorado in Boulder (1948–81, composer-in-residence 1981–4), where he became the head of the composition department. He formed a lifelong friendship with Roy Harris, beginning in 1941. In 1954 Effinger patented the 'Musicwriter' typewriter (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 5(iv)), which he manufactured and sold worldwide for 35 years. He also invented the 'Tempowatch', the only device that can accurately determine the tempo of music as it is being performed.

As a composer he was prolific (168 works); among his most popular compositions are his choral works, several of which are large scale and based on sacred subjects, including *The St Luke Christmas Story* (1953), *The Invisible Fire* (1957) and *Paul of Tarsus* (1968). Many others use poetry by Colorado laureate Thomas Hornsby

Ferril. Of these, *Four Pastorales* for oboe and chorus is the most frequently performed. Effinger created a large body of chamber and symphonic works, among them the *Little Symphony* (1945), Symphony for Chorus and Orchestra (no.4, 1952), the String Quartet no.5 (1963) and the series *Landscapes*. Although he used dissonance, he never abandoned consonant harmonies, referring to his idiom as 'atonal tonality'. His instrumental works contain lyrical string melodies, lilting woodwind figurations and traditional developmental forms. Many of his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes.

WORKS

Stage: Pandora's Box (children's op, 1, S. Monsour), 1961; Cyrano de Bergerac (op, 3, D. Sutherland, after E. Rostand), 1965; The Gentleman Desperado (music theater, 2, Sutherland), 1976; incid music

Syms: Little Sym. no.1, 1945; no.1, 1946; no.2, 1947; no.3, 1952; no.4, chorus orch, 1954; Little Sym. no.2, 1958; no.5, 1958

Other orch: Western Ov., op.12, 1942; Suite, vc, chbr orch, 1945; Pf Conc., 1946; Sym. concertante, hp, pf, orch, 1954; Tone Poem on the Square Dance, 1955; Landscape, brass, str, 1966; Capriccio, 1975; Toccata, chbr orch, 1980; Landscape II, 1984; Landscape III, 1987; Cappriccio, chbr orch, 1989; *c*21 others

Band: Interlude on a Blues Tune, 1944; Silver Plume, 1961; *c*15 others, incl. arrs. of orch works

Other chbr and solo inst: Prelude and Toccata, ob, pf, 1940; Va Sonata, 1944; Pf Sonata, 1946; Pf Sonata, 1949; Nocturne, accdn, 1954; Dialogue, cl, pf, 1957; Solitude, sax, pf, 1960, arr. eng hn, chbr orch, 1978; Pf Sonata, 1968; Fantasia agitato, cl, pf, 1972; Pf Trio, op.88, 1973; Rondo, pf, trio, 1975; Cloud Forms, fl choir, 1982; Intrada, brass qnt, 1982; 10 Miniatures, pf, 1982; Divertimento, ob, bn, 1983; Fl Sonata, 1985; other kbd and chbr works

Choral and solo vocal: The St Luke Christmas Story, solo vv, SATB, org, chbr orch, 1953; The Glorious Day is Here (Bible), SATB, org, 1955; The Invisible Fire (orat, T. Driver), solo vv, SATB, orch, 1957; Set of Three (T.H. Ferril), chorus, brass, 1961; 4 Pastorales (Ferril), chorus, ob, 1962; Paul of Tarsus (orat, Bible), SATB, str, org, 1968; The Long Dimension (Ferril, Effinger), SATB, orch, 1970; Waterbug and Owl (Ferril), chorus, cl, 1982; Canticles (e.e. cummings), Bar, fl, pf, 1984; In Praise of Musicke (various texts), chorus, pf, db, drums, 1984; Sonnet at Dusk (Clark), chorus, str, 1984; The Blue Anvil (Clark), 1989; Dawn of a Christmas Day (1990); many others, incl. sacred choral pieces

Principal publishers: Augsburg, Elkan-Vogel, C. Fischer, Gray, Jensen, Presser, G. Schirmer

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LAWRENCE WORSTER

Effrem [Efrem], **Mutio** [Muzio] (*b* Bari, 4 Nov 1549; *d* Naples, after 1626). Italian composer and musician. According to his own testimony, he was for 22 years in the service of Carlo Gesualdo, Prince of Venosa, and his long period in Naples led to him later being called a Neapolitan musician. Beginning in December 1615 he served for three and a half years at the court of Mantua with the title of *maestro di cappella* of the ducal *camera*. From 3 June 1619 to October 1622 he was a musician at the grand-ducal court in Florence. He returned in 1623 to Naples, where he seems to have remained for the rest of his life. He is last heard of in 1626 with the appearance in Naples of the posthumous book of six-part madrigals by Gesualdo that he prepared for publication and for which he wrote the dedication. His musical production was slight: a three-part villanella, a madrigal for four voices, five for five voices and one for two sopranos and continuo. Except for one of the five-part madrigals (see below) these pieces appeared in collections (1574^{6}, 1582^{12}, F.A. Baseo's *Il primo libro de madrigali a cinque voci* (Venice, 1582), 1591^{18}, 1609^{16} and 1617^{3}). The two in the 1617 collection were composed for the production of *La Maddalena*, a *sacra rappresentazione* that GIOVANNI BATTISTA ANDREINI wrote for Mantua in 1617 (Monteverdi was among the others who wrote music for it).

Effrem is, however, chiefly remembered not for his music but for his *Censure … sopra il sesto libro de madrigali di M. Marco da Gagliano*, which circulated for several years in manuscript before being printed in Venice in 1623. It is a book of spectacular bad temper in which the violence of the attack on Gagliano's music and on him personally is almost without parallel. In it the 14 five-part madrigals of Gagliano's sixth book are reprinted in score with a running commentary on errors in part-writing, incorrect cadences, misuse of chromaticism, breaking of the modes and a general confusion of genre, in which the madrigal is mistaken for the canzonetta, as the conservative Effrem saw them. He also accused Gagliano of plagiarizing passages from Gesualdo's fifth and sixth books of madrigals. Specifically, Effrem claimed that sections of Gagliano's *Chi sete voi che saettate* and *Oime tu piangi o Filli* were taken from Gesualdo's *Felicissimo sonno* and *Tu piangi, o Filli mia* respectively. In both cases the resemblances are insignificant and, in fact, Effrem actually recommended Gesualdo's music as a compositional model for Gagliano. Furthermore, the very freedoms of part-writing and chromaticism for which the conservative Effrem so bitterly denounced Gagliano are exhibited much more markedly in Gesualdo's music. Effrem included a madrigal of his own in the *Censure* as a demonstration of good counterpoint, but it displays several of the errors that he condemned in Gagliano's work. The most significant outcome of the *Censure* appears to have been Effrem's dismissal from his position in Florence; perhaps he did not foresee that an attack on Gagliano, *maestro di cappella* to the Grand Duke of Tuscany, would be regarded as an attack on the Medici court itself.

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BertolottiM; EinsteinIM; SolertiMBD

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EDMOND STRAINCHAMPS

Egardus [Engardus] (*fl c*1400). South Netherlandish composer. He may be identifiable with Johannes Ecghaerd, who was succentor of St Donatian, Bruges, in 1370–71. Although Egardus's works appear in five manuscripts with strong papal or conciliar associations, his presence in Italy is not confirmed by archival documents. The Gloria 'Spiritus et alme' (in four fragmentary manuscripts, *I-Pu* 1225 and 1475, *I-GR* 197 and *NL-Uu* 1875, olim

37; ed. in PMFC, xiii, 1987) employs strict organization by talea, while a second Gloria (*I-MOe* α.M.5.24; ed. in PMFC, xii, 1976) is marked by flexible text setting and rhythmic imitation. The canonic *Furnos reliquisti/Equum est* (*MOe* α.M.5.24; ed. in PMFC, xiii, 1987) has been described both as a musical epistle and as 'a joke'.

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ROBERT NOSOW

Egedacher. German family of organ builders. They were active mainly in Bavaria, Salzberg, Upper Austria and the Tyrol. Christoph Egedacher (*d c*1661) lived in Straubing and was highly reputed as an organ builder. He built organs for Freising Cathedral (1624); St Ignatius, Landshut (1641–2); Velden, near Landshut (1642); St Johannes, Erding (1643); the Benedictine abbey, Lambach (1653–7); and the pilgrimage church of the Schmerzhafte Muttergottes, Deggendorf (1660). As the specifications of the Freising and Erding organs show, Christoph Egedacher carried on the south German tradition of the 17th century with a predominance of Diapason choruses both in the manuals and in the Pedal. His son Christoph the younger (*b* Straubing, 19 May 1641; *d* Salzburg, 6 April 1706) obtained the freedom of the city of Munich in 1663. In 1669 he moved to Salzburg, where he became court organ builder in 1673. He built numerous organs, including for St Andreas, Kitzbühel (1668); the abbey of St Emmeram, Regensburg (1669); Grossgmain (1672); the Benedictine abbey, Mondsee (1678); Benediktbeuern Abbey (1686); Brixen im Thale (1696); the Theatinerkirche, Salzburg (1697; placed totally in the parapet); and the Cistercian convent at Waldsassen (1699). His masterpiece was the great organ built for Salzburg Cathedral (1702–3). Unlike his father, Christoph the younger mostly reduced the Pedal stop-list of his organs to one or two registers (Subbass 16′, Octavbass 8′).

Johann Christoph Egedacher (*b* Munich, 3 Jan 1666; *d* Salzburg, 13 Sept 1747), son of Christoph the younger, travelled to Trent in 1703 to study the famous organ of S Maria Maggiore. He rebuilt and enlarged his father's organ in Salzburg Cathedral and provided it with a detached console of three manuals, one of the first ever built. Its specification, influenced by the Trent organ, includes Harpa 16′, Fagott 8′, Scarpa 4′, the undulating Piffaro and Heerpaucken, as well as Vogl-Gesang. In 1718, after having visited Andreas Silbermann in Strasbourg in 1716, he rebuilt the Salzburg Cathedral organ again. His numerous organs include Stuhlfelden (1706); Kollegienkirche, Salzburg (1708–9); Obermauern (1713); the Cistercian abbey, Salem, near Konstanz (Our Lady's Organ, 1714–16; and Trinity Organ, 1719–20); Burghausen (1717); Neumarkt, near Salzburg (1729); Prien (1738); and the Carmelite church, Linz (1741). His brother Johann Ignaz (*b c*1675; *d* Passau, 20 June 1744) worked independently. He went to Passau where he married Maria Franziska Freund, daughter of Leopold Freund, in 1709 and eventually took over the Freund workshop. He built organs for Passau Cathedral (1715–18, two swallow's nest organs in the crossing; and 1732–3, main organ); St Michael, Passau (1720–22); St Pölten Cathedral (1722); the pilgrimage church at Stadl-Paura, near Lambach (1722–3; three organs); the Cistercian abbey, Zwettl (1731); and the Benedictine abbey, Vornbach (1732). In Zwettl and St Pölten he placed all registers of the manuals in the parapet, with the organist facing the altar. The broken octave (with F♯ and G♯) in the pedal as well as the 'gallantry registers' in the third manual of the Zwettl organ indicate the overcoming of old traditions and the turn towards a new musical style.

Johann Rochus Egedacher (*b* Salzburg, 5 Aug 1714; *d* Salzburg, 14 June 1785), son of Johann Christoph, was the last owner of the Salzburg workshop. His organs appear to have been influenced by the works of his uncle, Johann Ignaz. He built instruments for the parish church, Bressanone (1739–40); Mariapfarr (1757); Berndorf (1766); Michaelskirche, Salzburg (1770); Seekirchen (1776); Tittmonig (1779); and Radstadt (1785). He also built stringed instruments; one of his clavichords is owned by the Heimatmuseum, Bad Aussee, Austria. The family's organ building activity declined during his era.

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ALFRED REICHLING

Egeland Hansen, Finn. *See* HANSEN, FINN EGELAND.

Egenolff, Christian (*b* Hadamar, 26 July 1502; *d* Frankfurt, 9 Feb 1555). German printer. He enrolled as a student at the University of Mainz in 1516, probably remaining there until 1519. In 1528 he established a printing business in Strasbourg. In 1530 he moved to Frankfurt, where he was accepted as a citizen in the same year and began printing in 1530 or 1531. During the years 1538–43 he also maintained a subsidiary firm in Marburg where he was official university printer. He soon left this branch in the hands of his assistant, Andreas Kolbe, and returned to Frankfurt. After his death the firm was continued by his widow Margarethe until 1572, when she divided it among his heirs, who continued publishing under the name Egenolff until 1605.

Egenolff was the first printer of any importance in the city of Frankfurt, which was to become one of the main centres of the trade in the later 16th century. His production of about 500 works was large for his time; it included works in a great variety of fields such as medicine, science, history and the classics. His music publications, though a very small part of the total output, reflect his close ties to the humanistic movement and to the leaders of the Reformation. The earlier edition of Horatian odes (1532) was dedicated to Gerardus Noviomagus and the second (1551[17]) was compiled by Petrus Nigidius, both prominent teachers in Marburg. Egenolff's most valuable contribution to music lies in the various collections of secular songs. Many of the circumstances

surrounding their origin and publication remain obscure. Unlike earlier song collections such as those printed by Oeglin, Schoeffer and Arnt von Aich, they are not connected with the repertory of a particular court. Egenolff apparently compiled and edited them himself, contrary to the practice of the contemporary Nuremberg publishers Forster and Ott. In spite of, or perhaps because of, their great popularity, virtually none of Egenolff's collections has been preserved intact. Generally entire partbooks are missing, and in some cases only a single partbook remains. Since the title, printer's mark, date of publication and complete text were generally included only in the tenor partbook, its frequent loss has been particularly unfortunate. Although these publications can be traced to Egenolff by a comparison of the type–forms and woodcuts used, their titles can no longer be determined, and dates remain a subject of speculation often leading to controversy. On the basis of watermarks Bridgman considered that the three Paris discant books (*c*1535[14]) were published between 1532 and 1535, whereas Müller and Berz placed them after 1536. A possible criterion for chronology may be found in Egenolff's use of two very different arrangements of the song texts. In the two collections dated 1535, *Gassenhawerlin*(1535[10]) and *Reutterliedlin* (1535[11]), a text incipit is included with the music in each partbook and the complete text is written below the melody only in the tenor voice. The Paris books, which have text incipits, may also fall within this category. In the remaining collections each voice is underlaid with the first strophe. Since this group includes second editions of works first published in 1535 and 1536, it must be later.

Egenolff was the first German printer to employ the single-impression technique developed by Attaingnant and is also noted for his frequent use of woodcuts for illustrations and initials, particularly in the song collections. Although modern scholars have tended to compare the quality of his work unfavourably with that of his Nuremberg contemporaries, Formschneider and Petreius, there can be no doubt as to the success and influence of his musical publications.

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(*selective list*)

all published in Frankfurt

CHRISTIAN EGENOLFF

P. Tritonius: Odarum Horatii concentus (1532) [reprint of Oeglin edition of 1507]
Gassenhawerlin (1535[10]) [39 German songs]
Reutterliedlin (1535[11]) [38 German songs]
Gassenhawer und Reutterliedlin (*c*1535[13]/*R* 1927, using the 3 extant partbooks (ATB) of the individual collections and the discant of the combined edn.) [88 German songs; expanded edition of first two collections]
Graszliedlin (*c*1535[12]) [28 German songs]
[3 discant partbooks] (*c*1535[14]) [43 chansons, mainly French; 36 Flemish songs; 68 songs in various languages; for description, incipits and concordances see Bridgman]
[Liederbuch] (*c*1535[15]) [56 German songs]
[Liederbuch] (1536[8]) [65 German songs; repr. of Schöffer & Apiarius edition of 1534]
J. Spangenberg: Hymni ecclesiastici duodecim (1550)
P. Nigidius, ed.: Geminae undeviginti Odarum Horatii melodiae (1551[17])
B. Waldis: Der Psalter, in newe Gesangs weise und künstliche Reimen gebracht (1553)

HEIRS OF CHRISTIAN EGENOLFF

Gassenhawer, Reuter und Bergliedlin, Christlich moraliter, unnd sittlich verendert ... durch Herrn Henrich Knausten (1571)
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E.-L. Berz: *Die Notendrucker und ihre Verleger in Frankfurt am Main von den Anfängen bis etwa 1630*, CaM, v (1970)

MARIE LOUISE GÖLLNER

Egeria [Aetheria, Etheria, Eucheria] (*fl* late 4th century CE). Pilgrim nun of Spain or Gaul. Her diary, containing a detailed description of ancient Jerusalem liturgy, survives in a single 11th-century manuscript copy, which was discovered at Arezzo by G.F. Gamurrini in 1884. He attributed the work to one St Silvia, sister of the Roman prefect, Rufinus – hence its earlier title 'Peregrinatio Silviae' – but it is now thought to be by a Spanish or Gallican nun, Egeria (the preferred spelling), mentioned by the 7th-century abbot Valerius. From references in the text to contemporary persons and events, liturgical historians have come to date the time of Egeria's pilgrimage to between 381 and 384.

The diary begins with remarks about Egeria's visits to eastern ecclesiastical centres such as Mount Sinai, Alexandria and Constantinople, but the bulk of the text consists in a description of the liturgy at Jerusalem. First the daily and weekly Offices are depicted in great detail, providing our best knowledge of the composite monastic and 'cathedral' Offices of the late 4th century. There follows, after a break in the manuscript, an account of special services throughout the liturgical year, beginning with the Epiphany and including the feast of the Presentation, Lent, Holy Week, Easter and its octave and Pentecost and its octave. The document breaks off during a description of the octave of *Encaenia*, that is, the dedication feast (13 September) of the buildings at Golgotha. Throughout the diary the stational character of the liturgy at Jerusalem is made clear by Egeria's consistent mention of the various sites at which the different services were observed. Of particular musical interest is her persistent use of terms such as 'psalms', 'hymns' and 'antiphons', although these are not employed in such a way as to clarify their precise meaning. Whatever the limitations of the document, it must rank as one of

the single most important sources for the study of early Christian liturgy.

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JAMES W. MCKINNON

Egerton, Julian (*b* London, 24 Aug 1848; *d* Bilsington, 22 Jan 1945). English clarinettist. In spite of contracting polio at the age of eight, Egerton had a long and energetic playing life. He retired when he was 70, but was invited to broadcast at the age of 83 and then played on into his 93rd year. He studied first with his father, William Egerton (1798–1873), a Coldstream Guards clarinettist, and then with George Tyler (1835–78), who played for the Philharmonic Society. Tyler's widow sold his Fieldhouse clarinets to Egerton; these were of ebonite, in one piece, and had 13 solid silver keys. Egerton played in the private bands of Queen Victoria and King Edward VII, and was first clarinettist under Dannreuther, Manns, Richter and Sullivan. In April 1892 he played in Brahms's Quintet, the first Englishman to do so. His style had charm, delicacy and subtlety of rhythmic detail. Egerton taught at the RCM and Kneller Hall, numbering among his pupils Charles and Haydn Draper. Two of his sons were also clarinettists.

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PAMELA WESTON

Eger von Kalkar, Heinrich (*b* Kalkar, 1328; *d* Cologne, 20 Dec 1408). German monk, mystic and theorist of Gregorian chant. He studied in Cologne and later in Paris where he obtained the BA in 1355 and the MA in 1356. He taught in Paris for another seven years, after which he accepted a canonry at St Georg in Cologne and another at St Suitbertus in Kaiserswerth. In 1365, however, he entered the Carthusian order at the Charterhouse of St Barbara in Cologne, making profession there in 1366. From 1367 to 1372 he was prior of Munnikhuizen, near Arnhem, and his spiritual influence there was such that it led to the conversion of Geerte de Groote, the future founder of the *Devotio moderna*. Holding office successively at Roermond (1372–7), Cologne (1377–84) and Strasbourg (1384–96), he became one of the leading figures of his order. During the last years of his life he returned to the Cologne Charterhouse.

Eger is known for his short compendium, *Cantuagium*, written in Cologne in 1380 (ed. with facs., H. Hüschen, Cologne, 1952), which sums up the theory and practice of Gregorian chant as understood in his day. It was one of the fruits of his Parisian labours and is known to exist in six manuscripts. Eger dealt only with monophonic liturgical chant, dismissing polyphony and instrumental music as 'lascivia'. He drew heavily on his masters Boethius, St Augustine, Hieronymus de Moravia 'et aliorum musicorum ecclesiasticorum'. The work was probably written to instruct members of the Carthusian order. Eger's other works include a short history of his order, a treatise on rhetoric, and various spiritual and mystical writings influenced by such masters as Bernard of Clairvaux, Hugh of St Victor and the Dominican Meister Eckhart.

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MARY BERRY

Egge, Klaus (*b* Gransherad, Telemark, 19 July 1906; *d* 7 March 1979). Norwegian composer. In Oslo he studied the piano with N. Larsen, the organ with Arild Sandvold and composition with Valen; later he was a composition pupil of Gmeindl at the Berlin Hochschule für Musik (1937–8). During the period 1933–4 he worked as a singing master at various schools in Oslo, and he also edited *Tonekunst* (1935–8). After the war he played a prominent part as president of the Norwegian Composers' Society, music critic for the Oslo newspaper *Arbeiderbladet*, president of the Scandinavian Composers' Council and vice-president of the Conseil Internationale des Compositeurs. Among the honours he received were the Norwegian state artist's award (1949), the Order of St Olaf (1958) and membership of the Swedish Music Academy.

Egge's output is generally divided into three periods. During the 1930s he quickly evolved an individual style linking ideas from folk music with conventional forms. After about 1939 his writing became more venturesome, although folk music remained the fundamental source. Tonally functional harmony was replaced by a harmony based on the 5th or 4th. The pitch structure is generated from unlike tetrachords, drawn from modes, making possible a retention of tonality – though with frequently shifting tonal centres – while all 12 notes are employed. This new manner is best displayed in the three Phantasies on folk rhythms for piano, the piano trio, the First Symphony (dedicated to the memory of Norwegian seamen killed in World War II) and the Piano Concerto no.2. The Second Symphony introduced a third period in which folk elements had less significance. Egge now approached 12-note music but kept his feeling for tonality, as in the Fourth and Fifth Symphonies whose themes are developed from 12-note series. In these works, and also in the Symphony no.3, motivic working is strongly emphasized. Other important works of this third period are the Second Piano Sonata and the concertos for violin and cello. Throughout his career Egge has given importance to counterpoint; the starting-point is always the melodic line. At the same time his music is marked by a masculine rhythm that is often the driving force of a movement.

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HANS MAGNE GRAESVOLD

Eggebrecht, Hans Heinrich (*b* Dresden, 5 Jan 1919; *d* Freiburg, 30 Aug 1999). German musicologist. He studied at the Gymnasium in Schleusingen, Thuringia, where his father was superintendent. After military service in World War II he studied music education in Berlin and Weimar and took his teacher's certificate in 1948. He then studied musicology with Münnich, Hans Joachim Moser and Marius Schneider and in 1949 received his doctorate in Jena with a dissertation on Melchior Vulpius. From 1949 to 1951 he was assistant lecturer under Vetter in the music history department of Berlin University. After working in Freiburg on the Mainz Academy's *Handwörterbuch der musikalischen Terminologie*, he held a scholarship from the Deutsche Forschungsgemeinschaft and taught musicology at the University of Freiburg (1953–5); in 1955 he completed his *Habilitation* at Freiburg with a work on musical terminology. The same year he became an external lecturer at Erlangen University; in 1956–7 he taught musicology at the University of Heidelberg. In 1961 he succeeded Wilibald Gurlitt as professor of musicology at Freiburg University. He was visiting lecturer at the University of Berne in the winter term of 1972–3. In 1964 he was appointed editor of *Archiv für Musikwissenschaft* and from 1966 he presided over the governing body of the Walcker-Stiftung, editing its series and publication. In 1965 he was made a full member of the Mainz Akademie der Wissenschaften und der Literatur, a member of the Österreichische Akademie des Wissenschaften and he has been awarded an honorary doctorate by the universities of Brno (1987) and Bologna (1990). He retired in 1988.

Encouraged by Gurlitt, Eggebrecht made a rigorous study of musical terminology, bringing a historical basis to previously unhistorical, normative definitions. This resulted in his editorship of the Sachteil of the *Riemann Musik Lexikon* (1967–72) and of the *Brockhaus-Riemann-Musiklexikon* (1978–89). He also became editor for the *Handwörterbuch der musikalischen Terminologie* for the Mainz Academy in 1972. One of the underlying precepts of Eggebrecht's work as a historian was his conviction that the musical thought expressed in compositions must be viewed together with that found in theoretical and aesthetic writings, and comprehended as a unity. Thus his early inclination towards the history of ideas, which found expression in his writings on Bach, Schütz and the Mannheim School and, subsequently, medieval polyphony, has since been gradually expanded towards the viewpoint of social history. His book *Zur Geschichte der Beethoven-Rezeption* (1970) is an ideological criticism as well as a contribution to the history of ideas. Eggebrecht was always concerned about the actual practice and consequences of musicology; he participated in the topical discussions on music education, on the meaning and function of musical analysis and in the controversy over the *Orgelbewegung*. His book *Musik im Abendland*(1991) summed up his thoughts on, and contributions to, musicology. Many important studies, particularly on medieval theory and new music, came from his 'Freiburg school'.

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CARL DAHLHAUS/CHRISTIAN BERGER

Eggen, Arne (*b* Trondheim, 28 Aug 1881; *d* Baerum, Akershus, 26 Oct 1955). Norwegian composer and organist. After training as a teacher he studied at the Kristiania Conservatory with Elling, Lindeman and Johnson (1903–5). He continued his studies with Krehl (composition) and Straube (organ) at the Leipzig Conservatory (1906–7) and in 1909–10 he made study tours under a Norwegian state scholarship. He worked as an organist in Bragernes, Drammen (1908–24) and in Bryn and Tanum, Akershus (1924–55), also appearing as a recitalist in Norway and Sweden. One of the founders of TONO (the Norwegian performing rights society), he was president of that institution (1928–30) and of the Norwegian Composers' Association (1927–45). From 1934 he received a state pension. His opera *Olav Liljekrans* and other works are influenced by Norwegian folk music, and he also used Baroque forms, notably in the *Ciaconna* for organ or orchestra, which is one of his finest works. However, he is best known as one of the leading Norwegian composers of songs, in which genre he employed a Grieg-influenced, nationalist style.

WORKS
(*selective list*)

Ops: Olav Liljekrans, 1931–40, Oslo, 1940; Cymbelin (after W. Shakespeare), 1943–8, Oslo, 1948
Choral and vocal: Liti Kjersti, melodrama, 1915; Mjøsen, chorus, orch, perf. 1916; Ave maris stella, S, chorus, org, 1927; Kong Olav, orat, 1930
Inst: Ciaconna, org, perf. 1917, orchd; Sym., g, perf. 1920; 2 sonatas, vn, pf; Suite, vn, pf; Vc Sonata; pieces for org and pf
Songs, incl. Aerer det evige forår i livet, Barn Jesu i en krybbe la, Det gulnar, Høst, Lauvet, So skal gjenta hava det, Solfager, Sporvån, Til ødyemarki, Som vind på heidi

OLA KAI LEDANG

Eggert, Joachim (Georg) Nicolas (*b* Gingst, Rügen, 22 Feb 1779; *d* Thomestorp, nr Linköping, 14 April 1813). German composer and conductor, active in Sweden. His first lessons were with local musicians, and in 1794 he moved to Stralsund to study with Friedrich Gregor Kahlow and Ferdinand Fischer; in 1800 he resumed his training in Brunswick. In 1802 he was appointed Kapellmeister at the court theatre in Mecklenburg-Schwerin, but he resigned after a few months owing to a legal dispute. He was appointed to the *hovkapell* in Stockholm as a violinist in 1803; he was also acting *kapellmästare* from 1808 to 1812. During this period he introduced Mozart's operas and Beethoven's symphonies to Swedish audiences; his two dramas with song were staged in Stockholm (1809, 1812); and four of his symphonies were performed there. His students included Erik Drake, Ludvig Passy and Johan Martin de Ron.

In 1811 he began to collect Swedish folk instruments and songs in an attempt to introduce them into nationalist stage works, but this activity was curtailed by his early death from tuberculosis. Eggert's musical style is bold and original, with striking orchestration (particularly in the five symphonies, often using massive percussion and brass forces), considerable dynamic shadings and advanced harmonic language. His string quartets display exceptional knowledge of counterpoint and part-writing, in a style that is close to that of late Haydn and Beethoven. Many of his instrumental works were published by Breitkopf & Härtel during his lifetime.

WORKS
MSS in S-Skma unless otherwise stated
printed works published in Leipzig

STAGE

Morerna i Spanien, eller Barndomens välde [The Moors in Spain, or Childhood's Choices] (drama with song, 3, R.C.G. de Pixérécourt, trans. M. Altén), Stockholm, Dramatiska, 6 May 1809
Svant Sture och Märta Lejonhufvud (historical drama with singing, 5, P.A. Granberg), Stockholm, Dramatiska, 31 Oct 1812

OTHER WORKS

Vocal: cants. for the celebration of peace between Sweden and Russia, 1809, and Prince Karl Johan's arrival in Stockholm, 1810; 3 other cants., occasional pieces for ens, songs
Orch: 5 syms.: C, g, E♭, c (1812), d (inc.); funeral music for Duke Adolf Fredrik of Östergötland; coronation music for King Carl XIII; Mozart wind serenade arr. 2 bn, orch (lost); other works
Chbr: Sextet, f/F, cl, hn/basset-hn, vn, va, vc, db, 1807 (1818); 3 str qts [op.1], C, f, F (1807); Trio, 3 bn, 1807; Trio, E♭, hp, hn, bn, 1810; Sextet, f/F, 2 vn, 2 va, vc, db, 1811; Pf Qt, g, op.3 (1811); 3 str qts [op.2], B♭, g, d (1812); Str Qt, E♭, *S-L*; 4 other str qts; other works

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BERTIL H. VAN BOER

Egidius. A name appearing frequently in musical sources from the 14th and early 15th centuries that refers to

several musicians, including EGIDIUS DE MURINO, EGIDIUS DE PUSIEX, GILET VELUT and GILLES DE BINS DIT BINCHOIS.

'Magister Egidius' is named in the Modena manuscript (*I-MOe* α.M.5.24) as the composer of the ballade *Courtois et sages* (also in *F-Pn* n.a.fr.6771) with an acrostic 'Clemens', probably referring to Pope Clement VII (1378–94). In the same manuscript the ballade *Franchois sunt nobles* is ascribed to 'Magister Egidius ordinis heremitorum Sancti Agustini' (both works are ed. in PMFC, xx, 1982). 'Magister Egidius Augustinus' is credited with the ballade *Roses et lis ay veu en une fleur* in the Chantilly manuscript (*F-CH* 564; a fragment of it is also in *NL-Lu* 2720; Reaney, pp.76–7, connected the song with the wedding of Jean, Duke of Berry, in 1389; it is ed. in PMFC, xviii, 1981). All three songs are in three voices and are so similar in style that it would be perverse to attribute them to different composers. (All three songs are ed. in CMM, liii/1, 1970.)

Five two-voice ballatas in the Squarcialupi MS (*I-Fl* 87) are preceded by the ascription 'M. frater Egidius et Guilelmus de Francia' and an illuminated capital representing the two (*see* GUILIELMUS DE FRANCIA for editions, work-list and illustration). Their clothing in the miniature suggests that Guilielmus, at least, was an Augustinian monk and therefore that it may be possible to identify this Egidius with those mentioned in the Chantilly and Modena manuscripts. But two of these ballatas are elsewhere (*F-Pn* it.568) ascribed to Guilielmus alone, and Pirrotta (CMM, viii/5, 1964, p.ii) has suggested that only the texts are by Egidius (which would make this a unique occurrence, at this period in Italy, of poet and composer being jointly named).

'Egidius de Thenis' is named in the lost Strasbourg manuscript (*F-Sm* 222) as the composer of a song *Sy liefstich is der mey* (ed. in Cw, xlv, 1937/*R*) and of a Sanctus setting that was copied into the manuscript twice and has its tenor and contratenor in canon. In musical style these works seem to belong to the second decade of the 15th century, and it is unlikely that this Egidius is to be identified with any of those mentioned above.

'Egidius des Burces' is named as a musician in the 14th-century motet *Musicalis scientia*; Hoppin and Clercx suggested three possible identifications from around 1350.

'Egidius de Aurolia' is named in the motetus of the 14th-century motet *Alma prolis religio/Axe poli* in a context that led Harrison (PMFC, v, 1968) to suggest he was the writer of the text.

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DAVID FALLOWS

Egidius [Aegidius] **de Murino** [Morino] (*fl* mid-14th century). Theorist. He was the author of the short treatise *De motettis componendis* (*CoussemakerS*, iii, pp.124–8; partial critical edn in Leech-Wilkinson, i, 18–20). In most sources this is combined with the *Tractatus de diversis figuris*, usually attributed to PHILIPPUS DE CASERTA but considered as the work of Egidius in three out of four manuscripts in this integrated form. Hoppin and Clercx discovered an Egidius Morini who was a bachelor in civil law and student at the University of Orléans. He received a canonicate with expectation of a prebend at Le Mans in 1337. This date would fit quite well with the style of the music discussed in the treatise on motets, though another man of the same name received a canonicate at Nivelles in the Liège diocese in 1378; he came from Amiens. The place name Morino or Murino refers to the diocese of La Thérouanne in northern France.

Egidius is praised, together with such famous theorists as Johannes de Muris and Philippe de Vitry, in two motets listing names of musicians: *Musicalis scientia/Scientie laudabili* and *Apollinis eclipsatur/Zodiacum signis/In omnem terram*. No compositions can be specifically attributed to him, though he may be identical with one or other of the composers called EGIDIUS, in particular Magister Egidius Augustinus, the author of several rhythmically complex ballades, or Magister Frater Egidius who collaborated with Guilielmus de Francia in the composition of five ballades in *I-Fl* 87.

The treatise on motets is refreshingly practical and primarily concerned with the rhythmic organization of the tenor, also of the contratenor in four-voice works. The upper voices, triplum and motetus, are only mentioned in conjunction with the rhythmic plan of the tenor and contratenor. The discussion of textual underlay is particularly interesting, since it draws attention to the fundamental distinction between melismatic and syllabic text-setting. If the tenor was divided rhythmically into four identical sections, the text would be placed in the motetus so that it was divided into those four sections. Depending on the length of the text and the number of notes, there might be lengthy melismatic phrases or syllabic, parlando passages. Egidius gives examples of various types of rhythmic pattern used in tenors, starting with notes of the same value and continuing with combinations of black and coloured notes, dotted notes and rests. The term *colorare* is used for dividing the work into isorhythmic sections, and the word *ordinatus* where only one type of note value is involved. The short section at the end of the treatise on the forms of ballades, rondeaux and virelais was probably originally separate, as in the Seville manuscript.

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For further bibliography *see* MOTET.

GILBERT REANEY

Egidius de Pusiex [Egidius] (*d* 1348). Priest and composer. This name appears together with 'Magister Heinricus' in Coussemaker's copy of *F-Sm* 222 (facs. in TM, ii, 1977)

above a 14th-century motet dedicated to St Ida of Boulogne (1040–1113), the mother of three crusaders and an ancestor of Gui de Boulogne (*d* 1373) and Pope Clement VII (1378–94). This motet, *Portio nature/Ida capillorum/Ante thronum Trinitatis* (ed. in CMM, xxxix, 14; PMFC, v, 5), may have been composed for the nomination of Gui de Boulogne as cardinal at Avignon in 1342. In any case, the work dates from before 1376 since it is entered in the first section of the index of *F-Pn* 23190 (olim *SERc*). It is also transmitted (anonymously) in *F-CH* 564, *I-IV* 115 and *NL-Lu* 342A (inc.). The author of the text, 'Heinricus' (Henricus), is named in the text of the motetus, and may be identifiable with one of several composers of this name whose works are included in *F-Sm* 222 (*see* HENRICUS), or with the HENRICUS HELENE of the motet *Apollinis eclipsatur/Zodiacum signis lustrantibus* that, like *Portio/Ida*, is preserved in *I-IV* 115. The name Egidius de Pusiex, presumably indicating the composer, has been identified with a priest ('Egidius de Puisieus', *d* 1348) who was chaplain and familiar to Hugues Roger de Beaufort, a nephew of Pope Clement VI.

Though *Portio/Ida* survives only as a four-part setting, paleographical evidence in *I-IV* 115 suggests that it was originally composed for three voices and later updated by the addition of a new contratenor; examination of musical variants between the different sources confirms that the motet was reworked and modernized in the later 14th century. The work is isorhythmic, and has a quadripartite form with successive diminution (6:4:3:2), a feature more typical of motets of the later 14th and early 15th centuries; however, a similar structure is present in a Gloria, also found in *I-IV* 115, that may have provided a model for the motet. The celebrated motet *Sub Arcturo/Fons citharizantium* (composed before 1373; *see* JOHANNES ALANUS), which also features multipartite construction, may well have drawn its inspiration from *Portio/Ida*. (For another motet that shares its chant melody with *Portio/Ida*, see C. Wright, *JAMS*, xxvii, 1974, pp.306–15.)

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URSULA GÜNTHER/YOLANDA PLUMLEY

Egidius [Johannes Aegidius; Juan Gil] **de Zamora** (*fl c*1260–80). Spanish theorist. A Franciscan, lector at Zamora and tutor to the son of Alfonso el Sabio, Egidius is thought to have written his *Ars musica* about 1270. It is dedicated to John, minister-general of the Franciscan order. Very conservative and depending greatly on the *auctoritas* of Boethius, Plato, Nicomachus, Guido, Isidore, the Egyptians and the Bible, and also on the works of al-Fārābī, the treatise deals with conventional matters of music theory, such as the monochord, mathematical proportions, solmization, Greek theory, mode and ethos. A long section mainly concerning instruments resembles a glossary and incorporates description, etymology and symbolism: it repeats, almost verbatim, some chapters in the treatise of Bartholomeus Anglicus, who himself drew on earlier sources. Egidius, however, added references to the guitarra, qanūn and rabr (?rebec), instruments probably well known in Spain. Further, he added a note on the word 'organa' in its special meaning of organ: 'This instrument alone is used by the church in its various chants, in proses, sequences and hymns, other instruments having generally been rejected owing to their abuse by minstrels'.

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ANDREW HUGHES/R

Egizziello. *See* CONTI, GIOACCHINO.

Egk [Mayer], **Werner (Joseph)** (*b* Auchsesheim, nr Donauwörth, 17 May 1901; *d* Inning, nr Munich, 10 July 1983). German composer. After an early childhood in Auchsesheim, he moved with his parents to Augsburg where he received his first formal musical education. In 1920 he moved again, this time to Erbach, where he studied the piano and singing. His earliest compositions, settings of texts by Werfel, Hofmannsthal and Rilke among others, date from this period. While serving as a private music tutor to the Knote family (1920), he pursued intensive studies in musicology and music theory. In 1921 he settled in Munich where he became a pupil of Orff and music director of the Schaubühne. He returned briefly to Augsburg in 1922 before becoming a philosophy student at Munich University.

After his marriage in 1923, Egk spent time in Italy, an experience that inspired works such as the String Quartet (1923), Music for Small Orchestra (1925–6) and the *Kleine Symphonie* (1926). As an instrumental composer, he pursued a style emphasizing contrast and rhythmic vitality through the use of ostinato, passacaglia and other contrapuntal techniques. His approach to tonality is free and flexible, exemplified by the combination of D major and E♭ minor in the Coda of the *Kleine Symphonie* finale. The Passacaglia for Strings (1923) and the Violin Concerto (1928) are also noteworthy.

Between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range of genres from marionette theatre (*Wasif und Akif*, 1928) to radio documentary (*91 Tage und vier Minuten*, 1930). His radio opera *Columbus* (1932) combines the styles of historical documentary, oratorio and opera; other works quote 15th- and 16th-century Iberian music. Resident in Munich from 1931, he completed the oratorio *Furchtlosigkeit und Wohlwollen* (1931, rev. 1959), produced by Hermann Scherchen to varied criticism. In contrast, his first major opera, *Die Zaubergeige* (1935) was very successful. Influenced by Bavarian folksong, the primarily

diatonic nature of the music adhered to aesthetic guidelines prescribed by Joseph Goebbels through the Reichsmusikkammer. Within these limits, Egk produced engaging characterizations, using dance rhythms and varying degrees of chromaticism to aid in the representation of different characters. In 1936 he was appointed conductor of the Staatsoper, Berlin, a position he held until 1941, and was commissioned with Orff to provide music for the Berlin Olympic Games.

Egk's next opera *Peer Gynt* (1938) provoked controversy in the Nazi press. Criticism was quieted by Hitler's attendance at the performance and his declared approval of the work, but the opera was not produced in the Third Reich after 1940. The ballet *Joan von Zarissa* (1940) and a stage version of *Columbus*, however, were performed. Other works from these years include the comedy *Das Zauberbett* (1945–6) and the song cycle *La tentation de Saint Antoine* (1946). Though never a member of the Nazi party, Egk was required to face denazification tribunals in the final year of the war; he was exonerated in 1947.

The productive five years that followed saw first performances of the ballets *Abraxas* (1948), *Ein Sommertag* (1950) and *Die chinesische Nachtigall* (1953), and the première of orchestral works such as the First Sonata (1948), the French Suite (1950) and *Allegria* (1952). Egk was also active as a conductor, served as director of the Hochschule für Musik, Berlin (1950–53), and was president of the performing rights society GEMA. In 1954 he signed a 20-year conducting and composing contract with the Bayerische Staatsoper.

Irische Legende (1955), produced at the Salzburg Festival under Szell, with a cast featuring Borkh and Fischer-Dieskau, marks the beginning of a series of important Egk premières at major European festivals. Based on a short story by W.B. Yeats, the work is particularly notable for the intensity of its propellant ostinatos. *Die Verlobung in San Domingo* (1963), which reopened the Munich Nationaltheater, presents elements of racial conflict and rebellion. The libretto, a plea for racial tolerance, is accompanied by a score pulsating with an eclecticism that includes Caribbean instruments (e.g. bongo drums) and references to the blues. Egk's creative energies were also focussed on the production of the ballets *Danza* (1960) and *Casanova in London* (1969), and a new version of *Irische Legende*.

During the last 15 years of his life, Egk composed primarily instrumental works. The most successful of these include the Second Orchestral Sonata (1969), *Divertissement* for ten wind instruments (1974) and Five Pieces for Wind Quintet (1975). Among his awards are the arts prizes of Munich (1949) and Berlin (1950), election to the Bavarian Academy of Arts (1951) and honours from Bavaria (1962, 1966, 1972), Berlin (1966), Augsburg (1971) and Donauwörth (1972). He served as president of the Deutscher Musikrat (1968–71) and the International Confederation of Performance Rights (1976–8), and participated in music festivals internationally.

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Die Verlobung in San Domingo (prol., 2, interlude, Egk, after H. von Kleist), Munich, National, 27 Nov 1963

BALLETS

Joan von Zarissa (dramatische Tanzdichtung, 4 scenes, Egk), Berlin, 1940; Abraxas (5 scenes, Egk, after H. Heine), Munich, 1948, arr. as Konzertsuite, orch; Ein Sommertag (Egk), Berlin, 1950 [based on Clementi, Kuhlau]; Französische Suite nach Rameau, 1952, Hamburg, 1952 [based on Französische Suite, 1949]; Die chinesische Nachtigall (Egk, after H.C. Andersen), Munich, 1953; Danza 'Variationen über ein karibisches Thema', Munich, 1960; Casanova in London (Egk), Munich, 1969

INCIDENTAL MUSIC

all unpublished

Weihnachtsspiel, 1924; Wasif und Akif (marionette theatre), 1928; Ein Cello singt in Daventry (R. Seitz), 1929; Ein neuer Sender sagt sich an, spkrs, orch, 1929; Kanadisches Intermezzo (Seitz), Bar, vn, cl + b cl, tuba, xyl, glock, 1929; 3 Tanzstücke, perc, pf, 1929; Weihnacht (Seitz), 1929; Einundneunzig Tage (Egk), spkr, orch, 1930; Musik zu Maria Stuart, 1932; Musik zu Otello, 1932; Alias Trebitsch-Lincoln (Das heimliche Reich) (A.J. Lippl), 1933; Der Weg, 1933

ORCHESTRAL

Musik für Streichinstrumente, passacaglia, 1923; Musik für kleines Orchester, 1925–6; Kleine Symphonie, 1926; Adagio misterioso, 1927, unpubd; Judenmusik, 1927, unpubd; Largo, 1927, unpubd; Presto, 1927, unpubd; Blasmusik, wind, 1931; Blasmusik no.2, wind, 1931, unpubd; Musica per banda, wind, 1931; Georgica (4 Bauernstücke), 1934; Olympia-Festspiel-Musik, 1935–6, unpubd; Geigenmusik, vn, orch, 1936; Tango, 1938 [from Peer Gynt]; Suite, 1940 [from Joan von Zarissa]; Triptychon, 1940 [from Joan von Zarissa]; Orchestersonate no.1, 1948; Suite, 1948 [from Abraxas]; Französische Suite, 1949 [after Rameau]; Allegria in 4 tempi, 1952; Divertimento, str, 1953 [from Die chinesische Nachtigall]; Variationen über ein karibisches Thema, 1959; Englische Suite, 1968 [from Casanova in London]; Orchestersonate no.2, 1969; Moira, C, 1972; Ov. 'Musik über eine verschollene Romanze', 1979–80; Spiegelzeit, 1979; Suite, tpt, orch, 1980 [from Der Revisor]; Canzone, vc, orch, 1981; Nachtanz über ein Thema aus dem 16 Jahrhundert, 1983; Vn Conc., unpubd; work for wind, perc, hmn

VOCAL

Choral: Herrgott noch ein Stück Brot, SSTT, 1923; Zeit im Funk (orat), 1929, unpubd; Furchtlosigkeit und Wohlwollen (orat), T, mixed chorus, orch, 1931, rev. 1959; 4 a capella choruses (trad. Ger.), 1932; Mein Vaterland (F.G. Klopstock), hymn, unison chorus, orch/org, 1937; 3 chansons (C. d'Orléans), chorus, 10vv, 1940 [from Joan von Zarissa]

Solo-orch: 4 canzoni, high v, orch (1932); Natur-Liebe-Tod (cant., L.C.H. Hölty), B, chbr orch, 1937; Variationen über ein altes Wiener Strophenlied, coloratura S, orch, 1938; La tentation de Saint Antoine (after 18th-century airs and verse), A, str qt, 1947, rev. A, str qt, str orch, 1952, mixed chorus, orch, 1978; Chanson et romance, coloratura S, orch, 1953; Nachgefühl (cant., Klabund), S, orch, 1953; Suite, S, orch [from Peer Gynt]; Suite, 2vv, orch [from Joan von Zarissa]

Lieder (all unpubd): Die Glanzperle (T. Däubler), 1920; Da leben Menschen (R.M. Rilke), 1921; Ich habe eine gute Tat getan (F. Werfel), 1921; Komm Trost der Welt, 1921; Lass das Fragen (H. Hopfer), 1921; Neujahrsnacht 1921, 1921; Am Abend sprach, 1923; Herrgott noch ein Stück Brot, 2 S, 2 T, 1923; Auf, auf, wach auf, S, 2 cl, 2 vn, 1924; Wir legen uns zusammern (R. Euringer), 1924; Woher ich's hab (Euringer), 1924; Alles wird wieder gross sein (Rilke), S, cl, 1928; All mein Gedanken, S, T, 2 ob, 2 cl, cel,

zither, 3 vn, 3 vc, 1936; Ein Stündlein wohl vor Tag; Im Grünen zu singen (H. von Hofmannsthal); Schwesterlein, Schwesterlein, wann geh'n wir nach Haus; Spinnerlied; Welt wie bist du klein [frag.]; Wie bin ich vorgespannt

CHAMBER AND KEYBOARD

Str Trio, A, 1922, unpubd; Str Qt, a, 1922, unpubd; Trio, g, 2 vn, vc, 1922, unpubd; Music for 5 solo str, 1923, unpubd; Stücke, 3 vn, 1923, unpubd; Stücke, pf, 1924; Musik für Violine und Klavier, 1925, unpubd, frag.; Musik für Violine und Viola, 1925, unpubd; Standmusik, 1926; Vc Qt, 1926, unpubd; Pf Sonata, 1928, unpubd; 3 Klavierstücke, 1933, unpubd; Pf Sonata, 1947; Divertissement, 10 wind, 1973–4; 5 Stücke, wind qnt, 1974; Polonaise, Adagio und Finale, ob, eng hn, cl, hn, bn, str qt, db, 1975–6; Ouvertüre zur Oper Die Zaubergeige, pic + fl, ob, ob + eng hn, 2 cl, tpt, 2 hn, 2 bn, 1980; Die Nachtigall, divertimento, str qt [from Die chinesische Nachtigall]; arr: W.A. Mozart: Sinfonia Concertante, E♭, 2 ob, 2 cl, 2 hn, 2 bn, 2 db, 1982–3

MSS in *D-Mbs*

Principal publisher: B. Schott's Söhne

WRITINGS

Musik, Wort, Bild (Munich, 1960) [collection of essays]
Opern, Ballette, Konzertwerke (Mainz, 1966)
Die Zeit wartet nicht (Percha am Starnberger See, 1973)
Other essays in *Melos*, *NZM*, *Das Orchester*, *ÖMz* etc.

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O. Oster: 'Werner Egk's "Columbus": zum Problem der Funkoper', *ZfM*, Jg.100 (1933), 1233–5
E. Laaf: 'Werner Egk', *Melos*, xx (1953), 186–204
K.H. Wörner: 'Egk and Orff: Representatives of Contemporary German Opera', *MR*, xiv (1953), 186–204
J. Häusler: '"Chouconne": Reflexion und Verwandlung (Variationen über ein karibisches Thema von Werner Egk)', *Melos*, xxvi (1959), 373–6
B. Kohl and E. Nölle: *Werner Egk: das Bühnenwerk* (Munich, 1971)
E. Krause: *Werner Egk: Oper und Ballette* (Berlin, 1971)
C. Schmitz: 'Negerrevolution auf der Opernbühne: Winfried Zilligs und Werner Egks Vertonungen von Kleists "Die Verlobung in San Domingo"', *Jb für Geschichte von Staat, Wirtschaft und Gesellschaft Lateinamerikas*, xxviii (1991), 407–25
A. Böswald: *Die Seele suchen: Werner Egk und der Donauwöhner Kulturpreis* (Donauwörth, 1994)
A. Böswald, ed.: *Werner Egk* (Tutzing, 1997) [incl. F.R. Miller: 'Genies sind fleissiger als Talente: ein Lebensbild des Komponisten Werner Egk', 13–37; A. Böswald: 'In Donauwörth daheim', 38–42; H.M. Pam-Beulich: 'Welttheater in sieben Akten: zu den Opern Werner Egks', 66–145; H.M. Palm-Beulich: 'Erotische Trilogie: Werner Egk und seine Ballette', 147–67; A.D. McCredie: 'Das Instrumentalschaggen Werner Egks', 168–96; A.D. McCredie: 'Werner Egk als Vokalkomponist', 197–210]
M. Kates: *Composers of the Nazi Era: Eight Portraits* (New York, 2000)

ANDREW D. McCREDIE

Egli, Johann Heinrich (*b* Seegräben, 4 March 1742; *d* Zürich, 19 Dec 1810). Swiss composer and music teacher. He was taught music by Johannes Schmidlin and on his own studied the works of J.P. Kirnberger, F.W. Marpurg and C.P.E. Bach, which strongly influenced his own compositions. From about 1760 he lived in Zürich, where he played the violin in the collegium musicum but earned his living as a sought-after teacher of singing and the piano. His many friends included the musician H.G. Nägeli and the poet–pastors Jakob Hess and J.C. Lavater; Egli set many poems (notably on patriotic themes) by Lavater, who was a leading figure in religious aspects of the *Sturm und Drang*.

Egli's songs are largely indebted to the Berlin lied school, with an emphasis on naturalness and simplicity that appealed to the Swiss middle class. He differed from his Berlin models, however, in that he also wrote a large number of choral compositions and (musically weaker) cantatas. Although Refardt regarded the nature songs as Egli's best works, the numerous patriotic pieces were of major importance in the development of solo and choral song in German-speaking Switzerland, particularly in their influence on H.G. Nägeli. Egli's *Zwölf Kinderlieder* (1789) show his interest in teaching. Four of his pieces are still in the hymnbook of the German-Swiss Reformed Church. He published more than 400 of his own songs and edited a two-volume anthology, *Musikalische Blumenlese für Liebhaber des Gesangs und Claviers* (1786–9), including songs by C.P.E. Bach, J.A.P. Schulz, C.G. Neefe and J.F. Reichardt.

WORKS

published in Zürich unless otherwise stated

Song collections: [13] Geistliche Gesänge, 4vv, bc (1777); Sammlung [61] geistlicher Lieder, 1–4vv, bc (1779); [6] Geistliche Gesänge, kbd acc. (1780); [*c*50] Schweizerlieder von verschiedenen Verfassern als ein 2. Theil zu Herrn Lavaters Schweizerliedern, 2–4vv, bc (1787); 12 Kinderlieder (1789); C.F. Gellerts [54] geistliche Oden und Lieder mit Choralmelodieen, 4vv (1789); [49] Lieder der Weisheit und Tugend, 1–4vv, bc (1790); Gellerts [54] geistliche Oden und Lieder, 2–4vv (1791) [incl. 3 by C.P.E. Bach]; [25] Gesänge über Leben, Tod und Unsterblichkeit, 1–4vv, bc (1792); J.H. Eglis Musikalischen Nachlasses 1. Abtheilung, 1–4vv, kbd acc. (1816) [incl. 40 lieder]

Song collections with J.J. Walter: [84] Auserlesene geistliche Lieder, 1–4vv, i–ii (1775–80) [55 by Egli]; [67] Auserlesene moralische Lieder, 1–2vv, kbd, i–ii (1776–80); [70] Singcompositionen, kbd acc., i–ii (1785–6) [53 by Egli], iii (1789), lost; [50] Schweizerische Volkslieder, 1–4vv (1788) [26 by Egli]

Other: Schweizerscenen (J.C. Lavater), Zürcher-Gegenden (Lavater), cants., 4 series of patriotic songs, pubd serially in Neujahrsgeschenke ab dem Musiksaal an die Zürchersche Jugend (1778–1811); National-Kinderlieder: Der Schweizerknabe an sein Vaterland, songs pubd serially in Neujahrsgeschenke für die Zürchersche Jugend der Musikgesellschaft auf der deutschen Schule (1784–1804); Die Auferstehung, ode (J.A. Cramer), 2 S, A, kbd (2/1786) [with 2 other lieder]; Schweizer Freyheitsgesang (J.L.A. Bühls), cant., 1–2vv, bc (1789); Friedens-Feyer (C. Grass) (1797); Der Alpenmorgen, 1v, gui, pf (n.p., n.d.); Sammlung zu einem christlichen Magazin, 1–3vv (n.p., n.d.) [3 songs]; several songs in contemporary anthologies

Other lost and doubtful works cited in *RefardtHBM*

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FriedlaenderDL; *GerberNL*; *RefardtHBM*
'Die Neujahrstücke der frühern Musikgesellschaften bis 1812', *Neujahrsblatt der Allgemeinen Musikgesellschaft in Zürich*, xlv (1857), 1–14
A. Nef: *Das Lied in der deutschen Schweiz Ende des 18. und Anfang des 19. Jahrhunderts* (Zürich, 1909) [repr. 16 lieder by Egli]

JÜRG STENZL

Eglinton, 12th Earl of [Montgomerie, Hugh] (*b* Coilsfield, Ayrshire, 29 Nov 1739; *d* ?Coilsfield, 15 Dec 1819). Scottish composer. He combined a political career with amateur music-making and composition. He was MP for Ayrshire from 1780 until his succession to the title in 1796, and later became Lord Lieutenant of Ayrshire and a Knight of the Thistle.

In his spare time he played the cello and composed. He published a set of three duets for flutes or violins anonymously in about 1775, a set of *New Strathspey Reels* in 1796, and also wrote several songs. Arne dedicated the glee *Let not Rage* to him, and John Riddell, a local fiddler, wrote him the celebrated slow air *Coilsfield House*. His best-known composition is the dance tune 'Ayrshire Lasses'. John Turnbull edited a posthumous *Selection of Songs and Marches* by him (Glasgow, *c*1838).

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DNB ('Montgomerie, Hugh, 12th Earl of Eglinton'; T.F. Henderson)
H.G. Farmer: *History of Music in Scotland* (London, 1947/*R*), 339–40

DAVID JOHNSON

Egmond, Max (Rudolf) van (*b* Semarang, Java, 1 Feb 1936). Dutch bass-baritone. He studied at the Hilversum Muzieklyceum with Tine van Willigen, and won prizes in competitions at 's-Hertogenbosch, Brussels and Munich. He began his career in 1954 in the *St Matthew Passion* at Naarden and subsequently appeared as a concert singer and recitalist throughout Europe and North and South America. His operatic performances, mostly with Netherlands Opera, included the world première of Jurriaan Andriessen's *Het zwarte blondje* (1962), Antony Hopkins's *Three's Company* (1963), Quinault in *Adriana Lecouvreur* (1966), Pluto in Agazzari's *Eumelio* (1974) and Meraspes in Handel's *Admeto* (1977). He was professor of singing at the Amsterdam Muzieklyceum (1972–80) and at the Sweelinck Conservatorium Amsterdam (1980–95), and in 1978 became a professor at the Baroque Performance Institute, Oberlin, Ohio. He has also given masterclasses in Baroque performance practice and the art of the lied. Van Egmond retired from public performance in 1995. His affinity with Baroque music, particularly that of Bach, and his thorough knowledge of authentic performance practice are reflected in his many recordings, notably of Bach cantatas (under Harnoncourt and Leonhardt) and the Passions, Monteverdi's *Orfeo* and *Il ritorno d'Ulisse*, Lully's *Alceste* and Handel's *Admeto*. His warm, gentle timbre and superb diction are also well displayed in his recordings of Schubert and Schumann lieder.

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J. Muller: *Max van Egmond* (Zutphen, 1984)

ELIZABETH FORBES

Egressy, Béni [Galambos, Benjámin] (*b* Sajókazinc [now Kazincbarcika], 21 April 1814; *d* Pest, 17 July 1851). Hungarian composer, librettist, dramatist, translator and actor. He began his career as a schoolteacher and in 1834 became an actor in Kolozsvár (now Cluj-Napoca, Romania) and Kassa (now Košice, Czech Republic). From 1837 he worked in the newly opened Hungarian Theatre in Pest (renamed the National Theatre in 1840). In 1838 he went on foot to Milan to study singing. About 1840 he returned to Hungary and continued his work in the National Theatre in Pest. He wrote the libretto for Ferenc Erkel's first opera *Bátori Mária* (1840) and also for Erkel's chief works *Hunyadi László* (1844) and *Bánk bán* (1861); while working for the theatre, he translated more than 50 French plays and 19 Italian and French opera librettos into Hungarian.

As a composer Egressy was self-taught, learning the rules of musical notation and harmony through practice. From 1842 to 1851 he wrote comedies and popular plays with songs and dances for the National Theatre. These works are distinguished by melodic invention and excellent powers of dramatic description; the music is rooted in the spiritual and secular song traditions of the reformed college of Hungary, the German lied and the Hungarian instrumental *verbunkos*. From these traditions he tried to create small forms in a unified national popular style. With his songs and dances for the theatre in particular, he soon found wide popularity throughout the country and came to be regarded as a pioneer of the Hungarian national popular song and *csárdás*.

In 1843 Egressy won first prize in a composition competition with his setting of Vörösmarty's poem *Szózat* ('The Appeal'). This work is recognized as a second Hungarian national anthem and was later arranged or used as a quotation by Liszt, Mosonyi, Erkel, Volkmann, Dohnányi, Kodály and Járdányi. Egressy was also the first who set to music poems by the most important Hungarian poet of his time, Sándor Petőfi.

In 1846, when Liszt visited Pest, he was greeted by Egressy's *csárdás Fogadj isten* ('Welcome!'), published that year with a dedication to the celebrated virtuoso. Liszt used this music in his Hungarian Rhapsody no.10, dedicated to Egressy. Another melody, *Hej, haj, magyar ember*, was used in Liszt's Hungarian Rhapsody no.12 as well as in Brahms's Hungarian Dance no.15.

Egressy took part in the war of Hungarian independence in 1848–9 and was wounded there. In 1849 he was appointed field music director in the fortress at Komárom, where he composed the march *Komáromi utóhangok* ('Epilogue in Komárom').

WORKS

STAGE

all first performed at National Theatre, Pest

Négy huszár és gyermekharisnya [Four Hussars and Children's Stockings] (farce, 3, F. Hopp), 16 March 1842, collab. J. Hopp and J. Szerdahelyi
Falusi lakodalom [A Village Wedding Feast] (comedy, 3, I. Jakab), 19 May 1844
Mátyás deák [Student Matthew] (comedy, 3, I. Balog), 19 June 1844
Két Barcsay [The Two Barcsays] (drama, 4, M. Jósika), 27 July 1844
A rab [The Prisoner] (popular play, 3, E. Szigligeti), 2 June 1845, ov. comp. F. Doppler
A szökött színész és katona [The Escaped Actor and Soldier] (popular play, 3, V. Haray), 11 July 1845
A királyné és a kalandorok [The Queen and the Adventurers] (tragedy, 5, H. Laube), 11 Oct 1845
A jegygyűrű [The Engagement Ring] (popular play, 3, J. Szigeti), 30 Nov 1846
A kézműves [The Handyman] (popular play, 3, I. Vahot), 27 March 1847
Párbaj mint istenítélet [Trial by Combat] (popular play, 3, Szigligeti), 4 March 1848
A földönfutó [The Homeless] (popular play, 3, M. Jókai), 14 April 1850
Fidibusz (popular play, 3, Szigligeti), 20 April 1850
A szép juhász [The Pretty Shepherd] (popular play, 3, Szigeti), 11 May 1850
Világismeret [Knowledge of the World] (comedy, 3, L. Dobsa), 30 Nov 1850
Két Sobri [The Two Sobris] (popular play, 3, Egressy), 11 Jan 1851

OTHER WORKS

Pf: numerous pieces, mostly pubd in Pest, 1842–57, incl. csárdás, Hungarian folktunes, friss dances
Songs: Ablak alatt [Under the Window], 6 songs (M. Tompa, S. Petőfi); Nemzeti dal [National Song] (Petőfi), 1848; Országgyűlési szózat [A Parliamentary Appeal] (J. Garay); Szózat [The Appeal] (M. Vörösmarty), 1843; many others
Choral: Szózat (Vörösmarty), male vv, 1843; Szent Dávid Zsoltári [Psalms of David], chorus, org, 1849

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K. Isoz: *Egressy Béni első dalmű-szövegkönyvéről* [On Egressy's first opera libretto] (Budapest, 1911)
E. Major: *A népies magyar műzene és a népzene kapcsolatai* [The relationship of Hungarian popular music to folk music] (Budapest, 1930)
K. Isoz: 'Egressy Béni', *A zene* (1 Aug 1932)
I. Kecskeméti: *Egressy Béni eredeti hangjegykéziratai* [Egressy's original music MSS] (Budapest, 1969), 191–200 [with Ger. and Eng. summaries]
Z. Csorba: *Egressy Béni* (Miskolc, 1974)
B.G. Bérczessi: *Hazádnak rendületlenül* [Unswervingly for the fatherland] (Budapest, 1981)

I. Mona: *Magyar zeneműkiadók és tevékenységük 1774–1867* [Hungarian music publishers and their activity, 1774–1867] (Budapest, 1989)

FERENC BÓNIS

Egüés, Manuel de (*b* S Martín del Río, 3 June 1657; *d* Burgos, 11 April 1729). Spanish composer. He was choirmaster at Lérida Cathedral when, on 23 November 1685, he successfully competed for the same post at Burgos. In October 1691 he went to Zaragoza, again as choirmaster at the cathedral, but in February 1692 returned to Burgos, where he remained until his death.

Egüés's inspiration, technique and style make him one of the leading Spanish composers of the Baroque. He mainly used the 'stile severo', although his solo melodic writing is often florid and of a virtuoso character. His choral music shows both imitative and chordal techniques. He made more use of instruments than most Spanish composers of his time, although (as was then normal in Spain) he used them less for their individual technical or expressive characteristics than in a vocal manner, in groups or 'coros'. His polychoral works are mostly for 12 voices in three choirs, but a *Miserere* for Maundy Thursday has 16 voices divided into four choirs. His *Salves en romance*, short compositions usually paraphrasing some section of the *Salve regina* or other Marian texts such as the *Ave maris stella*, are of special interest; they were sung after Divine Office had finished at the altar before an image of the Blessed Virgin, and their devout beauty places them high among Spanish religious works. His essay 'Parecer acerca la controversia de Valls' was printed in Joaquín Martínez's *Elucidación de la verdad* (Valladolid, n.d.).

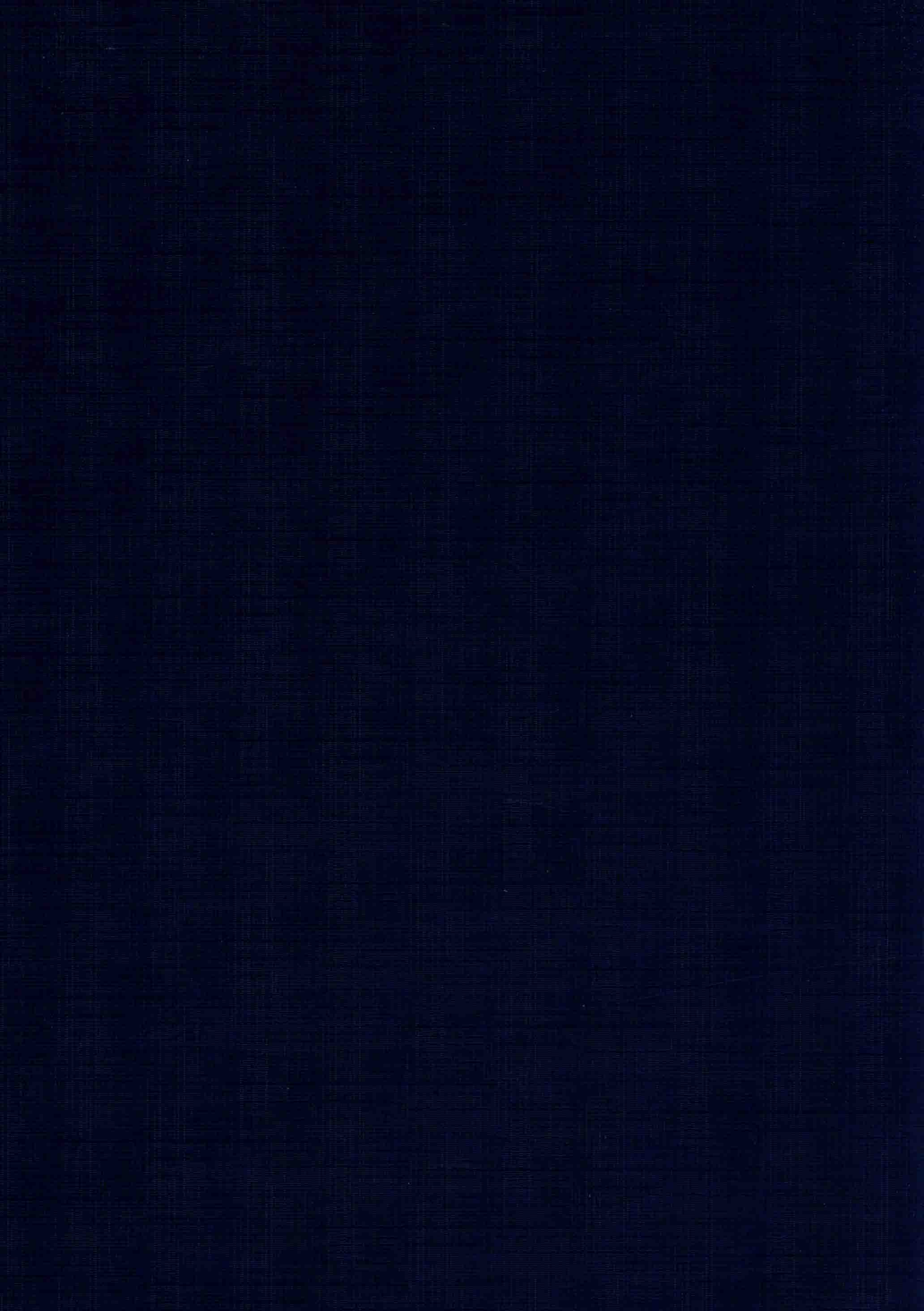
WORKS

181 villancicos, 176 in *E-BUa*, 2 in *Mn*, 1 each in *Bc*, *PAL*, *SD*
8 motets, 14 Salves en romance, *BUa*
7 pss, 6 in *BUa*, 1 in *Bc*

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JOSÉ LÓPEZ-CALO



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